

Choice Based Credit System (CBCS)

**NOWGONG COLLEGE  
(AUTONOMOUS)**



**SYLLABUS**

**SATTRIYA DANCE**

Learning Outcomes-based Curriculum Framework (LOCF) of  
Undergraduate Programme

**BACHELOR OF ARTS IN SATTRIYA DANCE**

(Effective from Academic Year 2020-21)

Syllabus as approved by Academic Council, Nowgong College (Autonomous)

## **1. Introduction to the Programme:**

*Sattriya*- the classical dance tradition of Assam has been practiced for more than 500 years by celibate monks of the 'Sattras' in the form of mythological dance dramas written and directed by Vaishnavite saints Srimanta Sankardeva and his disciple Sri Sri Madhabdeva. In the year 2000, the dance form received recognition as eight classical dance form of India. Since then, the universities of the region have started to offer courses on Sattriya Dance. The syllabi of the course have been designed to introduce the entire Sattriya tradition to the students.

## **2. Objectives:**

The primary objectives of the programme have been-

- i. To introduce the students with the Indian dance tradition.
- ii. To introduce the learners with the age old Sattriya culture of Assam- the music, dance and dramas.
- iii. To prepare the learners to perform various forms of Sattriya dances in a systematic manner- keeping the origin in mind.

## **3. Outcomes:**

The outcomes of the programme have been-

- a) The learners will be acquainted with the Indian dance tradition.
- b) The learners will have good understanding about the Vaishnavite resurgence of Assam, the role of Saint Srimanta Sankaradeva and Sri Sri Madhabdeva, role of the Sattras institutions in preservation and propagation of the Sattriya culture- the music, dance and dramas of sattriya culture.
- c) The learners will acquire practical knowledge for performing various types of Sattriya dances and dramas in proper manner.

#### 4. Programme Structure:

The subject 'Sattriya Dance' is being offered as a General subject to the students perusing B.A (Regular Course). The course is divided into six semesters as under-

Sl. No	Semester	Name of the Paper	Code number
1	1 <sup>st</sup> Semester	Introduction of Indian Dance	SADA-RCC/HGE-1016
2	2 <sup>nd</sup> Semester	Introduction to Sattriya Dance	SADA- RCC/HGE-2016
3	3 <sup>rd</sup> Semester	Ankiya Nator Bhaona	SADA- RCC/HGE-3016
4	4 <sup>th</sup> Semester	The Repertoire of Dances	SADA- RCC/HGE-4016
5	5 <sup>th</sup> Semester	Music in Sattriya Dance	SADA-RDS-5016
6	6 <sup>th</sup> Semester	Abhinaya in Sattriya Dance	SADA-RDS-6016

## 5. Details of Courses in the Programme:

### SEMESTER: I

**PAPER CODE: SADA-RCC/HGE-1016**

**COURSE TITLE: Introduction of Indian Dance**

**Paper Credit- 6 (4+2)**

**Total No. of Lecture-60 L + 30 Tu = 90**

**Total Marks: 100(T60 + IA-20 + P-20)**

#### Objectives:

- a) To introduce the students with the Indian dance tradition.
- b) The basic knowledge of dance, music, abhinaya, various Classical dance traditions, folk and tribal dances etc. have been the theme of the paper.
- c) To introduce the students with the classics like- Natyasastra, Abhinaya darpana, Sri Hastamuktawali etc. along with biographies of great Indian classical dancers.
- d) To impart practical knowledge of Nritya, Nritya, Natya, Angika, Lasya, Tandava, Laya, Tala, Samjuta hasta, Assamjuta hasta, Mati Akhora etc.

**Learning Outcomes:** The learners will be acquainted with

- The dance tradition of India, the Indian classics.
- Various Classical, folk and tribal dances.
- Ancient Indian Sculpture, paintings and Dance.
- Practical knowledge of the basics elements of dance.

## CONTENTS

### Theory

#### Unit- I

1) Knowledge of the following:

- i. Pravrittis- Avanti, Dakshinatya, Odramagadhi and Panchali
- ii. Vrittis- Bharati, Satvati, Kaishiki and Arabhati.
- iii. Abhinaya- Angika, Vachika, Aharya and Sattika.

2) Definition of the following terms:

- i. Nritta, Nritya, Natya
- ii. Lasya, Tandava
- iii. Laya, Tala, Raga-Ragini.

3) Study of the following:

- a. Folk Dance & Tribal Dance
- b. Classical Dance.

