aglasem.com

FOR KSET PREPARATION

KSET 2026 Performing Arts Syllabus

EXAM	YEAR	TYPE
KSET	2026	Syllabus

ಕರ್ನಾಟಕ ರಾಜ್ಯ ಸಹಾಯಕ ಪ್ರಾಧ್ಯಾಪಕರ ಅರ್ಹತಾ ಪರೀಕ್ಷೆ (ಕೆಸೆಟ್)

KARNATAKA STATE ELIGIBILITY TEST (K-SET) FOR ASSISTANT PROFESSOR

Code No: 39

Syllabus

Subject: PERFORMING ARTS – DANCE, DRAMA/ THEATRE

Units 1 to 15, Common syllabus for Dance and Drama/Theatre

GENERAL

Unit 1. Cultural History of India

- Cultures of India from pre-historic to CE 1200
- Evolution of Art in pre-historic and historic periods, as evidenced in cave paintings, sculptures and other visual representations
- Evolution of dance and drama (*Natya*), (a) the divine origin theory according to *Natyasastra*, and, (b) art as a product of society, its rituals and belief systems
- The *Vedas*, major epics and *puranas* (Ramayana, Mahabharata, *Cilappadikaram* and *Bhagavatapurana*) in terms of their content, character and relevance to dance and theatre
- Bhakti and various religious movements and their influence on different representative aspects of culture with focus on dance and theatre

Unit 2. Folk and Traditional Theatre Forms of India

- Understanding and defining the terms Tribal, Folk, Traditional and Classical in the context of Indian dance and drama and their interrelation
- Introduction to the different tribal, folk and traditional dance and theatre forms spread over various regions of India
- Introduction to regional theatrical practices of *Kudiattam*, *Yakshagana, Bhagavatamela, Tamasha, Ramalila, Rasalila, Bhavai, Nautanki, Jatra, Chhau, Laiharaoba, Therukoothu, Theyyam, Ankia-nat, Pandvani, Chindu Bhagavata, Bhand Jashan* and others
- Awareness of various musical instruments, costumes and make-up used in these forms

Unit 3. The Natyasastra

- Knowledge of *Natyasastra* and the concept of *Natya* and *Nritta*
- Study of chapters relating to the eleven aspects (*ekadash sangraha*) such as, *Abhinayas*, *Dharmis*, *Vrittis*, *Pravrittis* and *Aatodyas*. *Samanya* and *Chitrabhinayas* and their classification
- *Dasarupakas*
- *Natyagruha* (Playhouse) and *Ranga* – Construction, types and different elements
- *Poorvarangavidhi* and Stage conventions viz. *Kakshya vibhag* etc.

Unit 4. Art and Aesthetics

- '*Raṣasutra'* of Bharata
- Elaboration of the theory of *Rasa* by commentators like Bhattalollata, Sri Sankuka, Bhattanayaka and Abhinavagupta.
- Rasa and its constituent elements, viz., *Sthayi*, *Sanchari* and *Sattvika bhavas* and their corresponding *Vibhavas* and *Anubhavas*
- Definition, purpose and elements of Art
- A brief introduction to Performance studies and significant western theories on Art : 'Art as Imitation/Catharsis' , 'as Imagination', 'as Beauty', 'as Communication' and 'as Utility' put forth by various Philosophers

Unit 5. Dance and Theatre forms of East and South Asian Countries

- An overview of dance and theatre forms of East Asian (China, Japan and Korea), South Asian (Bangladesh, Pakistan and Sri Lanka) and South- East Asian (Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines and Laos) countries
- History and presentation techniques of various popular theatre and dance forms of the above countries

DANCE

Unit 6. Dance in Sanskrit Literature and Treatises

- A brief study of references to dance in the works of Kalidasa, Bhasa, Sudraka and others
- General understanding of the concepts relating to dance from texts of ancient and medieval period- *Natyasastra*, *Abhinaya Darpana*, *Sangeeta Ratnakara*, *Nritta Ratnavali* and *Nartana Nirnaya*. Concepts include *Natya*, *Nritta*, *Nritya*, *Lasya*, *Tandava*, *Marga*, *Desi*, *Baddha*, *Anibaddha*, *Nartaki lakshana*, *Sabha lakshana*

and the like. Also specific study of the *padas*, *hastas*, *caris*, *mandalas* and *karanas*, and *anga*, *upanga* and *pratyanga* movements

