



**Darrang College
(Autonomous),
Tezpur-784001**

Syllabus for Certificate Course

**Course Name: CERTIFICATE COURSE IN
PERFORMING ARTS, 2025**

Approved by :

Academic Council vide Resolution no. DC/AC/2/2025/07 dated 29-12-2025

CERTIFICATE COURSE IN PERFORMING ARTS, 2025

Darrang College (Autonomous), Tezpur

Centre for Performing Arts

Darrang College (Autonomous), Tezpur

Course Title: Certificate course in Performing Arts/ Assamese Modern Song

Course Objectives:

- The course aims to familiarize students with the rich heritage of Assamese music.
- As part of “Understanding India” this course will introduce students to the Evolution, History and Practice of Assamese Modern Song.

Learning Outcomes: Students will be able to demonstrate the ability to

- Recognize and competently interpret the fine aspects of music.

A. Theory

Unit 1: Basic concept of Indian music

- Swar= Sthai, Antara, Arohan, Aborohan
- Concept of Scale
- Taal and their porichoi = Trital, Rupak Tal, Dadra, Kaharba.

Unit 2: Important styles in Assamese Modern Song

- Jyoti Sangeet
- Rabha Sangeet
- Bhupendra Sangeet
- Element of Assamese folk music

B. Practical

Guidelines:

- Students will be guided by the teacher to perform minimum 3 songs of each of the above mentioned (in Unit 2)
- Teacher will teach the students to demonstrate the taals as mentioned in Unit 1

Evaluation Plan:

- For theory part, written examination will be conducted for 20 marks
- The Practical Examination will be conducted by an External Examiner for 30 marks.

No of Classes: 1 Class per week.

Medium of Instruction: Assamese.

Reference Books:

- **Asomiya Adhunik Sangeetor Rupkar Xakal by Loknath Goswami**
- **Raga Sangeet by Brindra Kumar Phukan.**

Centre for Performing Arts

Darrang College (Autonomous) Tezpur

Course Title: Certificate course in performing Arts/ Introduction to Sattriya Dance

Course objective:

1. The knowledge of Matiakhora and their application in Sattriya Dance
2. Comprehensive Knowledge of the history and development of Sattriya dance since the time of Srimanta Sankardeva
3. The knowledge about the Shastras like- Natyashastra , Abhinaya Darpa, Srihastamuktawali and Sangeet Ratnakar
4. Ability to write and sound the boles of Matiakhors and different Taals
5. To know about the finger name and its movement. Asamyukta and samyukta hastas

Course outcomes: Student will be able to gather the knowledge of

1. Dance of Assam developed by Sankardeva, Madhabdeva and their disciples and other traditional danceforms
2. The sources of Sattriya dance.
3. Knowledge about the basic exercises of Sattriya dance
4. Knowledge about contribution of various Gurus.

A. Theory:

Unit	Unit Name	Content	
I	Matiakhora	• Definition • Meaning • Classification • About 32 nos of matiakhora to do	
II	History and Development of Dance and Indian Treaties	• History and Evolution of Dance • Folk Dance and Classical Dance • Indian classical dance forms-origin, evolution Dress and Decor, Music and Instruments, Repertoire • Classical Dance and some	

		dance drama forms of India and Assam - History and development of Sattriya dance since the time of Srimanta Sankardeva - The know about the Shastras like- Natyashastra , Abhinaya Darpa, Srihastamuktawali in brief	
B. Practical			
Unit 1	Matiakhora	Practical Knowledge of 32 nos of Matiakhoras	
Unit 2	Taal and Hastas	- To know Krishna Nritya - Practical Knowledge of the following Taals: Thukani, Suta and Ek Taal - Finger name and movement of finger Hastas (handgesture- Asamyukta and Samyukta Hastas)	

Evaluation Plan:

- For theory part, written examination will be conducted for 20 marks
- The Practical Examination will be conducted by an External Examiner for 30 marks.

No of Classes: 1 Class per week.

Medium of Instruction: Assamese.

