Performing Arts - 320

Section A: Dance

A1 – Kathak

A2 – Bharatnatyam

A3 – Odissi

A4 – Kuchipudi

A5 – Manipuri

A6 - Kathakali

Section B: Drama-Theatre

Section C: Music

C1 – Hindustani

C2 – Carnatic

C3 – Rabindra Sangeet

C4 - Percussion

Syllabus for Class 12

CUET Entrance Exam

AglaSem.Com

PERFORMING ARTS -320

Note:
There will be one Question Paper which will have 50 questions out of which 40 questions need to be attempted.
There will be three Sections i.e. Section A (Dance), Section B (Drama-Theatre), and Section C (Music). Candidates may choose any Section. And From Section A and Section C, only one sub-section needs to be chosen.

Section A: DANCE

A1: KATHAK

1. A brief history of other dance styles of India.
2. A Basic understanding of the term ABHINAYA and definition of its four aspects:angika, vachika, aharya, and satvika.
3. Acquaintance of the three gharanas of Kathak dance (Lucknow, Jaipur, Banaras)
4. Rasa: definition and explanation of nine rasas.
5. Knowledge of the following terms: (short note) sangeet, tal, laya, angahara, bhramari, lokadharmi, natyadharmi, rasa, and bhava.
6. Knowledge of the technical terminology of the dance form.
   a) Definition of the following:
      i) Vandana
      ii) Tihaayi
      iii) Aamad
      iv) Toda/Tukraa
      v) Paran
      vi) Chakardar Toda /Tukraa andParan
      vii) Gatnikas
      viii) Gatbhaav
   b) Knowledge of Theka of Dadra, Kaharwa, Roopak, Jhap Taal, Teen Taal
   c) Definition of Tali, Khali, Sam, Tihaayi.
   d) Ability to notate a Tukraa/Toda and Paran.

Acquaintance with the traditional costumes and makeup.

A2: BHARATANATYAM DANCE

1. Acquaintance with the life history of the chief exponents and contributors of the past Dance form. (Rukmini Devi Arundale, Bala saraswati, Meenakshi Sundaram Pillai, Tanjorequartette)
2. Acquaintance with the contents of the Abhinaya Darpana. (The chapters and the aspects of dance dealt within them).
3. Knowledge of the following terms:

   (i) Nritta, Nritya, Natya (Sanskrit slokas from the Abhinaya Darpana and basic definition) Tandava (7 tandavas with detailed stories) Lasya, Lokadharmi, Natyadharmi (Definitions with example)

   (ii) Sthana, Chari, Mandala, Bhrarmari, Utplavana (Slokas and meaning fromAbhinaya Darpana)

(iii) Abhinaya (Angika, Vachika, Satvika, Aharya-slokas from the Abhinaya Darpana along with the meaning)

(iv) Sangeeta, Tala, Laya (Definition of the term, seven teams, three ways)

(v) Rasa (names of the nine races and their English meanings)

4. Knowledge of the technical terminology of the particular Dance form (anyone to be studied by the Dance style offered)-

(a) Definitions of the following: araimandi, muzhumandi, kuttanam, korvai, karvai, adavu, shollu, aradhi, theerumanam, jati, jaati, gati, avartana, yati, taalanga, thattukazhi, nattuvangam, arangetram)

5. Acquaintance with the traditional costumes makes up the Dance style opted.

A3: KUCHIPUDI DANCE

1. A brief history and acquaintance with some traditional dance forms of the region, other than the one offered for study.

2. Acquaintance with the life history of the chief exponents of the dance form, past, and present.

3. Knowledge of the following terms:
   (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi
   (ii) Chaturvidha Abhinaya (Angika, Vachika, Satyika, Aharya) with special reference to Mukhaja Abhinaya.
   (iii) Sanchari Bhava, Sattvika Bhava

4. Types of compositions and formats used in Kuchipudi Definitions of the following:
   (a) Rangapuja, Shabdam, Ashthapadi, Kalaapam, (Bhaama Kalaapam, Golla Kalaapam).

A4: ODISSI DANCE

1. Elementary knowledge about the three styles of Chhau: Mayurbhanj, Seraikella, and Purulia.

2. Brief notes on the lives and contributions of the three Gurus: Guru Pankaj Charan Das, Guru Kelucharan Mohapatra, and Guru Deba Prasad Das.

