

SATTRIYA DANCE

SYLLABUS FOR HIGHER SECONDARY COURSE

Objectives:

- ❖ To acquire knowledge of cultural heritage of Assam with special reference to Sattriya Dance-a major component of Assamese culture.
- ❖ To take interest and develop proper attitude towards study of Sattriya Dance which, Inter-alia, would provide Job opportunity to the learner practitioner.
- ❖ To provide facility for those students who might not opt for other general or vocational subjects.
- ❖ To acquire proficiency in this lesser known art form of Assam with a view to providing facility for broader exposure of Sattriya Dance.
- ❖ To attract the younger generation to keep themselves engaged in the pursuit of finer art forms like Dance and music so as to avert their attention from being a strayed in the social set up.
- ❖ To introduce as one of the subjects to serve the purpose of extracurricular activities.

One Paper Time : Three Hours Total Marks : 100

Unitwise Distribution of Marks and Periods : (Theory)

Unit No.	Title	Periods	Marks
Unit-1	Tradition of dances in Assam		
	Origin and development of Sattriya Dance	3	6
Unit-2	Life and contribution of Sankardeva and Madhavdeva to the Society and Culture of Assam.	3	5
Unit-3	Concept of Nritta, Nritya, Natya, Anga, Pratyanga, Upanga, Hasta, Taal, Laya, Gaaman, Ghat, Bhangima, Chok and Matiakhara.	9	10
Unit-4	Introduction to the following: Natya-Sastra, Abhinaya-darpana, Sangit ratnakara and Hastamuktawali.	4	6
Unit-5	Bhatkhande notation system for writing of the following taals. Thukoni-taal, Suta-taal, Ek-taal, Dharamjauti-taal and Chutkala taal.	9	5
Total			30

Unitwise Distribution of Course contents :

Unit-1: Dance tradition of Assam will mean different forms of Dances like:

Oja-pali Devadasi or Nati. Putala nac and some major folk dances of Assam. These are to be studied from the historical point of view only. The origin at Sattriya Dance will include the knowledge of its originator i.e. Mahapursa Sankardeva, his first show "Chihna-yatra" and his other dramatic works as a seed-bed of Sattriya Dance.

In the part of the development of Sattriya Dance, following topics are to be studied:

- (a) Dances of Angkiya-bhaona.
- (b) Independent dance number introduced by Madhavadeva and other Gurus, number of different dance forms under different independent Sattriya Dances introduced by Sri Madhabdeva and subsequent Gurus.
- (c) Contribution of Satras towards its efflorescence of Fine Arts.
- (d) Justification of the name "Sattriya Dance"
- (e) Introduction of new repertoire is to be given.

Unit-2: Prime importance should be on the life sketch of Sankardeva as fountain head of Sattriya Dance, his Dramatic writings, his compositions including Borgeets and plays, his other activities for Socio-Cultural upliftment in the context of forming greater Assamese society.

Madhavadeva as a chief apostle of Sankardeva play wright, poet, composer, lyricist and initiator of independent dance number.

Unit-3: Definition with proper example is essential.

Unit-4: Name of author, period of composition and major topics dealt in these works.

Unit-5: Competency in Bhatkhande system of writings of the given taals.

SYLLABUS FOR SATTRIYA DANCE PRACTICAL

Total Marks : 70

Unitwise Distribution of Marks and Periods :

Unit No.	Title	Marks
	Periods	

Unit-1:	Mati-akhara	15	15
Unit-2:	Dance	35	40
Unit-3:	Hasta-karana	2	5
Unit-4:	Pada-karana	3	5
Unit-5:	Taal	5	5
Total		60	70

Unitwise Distribution of Course contents:

Unit No.	Periods	Marks
15	Mati-akhara :	15
	Kacha-bandha কাছ-বান্ধ	
	Kacha-bandh-di-khacaka কাছ-বান্ধ-দি-খছকা	
	Ora (purus-ora and prakriti-ora) ওৰা (পুরুষ-ওৰা আৰু প্ৰকৃতি-ওৰা)	
	Har-bhanga হাড়-ভঙ্গা	
	Pacala-tola পছলা-তোলা	
	Pani-hicha পানী-সিঁচা	
	Hat-salowa হাত-সলোৱা	
	Hat-pakowa হাত-পকোৱা	
	Pada-calana পদ-চালনা	
	Citika ছিটিকা	
	Chata (ora-baha-,kati-, utha-samukhalai) ছটা (ওৰা-বহা, কাটি, উঠা, সন্মুখলৈ)Jalak জলক	
	Muruka (Thiya, baha) মুৰুকা (থিয়, বহা)	
	Pak (purus, prakriti, sari, akal, tukura, pithi) পাক (পুরুষ, প্ৰকৃতি, শাৰী, আকল, টুকুৰা, পিঠি)	
	Bagh-jap বাঘ-জাপ	
	Gerowa-chowa গেৰুৱা-চোৱা	
	Athuwa আঁঠুৱা	
	Chatrawali চত্ৰালী	
	Sinha-jalak সিংহ-জলক	
	Hat-bhari-calana হাত-ভৰি-চালনা	
	Lan (athu-thiya, kati, udha) লন্ (আঁঠু, থিয় কাটি, উধা)	

Unit-2:	Buku-chowa বুকু-চুৱা Dance:	40
35	Krishna-nac(Lawanucuri) কৃষ্ণ নাচ (লৱনুচুৰী) Gosai-nac গোসাঁই নাচ Gopi-nac গোপী নাচ Jhumura-nac (Ram-dani and gitar nac) বুমুৰা নাচ (ৰাম-দানী আৰু গীতৰ নাচ) Nadu-bhangi (Ram-dani) নাদু-ভঙ্গী (ৰাম-দানী)	
Unit-3	Hasta-karana:	5
2	Avestita Udvestita, Vyavartita and Parivartita	
Unit-4	Pada-karana : পদকৰণ	5
3	Sama,Ancita, Kuncita, Agratala-sancara, Udghatita সম, অঞ্চিতা, কৃষ্ণিতা, অগ্ৰতল-সঞ্চাৰ, উত্থাতি	
Unit-5:	Tall: Thukani, Cuta, Ek, Dharamjyoti ঠুকনি, চুটী, এক, ধৰমযতি	

REFERENCE BOOK

1. Tradition and Style, Maheswar Neog
2. Sattriya Nritya Aru Sattriya Nrityar Taal: Maheswar Neog and Keshab Changkakati
3. Guru -carit-katha (Adi-bhag) : Keshavananda Deva Goswami.
4. Sattriya Nrityar-Abhas : Ghanakanta Borah
5. Sattriya Nrityar Katha : Dr. Jagannath Mahanta.
Edited by Pradip Jyoti Mahanta.
6. Sattriya Nrityar Prarambhik Gyan : Jatin Goswami.
7. Satriya Nrityar Rup Darsan : Karuna Bora
8. Sattriya Nrityar Hasta : Dr. Jagannath Mahanta.
9. Khol Bigyan : Dilip Ranjan Borthakur