

Scheme of Exam for Direct Recruitment of PRTs:

The written test is of 180 marks (180 objective type multiple choice questions) carrying 01 mark for each question. The duration of written test will be 180 minutes without any time limit for each part individually.

Section name -Nature of Questions

Part I - Proficiency in Languages (20 marks):

A. General English-10 questions

B. General Hindi-10 questions

Part II – General awareness, Reasoning & Proficiency in Computers (20 marks)

7. General Awareness & Current Affairs (10 ques.)

8. Reasoning Ability (5 ques.)

9. Computer Literacy (5 ques.)

Part-III: Perspectives on Education and Leadership (60 questions)

(k) Understanding the Learner-(15 questions)

(l) Understanding Teaching Learning -(15 questions)

(m) Creating Conducive Learning Environment - (10 questions)

(n) School Organization and Leadership - (10 questions)

(o) Perspectives in Education (10 questions)

Part IV - Subject-specific Syllabus (80 marks)

Professional Competency Test:

The Professional Competency Test is of 60 marks

(Demo Teaching -30 marks and Interview – 30 Marks).

Note:

The weightage of Written Test & Professional Competency (Demo Teaching:15 and Interview: 15 will be 70:30 Final merit list will be based on the performance of the candidate in Written Test & Professional Competency Test taken together.

Syllabus of Exam for Direct Recruitment of PRTs:

Part I - Proficiency in Languages (20 marks)

(a) General English

Reading comprehension, word power, Grammar & usage

(b) General Hindi

पठन कौशल, शब्द सामर्थ्य, व्याकरण एवं प्रयुक्ति

Part II – General awareness, Reasoning & Proficiency in Computers (20 marks)

(m) General Awareness & Current Affairs

(n) Reasoning Ability

(o) Computer Literacy

Part III - Perspectives on Education and Leadership (60 marks)

(a) Understanding the Learner

- Concept of growth, maturation and development, principles and debates of development, development tasks and challenges
- Domains of Development: Physical, Cognitive, Socio-emotional, Moral etc., deviations in development and its implications.
- Understanding Adolescence: Needs, challenges and implications for designing institutional support.
- Role of Primary and Secondary Socialization agencies. Ensuring Home school continuity.

(b) Understanding Teaching Learning

- Theoretical perspectives on Learning -Behaviorism, Cognitivism and Constructivism with special reference to their implications for:
- The role of teacher
- The role of learner
- Nature of teacher-student relationship
- Choice of teaching methods
- Classroom environment
- Understanding of discipline, power etc.
- Factors affecting learning and their implications for:
- Designing classroom instructions,
- Planning student activities and,
- Creating learning spaces in school.
- Planning and Organization of Teaching-Learning
- Concept of Syllabus and Curriculum, Overt and Hidden Curriculum
- Foundational Literacy and Numeracy, Early Childhood Care and Education
- Competency based Education, Experiential learning, etc.
- Instructional Plans: -Year Plan, Unit Plan, Lesson Plan
- Instructional material and resources
- Information and Communication Technology(ICT) for teaching-learning
- Assessment of learning, for learning and as learning: Meaning, purpose and considerations in planning each.
- Enhancing Teaching Learning processes: Classroom Observation and Feedback, Reflections and Dialogues as a means of constructivist teaching

c) Creating Conducive Learning Environment

- The concepts of Diversity, disability and Inclusion, implications of disability as social construct, types of disabilities-their identification and interventions

- Concept of School Mental Health, addressing the curative, preventive and promotive dimensions of mental health for all students and staff. Provisioning for guidance and counselling.
- Developing School and community as a learning resource.

(d) School Organization and Leadership

- Leader as reflective practitioner, team builder, initiator, coach and mentor.
- Perspectives on School Leadership: instructional, distributed and transformative
- Vision building, goal setting and creating a School development Plan
- Using School Processes and forums for strengthening teaching learning-Annual Calendar, time-tabling, parent teacher forums, school assembly, teacher development forums , using achievement data for improving teaching –learning, School Self Assessment and Improvement
- Creating partnerships with community , industry and other neighbouring schools and Higher Education Institutes – forming learning communities