## **Unit-II**

1) Basic knowledge of the following:

- a. Ancient Indian Sculpture and Dance,
- b. Ancient Indian painting and Dance.

2) Basic knowledge of the scriptures of Indian Dance:

- i. Natyasastra
- ii. Abhinaya Sarpana
- iii. Sri Hastamuktawali.

## **Unit-III**

1) Biographies and contributions of the following:

- a. Rukmini Devi Arundale
- b. Kelucharan Mohapatra
- c. Birju Maharaj

## **Practical**

### **Unit-IV**

1) Practical knowledge of:

Nritta, Nritya, Natya, Angika, Lasya, Tandava, Laya, Tala, Samjuta hasta, Assamjuta hasta, Nritta hasta.

2) Practical knowledge of the following:

- i. Mati-Akhora (64),
- ii. Labunu churi Krishna Nritya

- iii. Nadubhangi (Ramdani part) &
- iv. Jhumura (Ramdani part).

### 3) Introduction to Sattriya talas:

Chuta, Ek, Thukuni, Paritala, Sutkala, Jaman & jota tall.

### **Books Recommended:**

1. *Dance of India*: Projesh Banerji, Kitabistan, Allahabad, 5<sup>th</sup> Edition, 1956.
2. *The Dance of India- The Origin and History, Foundations, the Art and Science of the Dance in India-Classical, Folk, and Tribal*, Taraporevala's Treasure house of Books, B. Taraporevala sons and company Private Ltd. 1965.
3. *The Cultural Heritage of India*: Suniti Kumar Chatterji (ed.), Vol.V, The Rama Krishna Mission Institute of Culture, Calcutta.
4. *Traditions of Indian Classical Dance*: Mohan Khokar, Clarion Books, New Delhi-1, 1979.
5. *Indian Classical Dance*: Kapila Vatsyayan, Publications Division, Ministry of Information and Broadcasting, Govt. of India, New Delhi, 1974.
6. *Classical Indian Dance in Literature and the Arts*: Kapila Vatsyayan, Sangeet Natak Akademi, New Delhi, 2<sup>nd</sup> edition, 1977.
7. *Sattriya Nritya Aru Satriya Nrityar Tal*: Dr. Maheswar Neog and Keshav Changkakati, Publication Board Assam, Guwahati.
8. *Sattriya Nritya Gita Badyar Hatputhi*: Dr. Jagannath Mahanta, Bhabani Books, Guwahati.
9. *The Sattriya Dance of Assam; An Analytical and Critical Study*: Dr. Jagannath Mahanta, Sangeet Natak Akademi, New Delhi.
10. *Satriya Nrityar Oitihyar Abhash*: Dr. Pradipjyoti Mahanta & Ghana Kanta Borah, Publication Board Assam, Guwahati.
11. *Sankaedeva and his times: Early history of the Vaishnava faith and Movement in Assam* : Maheswar Neog, 3<sup>rd</sup> edition, Lawyer's Book Stall, Guwahati.
12. *Sattriya Nritya (Mati-Akhora)*: Ghanakanta Bora, Published by Khagendra Narayan Dutta Baruah, Guwahati-1, 1993.
13. *Sankari Nrityar Mati Akhora*: Jatin Goswami, Srimanta sankardeva sangha.
14. *Asomor Natya Nritya kala*: Suresh Chandra Goswami, Authors book stall, Guwahati.
15. *Nrityakala Prasanga aru Sattriya Nritya* : Mallika Kandali, 2<sup>nd</sup> edition, N.L. Publication, Guwahati.
16. *Sattriya: The Living Dance Tradition of Assam*: Mallika Kandali, Assam Publication Board, Guwahati.
17. *Satriya Nrityar Ruprekha Aru Chaneki*: Nijara Deka Borah, Banalata, Panbazar, Guwahati.

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**SEMESTER: II**  
**PAPER CODE: SADA-RCC/HGE-2016**  
**COURSE TITLE: Introduction of Sattria Dance**  
**Paper Credit- 6 (4+2)**  
**Total No. of Lecture-60 L + 30 Tu = 90**  
**Total Marks: 100(T60 + IA-20 + P-20)**

**Objectives:**

- a) To introduce the students with the origin and growth of Sattriya dance tradition.
- b) To impart knowledge about the creators of Sattriya dance- i.e. saint Srimanta Sankardeva and Sri Sri Madhabdeva.
- c) To impart practical knowledge of all features of Sattriya: Nritya, Nritya, Natya, Angika, Lasya, Tandava, Laya, Tala, Samjuta hasta, Assamjuta hasta, Mati Akhora etc.