3. Elementary introduction to the texts; Natya Shastra, Abhinaya Darpana, and Abhinaya Chandrika: a) Identification of the author (approximate date) b) Basic overview of the broad areas covered in the context of each text. c) Myths regarding the origin of dance according to each text.

4. A Basic understanding of the term ABHINAYA and definition of its four aspects: Angika, Vatika, Acharya, and sattvik.

5. Rasa: Definition and a short explanation of the nine rasas.

6. Short notes on:

   a) The Acharyaa of Odissi.

   b) The music accompaniment of Odissi.

7. Brief explanation of the following terms: (Unit IV Class XI)

   a) Nritta, Nritya andNatya

   b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)

   c) Tandava and Lasya d) Natyadharmi and Lokdharmi

8. Write some names of Folk Dances of Odisha

A5: MANIPURI DANCE

1. Acquaintance with the life history of chief exponents past and present of the danceform.

2. Acquaintance with the contents of Abhinaya Darpana.

3. Knowledge of the following terms:

   (a) Nritta, Nritya and Natya. Tandava, Lasya, Loka Dharmi, NatyaDharmi.
   (b) Abhinaya: Angika, Vachika, Aharya andSatvika.
   (c) Sangeet: TalaLaya.
   (d) Rasa: Sthayi Bhava, SanchariBhava.

4. Knowledge of technical terms of the style:
   (a) Chali, Bhangi, Longlei,Uplei
   (b) Different kinds of Choloms: Kartal Cholom, Khubak Isei Cholom, PungCholom.
   (c) Sankirtan. Different Talas, Rajmel, Menkup,Tanchap.
   (d) Different kinds of Raas.
5. Acquaintance with the traditional costumes, and make-up for the dance style offered.

   (a) Potloi and its different components for Radha and Gopis
   (b) Krishna'scostume.
   (c) Typical traditional makeup for Manipuri classical dances with an emphasison Vaishnava Tilak.

A6: KATHAKALI DANCE

1. Acquaintance with the life history of the great masters of the dance form of both past and present.

2. Acquaintance with the contents of the Hastha Lakshana Deepika and Natyasasthra.

3. Knowledge of the following terms:

   (i) Nritta, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi.
   (ii) Anga, Upanga,Prathyanga
   (iii) Abhinaya (Angika, Vachika, Satvika, Aharaya) with special reference to Hasta-Abhinaya, Mukhaja-Abhinaya and Netra-Abhinaya.
   (iv) Sangeeta, Tala,Laya
   (v) Rasa, Rasadhrishti, Sthaayibhava, Sthaayidrishti, Sancharibhava,Bhaava, Vibhaava, Anubhaava, and Sathvika Bhaava,

4. Knowledge of the Technical Terminology of the Art forms.

   (a) Mutiyettu, Theyyam, Kootiyaattam, Ramanattam, Krishnattam, Ottanthullal, and Kalarippayattu
   (b) Hastas – Samyutha, Asamyuta, Mishra, Nanartha from Hastalakshanadipika.

(c) Kaal SadhakamIrativatam.
(d) Kalassam, Ashtakalasam, Ilakiyattam,Cholliyattam
(e) Keli, Arangu Keli (Shuddha Maddalam), Todayam, Purappadu, Melapada, and Dhanaasi
(f) Chutti, Pachchha, Kathi, Thaadi, Kari,Minukku
(g) Rasa, Rasadhrishti, Sthaayibhava, Sthaayidrishti, Sancharibhava, Manodharma, Cholliyaattam and Ilakiyaattam
(h) Ability to write in notation talas learned under practicals.

5. Acquaintance with the traditional costumes and makeup of the Dance styleopted.

6. Knowledge of Kathakali music both vocal and percussion.

Section B: DRAMA-THEATRE

Unit I: Modern and Contemporary Indian Theatre

- Survey of major modern and contemporary styles and works in Hindi / English
  - ✓ Rabindranath Tagore, Bhartendu Harishchandra
  - ✓ Vijay Tendulkar, Mohan Rakesh, Dharmveer Bharti, Badal Sarkar, Shankar Shesh, Girish Karnad, Chandrashekhar Kambar

(The student can identify and study one text (one play) of the above-mentioned playwrights)

- Review of Indian theatre organizations – NSD, Sangeet Natak Academy, Zonal Cultural Centres

