



মহাপুরুষ শ্রীমন্ত শঙ্কৰদেৱ বিশ্ববিদ্যালয়

MAHAPURUSHA SRIMANTA SANKARADEVA VISWAVIDYALAYA

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DEPARTMENT OF PERFORMING ARTS

SYLLABUS FOR GENERIC ELECTIVE

Course Code: PPA-OO2

Course Title: Introduction to Performing Arts II (Theory/Practical)

Credit: 04

Semester: IV

Programme: MA/M.Sc. in any Programme other than Performing Arts.

Course Objectives: This course will provide Theoretical and Practical knowledge on all the sector of Performing Arts.

Teaching Learning Process: Mixed methods of learning such as, Lecture-Demonstration, Group discussion & Group activities, Assignments, Practical Presentation etc.

Learning Outcome: By completing the course students from various other disciplines will be familiarized with the advance Theoretical and Practical Knowledge of three main branches of Performing Arts i.e. Dance, Music & Theatre .

Course Evaluation: i) Semester end examination: 60 marks (part A-30, part B -30)
ii) Internal Assessment: 40 marks (Sessional Examinations: 20 marks, Classroom Performance 15 marks, Attendance: 05 marks)

Course Outline:

Unit I- Evidences and Renaissance

Indian Dance evidence with special reference to Assam in the context of: Literature, Sculpture, Painting, Iconography ,Origin and Historical development of Indian Classical Music, Renaissance of Elizabethan Theatre.

Unit II- Theoretical knowledge

Theoretical knowledge on the Traditional dances of Assam and its Performing styles, Vaishnavite Music of Assam, Introduction to the Indian Theatre or Play reading

Unit III- Basic Practical knowledge

Traditional Dance of Assam and their Illustrative Features : Hasta (Handgesture) Pada-Karma(Footwork), Sankari Sangeet along with Biya Naam,Holi Geet, Practical knowledge on Advance Acting Practices.

Unit IV- Performance

Performance of Folk Dance and Folk Music of Assam, Presentation (One-act, Skit, Storytelling)

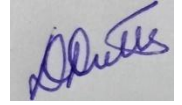
Teaching and Learning Plan:

Unit	Unit Name	Content	Workload	Weightage
		Part-A (Theory)		30
I	<u>Evidences and Renaissance</u>	<ul style="list-style-type: none"> Indian Dance evidence with special reference to Assam in the context of: Literature, Sculpture, Painting, Iconography Origin and Historical development of Indian Classical Music (Medieval and Modern). Renaissance -Elizabethan Theatre (William Shakespeare, Ben Jonson and Christopher Marlowe) 	12	15
II	<u>Theoretical knowledge</u>	<ul style="list-style-type: none"> Analytical study of the performing style of Devadasi, Apsara, Hajong, Tiwa Introduction to the Vaishnavite Music of Assam. Introduction to the Indian Theatre (Sanskrit, Medieval-Modern) or Play reading (Adhe Adhure by Mohan Rakesh, Karengor Ligiri by Jyotiprasad Agarwala) 	12	15
		Part-B (Practical)		30
III	<u>Basic Practical knowledge</u>	<ul style="list-style-type: none"> Practical knowledge on traditional Dance of Assam Devadasi, Apsara Illustrative Features : Hasta (Handgesture) Pada-Karma (Footwork) Alankar Practices, Sankari Sangeet Defination of Rasa and its practices Advance Acting Practices 	20	15
IV	<u>Performance</u>	<ul style="list-style-type: none"> Liwatana (Hajong), Borot (Tiwa) Biya Naam, Holi Geet, Presentation (One-act, Skit, Storytelling) 	20	15
Total			64	60

Books/References:

1. *Traditional Indian Theatre : Multiple Stream*, Kapila Vatsyayan.
2. *Sankardeva and His times, early*, Dr. Maheswar Neog.
3. *Axomiya Natya Sahitya*, Satyendranath Sarma
4. *Bharatar Uttar Purbanchalar Paribesya Kala*, Nabin Chandra Sarma.
5. *Bharatiya Raag Sangeet Tatwa*, Sudarshana Baruah Dek
6. *Natya aru Cetana*, Dr. Jagadish Patgiri
7. *Axomiya Lokasanskriti*, Lila Gogoi
8. *Vaisnavite Music of Assam Its Institutionalization and Performative Context*, Dr. Pradipjyoti Mahanta

9. *Natya Kala Deshe Deshe*, Dr. Jagadish Patgiri
10. *Folklore and Folklife and Modern Assamese Social Drama*, Dr. Jagadish Patgiri
11. *An Actor Prepares*, Konstantin Stanislavski.
12. *Building a Character*, Konstantin Stanislavski.
13. *To The Actor: On the Technique of Acting*, Michael Chekov



(Dipankar Dutta)
Head (i/c) & Assistant Professor
Department of Performing Arts
&
Chairperson, Board of Studies
Department of Performing Arts