**Learning Outcomes:** The learners will be acquainted with

- The Sattriya dance tradition- its origin and growth.
- Basic positions, stance, body movements, body bending etc. Learners will be acquainted with Mati-Akhora, knowledge of Hasta and Pada.
- Nritya, Nritya and Natya, Tandava and Lasya elements in Sattriya.
- Knowledge of: Tali, Khali, Matra, Laya etc.

**CONTENTS**

**Theory**

**Unit-I**

1. Origin and Growth of Sattriya Dance.

- i. History of Sattriya Dance
- ii. Contribution of Sri Sri Srimanta Sankardeva and Sri Sri Madhavdeva.
- iii. Role of Sattra Institutions in preservation and propagation of Sattriya Dance.
- iv. Contributions of Maniram Dutta Muktiar Barbayan, Dr. Maheswar Neog, Rasheswar Saikia Barbayan and Dr. Bhupen Hazarika.

## **Unit-II**

### 1. Grammar of Sattriya Dance

- a. Mati-Akhora: Its descriptions
- b. Knowledge of Hasta and Pada

## **Unit-III**

### 1. Basic knowledge of the following:

- a. Nritya, Nritya and Natya, Tandava and Lasya elements in Sattriya.
- b. Knowledge of Ramdani, Geetar nach, Mela nach, Ga-man, Sochar, Bhangani, Chok, Hali and Ulaha.

## **Unit-IV**

### 1. Various dance numbers of Sattriya and its descriptions:

- a) Purush bhangir nach and Stri bhangir nach (Male dance numbers and Female dance numbers).
- b) Description of:
  - Krishna Nritya
  - Nadubhangi
  - Jhumura
  - Chali
  - Rajagharia Chali
  - Gopinach
  - Bahar/Behar
  - Sutradhari nach.

### 2. Tala pattern of Sattriya Dance and Knowledge of: Tali, Khali, Matra, Laya etc.

## **Practical**

## **Unit-V**

### 1. Practical knowledge of all features of Sattriya:

- a) Basic positions, stance, body movements, body bending etc.



b) Application of Hasta and Pada

c) Practical knowledge of Nritya, Nritya and Natya.

d) Practical knowledge of Ga-man, Sochar, Bhangani, Chok, Hali, Ulaha etc.

2. Practical knowledge of Purush bhangir nach and Stri bhangir nach:

a) Nadubhangi (Geetar nach).

b) Jhumura (Geetar Nach)

c) Krishna Nritya

d) Chali

3. Practical knowledge of Matra, Laya, Tali, Khali, various Talls- Ek, Thukuni, Chuta, Sutkala, Joti, Bisam, Rakta –etc. Shrira-bheda, drishti bheda etc.

### **Books Recommended:**

1. *Sattriya Nritya Aru Sattriya Nrityar Tal:* Dr. Maheswar Neog and Keshav Changkakati, Publication Board Assam, Guwahati.
2. *Sattriya Nritya Gita Badyar Hatputhi:* Dr. Jagannath Mahanta, Bhabani Books, Guwahati.
3. *The Sattriya Dance of Assam; An Analytical and Critical Study:* Dr. Jagannath Mahanta, Sangeet Natak Akademi, New Delhi.
4. *Sattriya Nrityar Oitihyar Abhash:* Dr. Pradipjyoti Mahanta & Ghana Kanta Borah, Publication Board Assam, Guwahati.
5. *Sankaedeva and his times: Early history of the Vaishnava faith and Movement in Assam :* Maheswar Neog, 3<sup>rd</sup> edition, Lawyer's Book Stall, Guwahati.
6. *Sattriya Nritya (Mati-Akhora):* Ghanakanta Bora, Published by Khagendra Narayan Dutta Baruah, Guwahati-1, 1993.
7. *Sankari Nrityar Mati Akhora:* Jatin Goswami, Srimanta sankardeva sangha.
8. *Asomor Natya Nritya kala:* Suresh Chandra Goswami, Authors book stall, Guwahati.
9. *Nrityakala Prasanga aru Sattriya Nritya :* Mallika Kandali, 2<sup>nd</sup> edition, N.L. Publication, Guwahati.
10. *Sattriya: The Living Dance Tradition of Assam:* Mallika Kandali, Assam Publication Board, Guwahati.
11. *Sattriya Nrityar Ruprekha Aru Chaneki:* Nijara Deka Borah, Banalata, Panbazar, Guwahati.

