

Assam Higher Secondary Education Council (AHSEC)

2nd Year Syllabus

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	Marks	Periods
Unit-1	Tradition of dances in Assam Origin and development of Sattriya Dance	6	3
Unit-2	Life and contribution of Sankardeva and Madhavdeva to the Society and Culture of Assam.	5	3
Unit-3	Cncept of Nritta, Nritya, Natya, Anga, Pratyanga, Upanga, Hasta, Taal, Laya, Gaaman, Ghat, Bhangima, Chok and Matiakhara.	10	9
Unit-4	Introduction to the following: Natya-Sastra, Abhinaya-darpana, Sangit ratnakara and Hastamuktawali.	4	6
Unit-5	Bhatkhande notation syatem for writing of the following taals. Thukoni-taal, Suta-taal, Ek-taal, Dharamjauti-taal and Chutkala taal.	5	9
	Total	30	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, composter, 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	40	35
Unit-3:	Hasta-karana	5	2
Unit-4:	Pada-karana	5	3
Unit-5:	Taal	5	5
	Total	70	60

Unitwise Distribution of Course contents:

		Marks	Periods
Unit No.	**Mati-akhara :**	15	15
	Kacha-bandha কাছ-বান্ধ Kacha-bandh-di-khacaka কাছ-বান্ধ-দি-খছকা Ora (purus-ora and prakriti-ora) ওৰা (পুৰুষ-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 (পুৰুষ, প্ৰকৃতি, শাৰী, আকল, টুকুৰা, পিঠি) Bagh-jap বাঘ-জাপ Gerowa-chowa গেৰুৱা-চোৱা Athuwa আঁঠুৱা Chatrawali চত্রাৱলী Sinha-jalak সিংহ-জলক Hat-bhari-calana হাত-ভৰি-চালনা Lan (athu-thiya, kati, udha) লন্ (আঁঠু, থিয় কাটি, উধা) Buku-chowa বুকু-চুৱা		
Unit-2:	Dance: Krishna-nac(Lawanucuri) কৃষ্ণ নাচ (লৱনুচুৰী) Gosai-nac গোসাঁই নাচ Gopi-nac গোপী নাচ Jhumura-nac (Ram-dani and gitar nac) ঝুমুৰা নাচ (ৰাম-দানী আৰু গীতৰ নাচ) Nadu-bhangi (Ram-dani) নাদু-ভঙ্গী (ৰাম-দানী)	40	35
Unit-3	Hasta-karana: Avestita Udvestita, Vyavartita and Parivartita	5	2

Unit-4 Pada-karana : পদকৰণ 5 3

Sama,Ancita, Kuncita, Agratala-sancara, Udghatita

সম, অঞ্চিতা, কুঞ্চিতা, অগ্রতল-সঞ্চাৰ, উতঘটিতা

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

Study Materials

aglasem.com

Model Papers

Sample Papers

Half Yearly Sample Papers

Important Resources

Periodic Table

Writing Skills / Formats

Maps of India / World

Notes

- [ ] Class 6 Notes
- [ ] Class 7 Notes
- [ ] Class 8 Notes
- [ ] Class 9 Notes
- [ ] Class 10 Notes
- [ ] Class 11 Notes
- [ ] Class 12 Notes

Books and Solutions

NCERT Books

NCERT Book Solutions

HC Verma Chapter Wise Solutions

RD Sharma Solutions

CGBSE Solutions