- Detailed study of *Abhinaya Darpana*.
- The various categories and typologies of *Nayakas* and *Nayikas* and their *avasthas* according to Bharata's *Natyasastra*, Saradatanaya's *Bhavaprakasana*, Bhanudatta's *Rasamanjari* and Akbar Shah's *Sringaramanjari*

Unit 7. India Classical Dance

- Origin and history of Indian classical dance
- Music, Gurus and pioneers of Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniattam, Odissi and Sattriya
- General understanding of major Talas of Hindustani and Carnatic music traditions
- Study of the role of Rabindranath Tagore, Rukmini Devi Arundale, Vallathole Narayana Menon.
-

Unit. 8 Indian Classical Dance in Independent India

- An overview of major Gurus, performers, their works and important institutions in Independent India
- Institutionalization of dance and its effect on form, pedagogy, repertoire etc.
- The new wave in Indian dance - Its development through the works of Uday Shanker and Ram Gopal and the later major contemporary artists and their works.
- Indian classical dances in diaspora
- Patronage to Dance- the role of government and private bodies
- Awareness of important dance festivals, awardees and current happenings in dance

Unit 9. Dance Education, Pedagogy and Research

- Dance as part of curriculum in school education and Universities
- Movement Analysis based on kinesthetics and Laban system
- Eminent scholars and their works, who contributed significantly to the knowledge of Indian dance
- Key inroads in dance training and research in India from the 1930's to the present like applied areas of dance, therapy, cross- cultural training etc.

Unit 10. International dance and interactions

- Study of the history and development of classical ballet in Europe, Russia and America
- Emergence of Modern Dance in the west and major personalities involved
- Influence of the West on Indian dance in terms of production design

DRAMA/ THEATRE

Unit 11: Drama and its theories: Indian and Western

- Concept of drama- Indian and Western
- Elements and structure of drama according to Indian.
- A brief study of different classifications of Western dramas – Tragedy, comedy, tragic comedy, melodrama and farce
- A brief introduction to various 'isms' in relation to drama including realism, naturalism, symbolism, expressionism, absurd and epic
- Playwrights and their contribution:
  Sanskrit – Kalidasa, Bhasa, Sudraka, Bhavabhuti, Visakhadutta, Bhattanarayana;
  Ancient Greek and Roman, and Western – Shakespeare,

Unit 12: Modern Indian Theatre

- Origin and development of modern Indian theatre with reference to region, state and personalities
- A brief study of new trends in theatre since Independence movement both at national and regional level.
- An overview of major playwrights, directors and other contributing personalities of various regions, whose plays are widely performed at the national level.
- Popular Play Houses, Theatre Companies, Institutions and Groups in India and their contribution.

Unit 13: Acting and Direction (A)

- Different schools of acting – Western and Eastern
  1. Early period- Greek, Roman, Elizabethan, Commedia Dell' arte
  2. Modern Period – Representational, Stanislavsky, Meyerhold, Brecht, Grotowski
  3. Eastern – Sanskrit, Peking Opera, Noh, Kabuki
- Role of Mime, Voice, Speech, Improvisation and Physical Theatre in actor's training

(B)

- Different directorial innovations and methods
- Role of director in Theatre
- Fundamentals of play direction: Balance, emphasis, composition, picturisation, movement, tempo and rhythm
- Process of production: Script to performance

Unit 14: Theatre Design and techniques

(A)

- Theatre architecture: Greek, Roman, Elizabethan, Thrust Stage, Proscenium, Arena, Open Stage.
- Sanskrit: Vikrishta – Madhyam Natyagruha
- Chinese, Japanese play houses of classical era

(B)

- Stage craft: Fundamentals and functions of sets, lights, costumes, make-up, sound, props, other arts and theatre music in terms of various kinds of play production
- Aharya and Nepathya vidhi in classical Indian, Chinese, Japanese and Indian Traditional theatre

(C)

- Theatre management and organization

(D)

- Children's theatre, theatre in education, theatre of oppressed and feminist theatre.

Unit 15: Theatre Education, Pedagogy and Research

- Theatre as part of curriculum from primary education and in University system
- Relevance of traditional theatre training
- Movement analysis based on kinesthetics, Yoga, Theatre Game, Martial Arts, Folk, Puppetry and other forms
- Eminent scholars and their works who contributed to the knowledge of Indian Theatre
- Trends in Indian Theatre research and scholarship in India
- Patronization to theatre- major institutions, organizations, Government, corporate, private bodies and personalities after independence
- Awareness of important theatre festivals, Awardees and current affairs in theatre