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**SEMESTER: III**  
**PAPER CODE: SADA-RCC/HGE-3016**  
**COURSE TITLE: Ankiya Nator Bhaona**  
**Paper Credit- 6 (4+2)**  
**Total No. of Lecture-60 L + 30 Tu = 90**  
**Total Marks: 100(T60 + IA-20 + P-20)**

**Objectives:**

- a) To introduce the students with Ankiya Nat- its history and evolution.
- b) To impart knowledge about the presentation style and techniques of Ankiya Nat.
- c) To impart knowledge about the language, Bhava and Rasa, Raga & Tala pattern in Ankiya Nat.
- d) To impart Practical knowledge of male and female dance numbers and characters of Ankiya Nat.

**Learning Outcomes: The learners will be acquainted with**

- Ankiya Nat- its origin and growth.
- Presentation style and other techniques of Ankiya Nat.
- The students will be acquainted with language of Ankiya Nat.
- The learners will be acquainted with Bhava and Rasa, Raga & Tala pattern in Ankiya Nat.
- The students will be acquainted with male and female dance numbers and characters of Ankiya Nat.

**CONTENTS**

**Theory**

**Unit-I**

1. History and Evolution of Ankiya Nat:

- a) Ankiya Nat- History and Background.
- b) The religious and other aspects of Ankiya Nat.
- c) Features of Ankiya Nat.

## **Unit-II**

1. Style of presentation of Ankiya Nat:

a) Techniques of Ankiya Nat

b) Various Dance Numbers of Ankiya Nat.

c) Knowledge of various stances, body bending, body movements, positions, hand gestures, foot works.

## **Unit-III**

1. Basic knowledge of the following:

a) Bhava and Rasa in Ankiya Nat.

b) Nayak-Nayika veda in Ankiya Nat.

## **Unit-IV**

1. Basic knowledge of the following:

a) Language of Ankiya Nat

b) Raga and Tala pattern of Ankiya Nat

c) Relevance of Ankiya Nat in the present world.

## **Practical**

### **Unit-V**

1. Practical knowledge of all features and techniques of Ankiya Nat:

a) Basic position, stances, body movements, body bending etc.

b) Application of hand gestures and foot works of Ankiya Nat.

c) Practical knowledge of Nritya, Nritya and Natya.

2. Practical knowledge of male and female dance numbers

and characters of Ankiya Nat:

a) Sutradhari Nach

b) Gopi Nach

c) Entry or Probesh of various characters of Ankiya Nat—Gosai Probesh, Gopi Prabesh, Raja or King, Saint, Mantri or Minister etc.

3. Practical knowledge of Taala of Ankiya Nat, Raga of Natar Geet

and Sloka of Ankiya Naat.

### **Books Recommended:**

1. *Sattriya Nritya Aru Satriya Nrityar Tal*: Dr. Maheswar Neog and Keshav Changkakati, Publication Board Assam, Guwahati.
2. *Mahapurush Sankardeva Madahavdevar Ankiya Nat Aru Jhumura*: ed. By Dr. Pradip Hazarika and Dr. Indira Saikia Bora, Srimanta Sankaradeva Sangha, Kalongpar , Nogaon, Assam.
3. *Sattriya Nrityar Rup Darshan*: Karuna Borah, Grantha sanskriti, Tarajan, Jorhat, Assam.
4. *Sattriya Nritya Gita Badyar Hatputhi*: Dr. Jagannath Mahanta, Bhabani Books, Guwahati.
5. *The Sattriya Dance of Assam; An Analytical and Critical Study*: Dr. Jagannath Mahanta, Sangeet Natak Akademi, New Delhi.
6. *Satriya Nrityar Oitihyar Abhash*: Dr. Pradipjyoti Mahanta & Ghana Kanta Borah, Publication Board Assam, Guwahati.
7. *Sankaedeva and his times: Early history of the Vaishnava faith and Movement in Assam* : Maheswar Neog, 3<sup>rd</sup> edition, Lawyer's Book Stall, Guwahati.
8. *Sattriya Nritya (Mati-Akhora)*: Ghanakanta Bora, Published by Khagendra Narayan Dutta Baruah, Guwahati-1, 1993.
9. *Sankari Nrityar Mati Akhora*: Jatin Goswami, Srimanta sankardeva sangha.
10. *Asomor Natya Nritya kala*: Suresh Chandra Goswami, Authors book stall, Guwahati.

