

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಉಪನ್ಯಾಸಕರ ಅರ್ಹತಾ ಪರೀಕ್ಷೆ (ಕೆ-ಸೆಟ್)
KARNATAKA STATE ELIGIBILITY TEST (K-SET)
FOR LECTUERSHIP

Subject: **PERFORMING ARTS**

Subject Code: **39**

Note:

There will be two question papers, Paper-II and Paper-III. Paper II will have 50 objective Type Questions (Multiple choice, Matching type; True/False, Assertion-Reasoning type) carrying 100 marks. All the 50 questions are compulsory and have to be marked in OMR sheet. Paper III contains **seventy five (75)** objective type questions (Multiple choice, Matching type; True/False, Assertion-Reasoning type) of **two (2)** marks each. All the 75 questions are compulsory and have to be marked in OMR sheet

SYLLABUS

Paper-II & Paper-III [Core Group]

Unit- I

General Cultural Aspects

Cultural History of India, Knowledge of major epics like Ramayana, Mahabharata, Shilappadikaram in terms of their content, characters and relevance to Indian Theatrical Practice, an acquaintance with Indian mythology.

Unit – II

The Natyashastra Tradition

Thorough knowledge of Bharata's Natyashastra, and its relevance to an influence on Indian Classical Theatre. Origin, aim and nature of Sanskrit natya according to Bharata and later commentators; the concepts of natya, nritya and nritya- their characteristics in the earliest and medieval theories. The types of theatres and their construction according to Natyashashtraic.

Unit – III

Ancient Practice of Natya

The four 'abhinayas; four 'vrittis', four 'pravrittis' and two 'dharmis': A study of the ' nritya karanas' of the Natyashastra and their importance. Detailed study of nayaka-nayikabheda and all the classification thereof.

Unit – IV

Indian Aesthetics

'Rasasutra' of Bharata and its exposition and elaboration by various commentators, viz., Bhatta Lollata, Sri Shankuka, Bhatta Nayaka and Abhinavgupta. Rasa and its constituent elements, viz., Sthayi, Vyabhichari and Sattvika Bhava, their Vibhava and Anubhava. 'Dhvani Siddhanta' of Anandavardhanacharya.

Unit- V

Post- Natyashastra; Important Texts Relevant for Study of Dance and Drama

Dasha Rupaka of Dhananjay, Abhinaydarpana of Nandikeshavara, Bhavprakashana of Shardatanaya and Natyadarpana of Ramachandra- Gunachandra.

Unit- VI

Tradition of Indian Music

General Knowledge of Indian Classical Music – Hindustani and Carnatic and their 'tala' patterns.

Unit- VII

Forms of Indian Dance and Drama in General

General Introduction to seven classical dance styles, viz., Bharata natyam, Kuchipudi, Odissi, Kathak, Manipuri, Kathakali and Mohini Attam. Knowledge of Indian dance- drama tradition, both classical and folk. General Introduction to tribal and folk dances of India. Inter-relationship of dance and drama with other plastic arts, e. g., sculpture, iconography and painting in their ancient Indian tradition.

Unit – VIII

South – East Asian Dance / Drama

General acquaintance with the theatre traditions of South-East Asia, Viz., Sri Lanka, Burma, Thailand, Cambodia, Indonesia, Japan and China.

Unit- IX

Social Relevance of Dance and Drama in Contemporary Indian Scene.

Unit- X

Pedagogy in Dance and Drama

Traditional Dance / Drama training and its relevance today. Dance education at the academic level and its need in the contemporary Indian Society. Dance / Drama research and other components of co-related arts which are relevant; the importance of modern stage technique, the media and technological advances to the study and propagation of dance / drama.

PAPER- III (B) **[ELECTIVE /OPTIONAL]**

Dance

This Section will consist of four questions which are all compulsory and without internal options. The division of marks and maximum number of words for each question will be as follows:

Question 1	Not more than 700 words	40 marks
Question 2	Not more than 200 words	20 marks
Question 3	Not more than 200 words	20 marks
Question 4	Not more than <u>200 words</u> 1300 words	<u>20 marks</u> 100 words

Dance History

History and technique of Indian dance from the ancient times till the modern times to be gathered from different sources like literature, epigraphy, sculpture, iconography, painting and religious thought. This entails a thorough study of the Natyashastra and relevant texts.

The Contemporary scene and social ambience of dance in India and World History and development of western ballet.

Contemporary modern dance in India.

Well-known Indian innovators and choreographers.

Designing of a stage production: The actual creation of a stage production, i.e., the production process in terms of

- Selection of the subject
- Writing the synopsis
- Selection and /or writing of the lyrics
- Musical arrangement
- Direction and choreography
- Designing of sets
- Designing of lighting
- Designing of costumes

The ultimate presentation
Critical evaluation

A Study of-

Seven established classical dance styles in terms of origin, history and development thereto;
Other well-established dance traditions like chhau, Satriya, etc.; the influence of martial arts on the regional dance forms.

DRAMA/THEATRE

This section will consist of four-questions which are all compulsory and without internal options. The division of marks and maximum number of words for each question will be as follows:

Question 1	Not more than 700 words	40 marks
Question 2	Not more than 200 words	20 marks
Question 3	Not more than 200 words	20 marks
Question 4	Not more than <u>200 words</u> 1300 words	<u>20 marks</u> 100 words

Drama and Dramatic Theories

Form of drama, Elements of drama, Types of drama, Various styles of drama in the context of various isms.

Important world dramatists and drama- From Greek to modern.

Contemporary Indian Theatre.

Evolution of contemporary theatre in the context of development in Indian Theatre.

New trends in contemporary theatre since Independence movement.

Major movements and major theatre innovators and play wrights.

Acting / Direction

Different school of acting – Greek to Grotowski, Important contemporary actors-internationally known.

Different directoral innovations and methods. Theories of modern stage.

Theatre Design and Techniques

Theatre Architecture- Greek to modern period.

Stage Craft-Set, Lights, Costumes, Make up, Sound, Props.

Theatre Techniques – From selection of script to final performance.

This paper contains questions from three sections. Twenty five (25) from each section. The Section (1) is common for both Dance and Drama/Theatre. The Section (2) is only for Dance and Section (3) is only for Drama / Theatre. Total Marks is 200.