Centre for Performing Arts

Darrang College (Autonomous), Tezpur

Course Title: Certificate course in Performing Arts Bahi

Course objective:

- Develop a sense of Indian aesthetics through music
- As part of “Understanding India” this course will introduce students to the Evolution, History and Practice of Indian classical music

Learning Outcomes: Students will be able to demonstrate the ability to

- Grasp the nuances of Indian Classical music through playing their instrument Bahi.
- Recognize and competently interpret the fine aspects of music.
- Blowing, Breath control, fingering of different swar production of the instrument Bahi.

A. Theory

Unit 1: Basic concept of Indian music

- Swar= Sthai, Antara, Arohan, Aborohan
- Concept of Scale
- Taal and their porichoi = Trital, Rupak Tal, Dadra, Kaharba.

Unit 2: Important Ragas in Indian classical music like Eimon, Bhupali, Bhirab

- Vilambit khyal or gat and Drut gat in above mentioned ragas.
- National Anthem
- Any dhun or geet in a taal other than tritaal.

B. Practical

Guidelines:

- Students will be guided by the teacher to perform minimum one raga (a solo 5 minutes presentation) of the above mentioned (in Unit 2)
- Teacher will teach the students to demonstrate the taals as mentioned in Unit 1

Evaluation Plan:

- For theory part, written examination will be conducted for 20 marks
- The Practical Examination will be conducted by an External Examiner for 30 marks.

No of Classes: 1 Class per week.

Medium of Instruction: Assamese.

Reference Books:

- **Raga Sangeet by Brindra Kumar Phukan.**
- **Hindusthani Sangeet Pustak (Charamic Pustak Malika 2) by Pt. Vishnu Narayan Bhatkhande.**

CENTRE FOR PERFORMING ARTS

Darrang College [Autonomous] , Tezpur

Course Title: Certificate Course in Performing Arts (KATHAK DANCE)

Course Objectives : • The Importance of Kathak, an Indian Classical Dance in the physical and intellectual development of students in their lives.

Physical and Mental Benefits:- Physical Health: The dance involves intricate footwork (tatkar), hand movements, and body postures that improve flexibility, promote healthy posture, and contribute to physical fitness, helping to prevent unhealthy weight gain.

Mental Discipline: Kathak builds concentration, focus, and mental clarity by requiring dancers to memorize complex sequences, synchronize with music, and maintain precise movements.

Stress Relief & Relaxation: Like meditation, the rhythmic nature of Kathak can be a therapeutic experience, calming the mind, reducing stress, and fostering relaxation.

Creativity & Expression: The improvisational aspects of Kathak allow for self-expression, fostering creativity and an artistic side in the dancer. • Spiritual &

Educational Significance Devotional Roots: Its origins are deeply rooted in temple traditions and devotional performances, particularly a form of worship to Lord Krishna during the Bhakti movement.

Educational Value: Kathak is a significant part of Indian education, with numerous schools offering training and helping to educate younger generations about their rich cultural heritage.

- The course aims to familiarize students about the Kathak Dance, one of the main forms of Indian Classical Dance.
- The knowledge of Tatkar (Basic Steps) of Trital in Barabar, Dugun and Chaugun layas.

COURSE OUTCOMES :- Students will be able to gather the knowledge of

- Origin of Indian Classical Dance and gaining knowledge of Kathak Dance History.
- Developing technical skills like basic footwork and expressions.
- Understanding theoretical aspects like Taal and Bols.

- Students also build confidence for stage performance, improve co-ordination and gain cultural understanding of the art form.

A. THEORY:- UNIT -I

1.Performing arts

2. Classical Dance forms of India : Their names and province to which they belong.

3. A simple knowledge of Kathak Dance.

UNIT – II Gharana of Kathak Dance.

UNIT -III General knowledge of the following terms :- Sangeet, Laya, Sam, Tali, Khali, Matra, Avartan, Bibhag, Tatkar.