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**SEMESTER: IV**  
**PAPER CODE: SADA-RCC/HGE-4016**  
**COURSE TITLE: The Repertoire of Dances**  
**Paper Credit- 6 (4+2)**  
**Total No. of Lecture-60 L + 30 Tu = 90**  
**Total Marks: 100(T60 + IA-20 + P-20)**

**Objectives:**

- a) To introduce the students with different Sattriya dance numbers.
- b) To impart knowledge about the presentation style of different dances.
- c) To impart knowledge about the Raga & Tala pattern in Sattriya dance.
- d) To impart Practical knowledge of different Sattriya dance numbers as well as Hasta and Padas.

**Learning Outcomes:** The learners will be acquainted with

- Presentation style and other techniques of different Sattriya dance numbers.
- The students will be acquainted with Raga & Tala pattern in Sattriya dance.
- The students will be acquainted with different Hastas and Padas of Sattriya Dance.

**CONTENTS**

**Theory**

**Unit-I**

1. Basic knowledge of the following with reference to their context:
  - a) Sutradhari Dance.
  - b) Jhumura Dance- Ramdani, Geetar Nac, Mela Nac.
  - c) Nadubhangi Dance, Ramdani, Geetar Nac.
  - d) Behar Nac- Ramdani, Geetar Nac
  - e) Ojapali- various sequences

**Unit- II**

1. Basic knowledge of the following with reference to their context:
  - a) Cali Nac- Ramdani, Geetar Nac, Mela Nac,
  - b) Rajagharia Cali Nac, Ramdani, Geetar Nac,

### **Unit-III**

1. Basic knowledge of the following in relation to Sattriya dances:
  - a) Tala structure- Tala, Upa-tala and Misra Tala.
  - b) Raga structure- Mela Raga, Bandha Raga

### **Unit-IV**

1. Basic knowledge of the following as applied in Sattriya dances:
  - a) Hasta Prakarana (Hand- gestures)- Shastra based and traditional.
  - b) Pada-Prakarana (Foot- work)- Shastra based and traditional.

### **Practical**

### **Unit –V**

1. Practical knowledge of
  - a) Sutradhari (Geetar Nac, Bhotima Nac)
  - b) Ojapali
  - c) Cali Nac- Hajowaliya Ramdani, Mela Nac.
  - d) Rajaghoria Cali- Ramdani 1 and 2.
  
2. Practical knowledge of
  - a) Hastas- Shastra based and traditional.
  - b) Padas- Shastra based and traditional.

### **Books Recommended:**

1. Sattriya Dances and their Rhythms (Introduction), 1975, Mahashwar Neog (ed.).
2. Guru-Carit –Katha, 1987, Mahashwar Neog (ed.) Gauhati University, Guwahati.
3. Sattriya Nrityar Hasta, Jagannath Mahanta, Sankaradeva Adhyana Khetra, Guwahati.
4. Sattriya Nrityar Hatputhi, Jagannath Mahanta, Bhabani Books Guwahati, 2016.
5. The Sattriya Dance of Assam- An Analytical and Critical Study, Jagannath Mahanta, Sattriya Kandra, sangeet Natak Akademi, Delhi.

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**SEMESTER: V**  
**PAPER CODE: SADA- RDS-5016**  
**COURSE TITLE: Music in Sattriya Dance**  
**Paper Credit- 6 (4+2)**  
**Total No. of Lecture-60 L + 30 Tu = 90**  
**Total Marks: 100(T60 + IA-20 + P-20)**

**Objectives:**

- a) To introduce the students with the history Sattriya music.
- b) To impart knowledge about different types of Sattriya music.
- c) To impart knowledge about the Raga & Tala in Sattriya music.
- d) Types of mnemonics (bajana/bol) used in different Sattriya music.

**Learning Outcomes:**

- Presentation style and other techniques of different Sattriya music.
- Raga & Tala pattern in Sattriya music.
- Different Sattriya music like- Gayan- Bayan, Praveshar Bajana, Gatir Bajana, Yuddhar Bajana etc.
- Different Sattriya talas like- Thukani, Chuta, Ektal, Parital, Rupak & Chutkala.

**CONTENTS**

**Theory**

**Unit-1**

- A. Basic knowledge of the following:
- i) History of Sattriya Music
  - ii) Various forms of Sattriya Music
    - a) Bargit, Ankiya Nator Git.
    - b) Kirtan-Ghosha
    - c) Namghosha
    - d) Prasanga System

**Unit- II**

- A) Basic knowledge of the following:
- i) Ragas in Bargit and Ankiya Nator Git.