- Practitioners of modern Indian Theatre

Unit II: Modern and Western Theatre

- Survey of major contemporary styles and works in English or English translation
  - ✓ Chekov, Ibsen, Strindberg, Shaw, O'Neill, Ionesco, Beckett, Pinter, Stoppard

(The student can identify and study one text of the Playwrights mentioned)

Unit III: Theatre Production – Management and Performance

- Readings on Theatre management and marketing

Unit IV: Survey of Acting Theory and Practice

- Reading Stanislavsky, Strasberg

Unit V: Survey of Acting Theory and Practice

- Readings on play production

Unit VI: Theatre Production – Theatre Architectures and Production Design

- History of theatre architecture
- Readings on production design-color theory, sets, costumes, lighting

Unit VII: Developing and Documenting the Research Project

- Examples of research projects in different aspects of theatre
- Choosing the scope of the individual project
- Using media and sources for the project

Section C: MUSIC

C1: HINDUSTANI MELODIC

Units 1:

- **Brief study of the following:**

  Gram, Murchhana, Varna, Alankar, Alap, Tana.

- **Brief study of the following:**

Gamak, Meend, Kan, Khatka, Murki, krintan, Zamzama, Ghaseet, Sut.

Unit 2:

- **Study the following:**

  Classification of Ragas- Ancient, Medieval,d Modern

- Historical development of Time Theory of Ragas

Unit 3:

- **Detail study of the following:**

1. Sangeet Ratnakar
2. Sangeet Parijat

- Life sketch and Contribution of Inayat Khan, Mushtaq Ali Khan, Alauddin Khan, Abdul Halim Zafar

Unit 4:

- Description of Prescribed Talas along with Tala Notation with that,

Dugun, Tigun and Chaugun:

Jhaptala

Rupak

Tilwada

Dhamar

- Study of various parts and tuning of the Instrument opted for.

Unit 5:

- Critical study of prescribed Ragas along with recognizing Ragas from phrases of Swaras and elaborating them
- **Raag description, Raag Recognition**

Bhairav

Bageshri

Shuddha Sarang

Malkauns

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HINDUSTANI VOCAL

Units 1:

- Brief study of Alankar, Varna, Kan, Meend, Khatka, Murki, Gamak.
- **Brief study of the following**

Sadra, Dadra, Gram, Murchhana, Alap, Tana.

Unit 2:

Study of the following

- Classification of Ragas- Ancient, Medieval,l and Modern
- Historical development of Time Theory of Ragas

Unit 3:

- **Detail study of the following:**

I. Sangeet Ratnakar

II. Sangeet Parijat

- Life sketch and contribution of Abdul Karim Khan, Faiyaz Khan, Bade Ghulam Ali Khan, Krishna Rao Shankar Pandit

Unit 4:

- Description of Prescribed Talas along with Tala Notation with Thah, Dugun, Tigun, and Chaugun:

Jhaptala

Rupak

Tilwada

Dhamar

- Study of various parts and tuning of Tanpura

Unit 5:

- Critical study of prescribed Ragas along with recognizing Ragas from phrases of swaras and elaborating them
- Writing in Notation the Compositions of Prescribed Ragas. Bhairav Bageshri Shuddha Sarang Malkauns

C2: CARNATIC MUSIC (MELODIC INSTRUMENTAL)

Units 1: History and Theory of Indian Music

- **An outline of knowledge of the following Lakshana Granthas:**

  Sangita Saramrita Sangita Sampradaya Pradarsini, Svaramelakalanidhi and Ragavibhodha, Brihaddesi.

- **Short life sketch and contributions of the following:**

Annamacharya, Swati Tirunal, Kshetrajna, Maha Vaidyanatha Iyer, Patnam Subramanya Iyer, Ramnad Srinivasa Iyengar Mysore Doraiswamy Iyengar, Dwaram Venkataswamy, Naidu Karaikkudi Brothers, Mysore Vasudevachar

- Brief study of the musical form, Kriti, Tiruppugazh, Padam, Javali, and Tillana.
- Detailed study of the Manodharma Sangita
- Definition and explanation of the following: Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, Vakra Ragas, Gamakas, Arudi, Eduppu, Jati, Prabandham, Grama, Murchchana, Jaati and Vishesha Prayogas.
- Description of the ragas prescribed
- Candidates should be able to write in notation the Kriti/kirtana in the ragas prescribed.
- The candidate should be able to describe the construction of the instrument opted for along with the basic techniques of playing
- The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for

CARNATIC MUSIC (VOCAL)

- An Outline Knowledge of the following Lakshana Grand has Sangita Saramrita, Sangita SampradayaPradarsini, Svaramelakalanidhi, Raga Vibodha, Brihaddesi.