UNIT -IV Hasta Mudras according to Abhinaya Darpan

UNIT -V Brief life sketches of exponent of Kathak Dance :- Bindadin Maharaja, Pandit Birju Maharaj.

B – PRACTICAL

UNIT – I

1. TRITAL a) Basic Tatkar in Barabar, Dugun and Chaugun laya
b) Rang Manch ka Tukda or Manch Bandana
c) Amad
d) Simple That
e) Two Tukdas (sada) and one chakkardar tukda.
f) Two Parans (one sada and one chakkardar)
g) Gat Nikas
h) Tihais

2. UNIT – II 1. Abhinaya (Guru Vandana)

Evaluation Plan:-

- For theory part, written examination will be conducted for 20 marks
- The practical examination will be conducted by an External Examiner for 30 marks.

No. of classes : 1 class per week.

Medium of instruction: Assamese.

Centre for Performing Arts

Darrang College (Autonomous), Tezpur

Course Title: Certificate course in Bharatnatyam

Course objective:

- It is a medium to introduce students to Indian culture and heritage.
- It improved flexibility and movements of our body parts.
- Bharatnatyam has infinite poses that encourage the students to maintain physical as well as mental balance.

Learning Outcomes: Students will be able to demonstrate the ability to

- Preserving ancient cultural heritage, fostering spirituality, serving as a medium for social commentary, promoting women's empowerment and offering a holistic form of physical and mental wellness.

A. Theory :

- 1) Origin of Indian Dance in Mythology
- 2) Technical term used in Bharatnatyam (Nitta, Nritya, Natya)
- 3) Introduction of Abhinaya Darpan and Natya Shastra
- 4) Classical dance of India
- 5) Name of ten Avatars
- 6) Life history of Rukmini Devi and Arundala

B. Practical:

- 1) Hastas (Asanyaukta, Samyukta)
- 2) Alarippu Tisram
- 3) Jethiswaram

Evaluation Plan:

- For theory part, written examination will be conducted for 20 marks
- The Practical Examination will be conducted by an External Examiner for 30 marks.

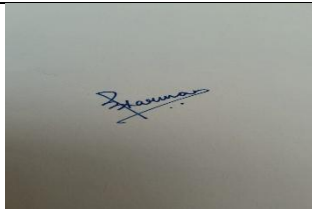
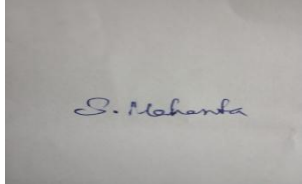
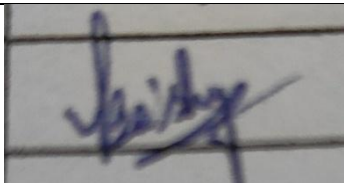
No of Classes: 1 Class per week.

Medium of Instruction: Assamese.

Syllabus Committee

• Advisors

Date: 25-08-2025

Name	Designation	Signature
Dr. Pratibha Sharma	Director, Sattriya Kendra, Sangit Natak Academi, Guwahati	
Dr. Sunit Mahanta	B grade Artist, All India Radio, Hindustani Classical Music/ Violin Guwahati	
Ms Aroopa Patgiri	Visharad in Bharatnatyam/with Arangetram, Rtd Principal in Ulubari HS School, Guwahati, Member of Consumer Commission, Tezpur	
Ms Prerona Baishya	Visharad in Kathak, Bhatkhande	

• Members

Name	Designation	Signature
Dr. Arundhati Deka Nath	Centre Head, HOD Statistics, Visharad in Violin	
Dr. Hemanta Jyoti Nath	HOD, Geography	
Dr. Nabanita Medhi	Assistant Professor, Zoology	
Mr. Achyut Sharma	Senior Office Assistant, Darrang College	
Dr. Julli Bairagi	Assistant Professor, Zoology	
Dr. Girin Saikia	Assistant Professor, Statistics	
Dr. Chandrasmita Borgohain	Assistant Professor, English	
Mr. Nilkamal Pandit	Assistant Professor, Sanskrit, Visharad in Tabla	