- ii) Talas in Bargit, Ankiya Nator Git.
- iii) Talas exclusively used in Sattriya Dance.

### **Unit- III**

A) Basic knowledge of the following with reference to Sattriya Dance:

- i) Talas exclusively applied in Sattriya Dance
  - a) Thukani Tal
  - b) Chuta Tal
- ii) Methods of Application of various components of a Tala in sattriya dance-
  - a) Ga-Man
  - b) Sachar
  - c) Bhangani
  - d) Ghat
  - e) Chok

### **Unit- IV**

A) Basic knowledge of the following:

- i) Types of mnemonics (bajana/bol) out of the main tala structure with reference dances in Ankiya Nat:
  - a) Gayan- Bayan
  - b) Praveshar Bajana
  - c) Gatir Bajana
  - d) Yuddhar Bajana

### **Practical-**

### **Unit- V**

A) Practical knowledge of

- i) Mela Raga- Asowari, Dhanashri
- ii) Bandha Raga (In application to Gitar Nac).

B) Preactical knowledge of

- i) Thukani, Chuta (In Ramdani of Jhumura and Chali)
- ii) Ektal, Parital, Rupak & Chutkala



C) Practical knowledge of

- i) Praveshar Nac with its mnemonics
- ii) Yuddhar Nac with its mnemonics

**Books Recommended:**

1. Swarnarekhat Bargit (Introduction Part): Maheshwar Neog (ed), Assam Sangit Natak Academy.
2. Rhythms in the Vaishnava Music of Assam (Introduction Part): Maheshwar Neog (ed), Assam Sangit Natak Academy.
3. Sattriya dances and their Rhythms, 1975, Maheshwar Neog (ed), Publication Board Assam.

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**SEMESTER: VI**  
**PAPER CODE: SADA- RDS-6016**  
**COURSE TITLE: Abhinaya in Sattriya Dance**  
**Paper Credit- 6 (4+2)**  
**Total No. of Lecture-60 L + 30 Tu = 90**  
**Total Marks: 100(T60 + IA-20 + P-20)**

**Objectives:**

- a) To introduce the students with the basic knowledge of Abhinaya.
- b) To impart knowledge about different types of Concept of Rasa, Natyabhinaya and Nrityabhinaya.
- c) To impart knowledge about the sloka and Bhatima, male and female Characters of Ankiya Nat..
- d) To impart knowledge about Abhinaya in different dance numbers.

**Learning Outcomes:**

- Presentation style and other techniques of Abhinaya.
- Concepts of Rasa, Natyabhinaya and Nrityabhinaya.
- Different *Sloka* and *Bhatima*.
- Practical knowledge about male and female Characters of Ankiya Nat.

**CONTENTS**

**Theory**

**Unit- I**

A) Basic knowledge of the following:

- i) Concept of Abhinaya
- ii) Types of Abhinaya- Angika, Vachika, Aharya, Sattivika.

**Unit- II**

A) Basic knowledge of the following:

- i) Concept of Rasa
- ii) Natyabhinaya

- iii) Nrityabhinaya

### **Unit- III**

- A) Abhinaya in Ankiya Nat
  - i) Sutradhara- sloka and Bhatima
  - ii) Krishna/ Rama and female Characters.
  - iii) Other Characters

### **Unit- IV**

- A) Abhinaya in Dance numbers:
  - i) Geetar Nac- Cali, Rajaghariya Cali
  - ii) Sattriya Ojapali- Sloka, Geet, Pad, Kathan.

### **Practical**

### **Unit-V**

- A) Practical knowledge of
  - i) Abhinaya in Sutradhara's- Nandi Sloka and Bhatima.
  - ii) Abhinaya in Geetar Nac- part of Cali.
- B) Practical knowledge of application of hand gestures appropriate to the text.
- C) Practical knowledge of expressive gestures in the face appropriate to various Rasa's.

### **Books Recommended: -**

1. Sattriya Nrityar Hasta, Jagannath Mahanta, Sankaradeva Adhyana Kheta, Guwahati.
2. The Sattriya Dance of Assam- An Analytical and Critical Study, Jagannath Mahanta, Sattriya Kandra, sangeet Natak Akademi, Delhi.
3. The Abhiyana Darpana (English translation), Manomohan Ghosh.
4. Sattriya Nrityar Rup Darshan, Karuna Borah. (Ojapali part)

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