- **Short life sketch and contributions of the following:**
  Annamacharya, Kshetrajna, Swati Tirunal, Gopalakrishna Bharati, Maha Vaidyanatha Iyer, Patanam Subramanya Aiyar. Ramnad Srinivasa Iyenger, Mysore Vasudevachar.
- A study of musical forms: - Kriti, Padam, Javali, Tillana, Tiruppugazh, Ragamalika.
- Detailed study of Manodharma Sangita.
- **Definition and explanation of the following:-**
  Janaka-Janya ragas, Bhashanga, Upanga, Varja, Vakra ragas, Gamakas, Arudi, Eduppu, Prabandham, Grama, Murchana, Jaati
- Lakshanas of the ragas prescribed in practical activity
- Candidates should be able to write in the notation of the Kriti/kirtana in the prescribed ragas.
- Brief description of concert instruments, their construction, and techniques of playing.
- Classification of Musical Instruments in general.

C3: Rabindra Sangeet

Rabindra Sangeet:

a) Knowledge of the Akar Matrik Notation System.
b) Life Sketch of Rabindranath Tagore (covering Music Composition)

Other Types of Music

(i) Life-Sketch with their Musical contribution of the following:

a) Atul Prasad Sen
b) Kaji Nazrul Islam
c) Girish Chandra Ghosh

(ii) History of any one of the following:

a) Regional folk song (Bhatiali, Baul, Jhumur, Bhawaiya).
b) Kirtan.

C4. PERCUSSION

Units 1: Hindustani Percussion

- **Short notes on the following:**

Uthan, Peskhar, Chakradar, and Baant

- **Comparative study of the following:-**

(a) Chautala-Ektala

(b) Jhaptala-Sultana

(c) Teentala-Tilwada

Unit 2:

- Layakari and its varieties
- Brief description of Gharanas of Tabla or Pakhawaj

Unit 3:

- History of Tabla or Pakhawaj
- Brief history of Medieval and Modern period of Hindustani Music especially in the field of percussion instruments.

Unit 4:

- Biographies of Pandit Kishan Maharaj, Ustad Karamatullah Khan, and Ustad Zakir Hussain
- Silent features of style and biography of Raja Chhatrapati Singh, Guru Purushotam Das, and Pandit Pagal Das.

Unit 5:

- Writing notation of the prescribed Talas and compositions
- Recognition of Talas from a given portion of the Texas and compositions.

Prescribe Talas: Teentala or Adi Tala, Rupak or Tevra

PERCUSSION INSTRUMENTAL (MRIDANGAM)

- An outline knowledge of following Lakshana Granthas with special reference to Tala and percussion in Chaturdandi Prakashika, Sangita Ratnakara, Ragavibhodha, Svaramela Kalanidhi.
- Short life sketch and contributions of the following luminaries: Needamangalam Meenakshi Sundaram Pillai, Tanjore Vaidyanatha Iyer, Palghat Mani Iyer, Umaiyalpuram Kodanda Ramaiyer, Pudukkottai Swaminatha Pillai, Palani Subramania Pillai, Vilvadri Iyer.
- Study of the musical forms, Pallavi, Sollukattu, Tillana, Padam, and Javali

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- Definition and explanation of the following: Padagarbham, Arudi, Eduppu, Gati-bheda, Anuloma, Pratiloma, Tisram, Trikalam, Theka, 108 Talas, Shadangas, Tiruppugazh Talas, TalaVadya ensemble.
- The candidates should have an outline knowledge of the classification of Percussion instruments in general and a brief history of the instrument opted for
- Technical Terms: Vilamba, Madhya, Druta, Atitam, Anagatam, Pharan, Kalapramanam, Ghumki, Konnakkol, Choru, Varu, Toppi
- The candidate should possess knowledge of the fundamental structure, technique, and playing of other percussion instruments like Morsing, Tabla, Chenda, Edakka, and Gettu Vadyam.