(e) Perspectives in Education

- Role of school in achieving aims of education.
- NEP-2020: Early Childhood Care and Education: The Foundation of Learning ; Foundational Literacy and Numeracy; Curriculum and Pedagogy in Schools: Holistic & Integrated Learning; Equitable and Inclusive Education: Learning for All; Competency based learning and Education.
- Guiding Principles for Child Rights, Protecting and provisioning for rights of children to safe and secure school environment, Right of Children to free and Compulsory Education Act, 2009,
- Historically studying the National Policies in education with special reference to school education;
- School Curriculum Principles: Perspective, Learning and Knowledge, Curricular Areas, School Stages – Pedagogy & Assessment.
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Part IV - Subject-specific Syllabus – Refer annexure

(80 marks)

Note:

The interview is of 60 marks (including Demo teaching and interview). The weightage of Written Test, Professional Competency and Interview will be in the ratio of 70:30. Final merit list will be based on the performance of the candidates in Written Test, Professional Competency and Interview.

Scheme of Examination for Direct Recruitment of Primary Teacher (Music)

The written test is of 180 marks (180 objective type multiple choice questions) carrying 01 mark for each question.
The duration of written test will be 180 minutes.

No. Questions

Section name (Nature of Questions)

Part-I : Proficiency in Languages (30 Marks)

A. General English (15 Marks)

Reading comprehension, word power, Grammar & usage 15 questions

B. General Hindi (15 Marks)

पठन कौशल, शब्द सामर्थ्य, व्याकरण एवं प्रयुक्ति

15 questions

Part-II : General Awareness, Reasoning & Proficiency in Computers (50 Marks)

20 questions

1. General Knowledge & Current Affairs (20 Marks)

20 questions

2. Reasoning Ability (20 Marks)

3. Computer Literacy (10 Marks)

10 questions

Part III: Subject-specific Syllabus (100 Marks)

Refer Annexure

100 questions

Professional Competency Test:

The Professional Competency Test is of 60 marks (Performance Test -30 marks and Interview -30 Marks).

Note:

The weightage of Written Test and Professional Competency Test (Performance Test & Interview) will be in the ratio of 60:40. Final merit list will be based on the performance of the candidate in Written Test & Professional Competency Test taken together.

Subject specific syllabus for PRTs

Direct Recruitment (2022)

Subject specific syllabus includes the concepts of NCERT/CBSE syllabus and Text Books (Classes I - V) as indicated under respective subject headings.

However, the questions will be testing the depth of understanding and application of these concepts at the level of Senior Secondary (upto class XII)

English:

Grammar: Nouns, pronouns, adjectives, adverbs, is, am, are, has, have, tense forms (Simple present and present continuous, simple past and past continuous), expressing future (will and be going to), articles, this, that, these, those (as determiners and empty subjects), question words, an, or, but, punctuation marks (full stop, comma, question mark and inverted commas), possessive adjectives, prepositions

हिन्दी

व्याकरण: संज्ञा, विशेषण और वचन की पहचान और व्यावहारिक प्रयोग, गणित के पाठ्यक्रम पाठ्यक्रम के अनुरूप हिन्दी में संख्याएँ, सनयुक्ताक्षरों की पहचान, पर्याय और विलोम (स्तरानुकूल), सर्वनाम और लिंग की पहचान, विशेषण का संज्ञा के साथ सुसंगत प्रयोग, वचन वचन का प्रयोग, क्रिया, काल और कारक चिन्हों की पहचान, शब्दों के संदर्भ में लिंग का प्रयोग प्रयोग

Mathematics:

Geometry: SHAPES & SPATIAL UNDERSTANDING, SOLIDS AROUND us,
Numbers: DEVELOPING A SENSE OF NUMBERNESS, COUNTING AND OPERATIONS OF NUMBERS, ADDITION AND SUBTRACTION, MULTIPLICATION, DIVISION, MENTAL ARITHMETIC, FRACTIONAL NUMBERS, Money, Measurement, Length, weight, Capacity (Volume), Time, Data Handling, Patterns.

Environmental Science (EVS):

FAMILY AND FRIENDS, FOOD, SHELTER, WATER, TRAVEL, THINGS WE MAKE AND DO

Syllabus for the post of PRT - Music

Science of Music and Studies of Shruties

Vibration and frequency; pitch and its relation and vibrator, Vocal and Instrumental ranges of sound; Amplitude, Timber, Qualities and musical and unmusical overtones (Swayambhu-Swar); consonance and Dissonance; Main types of chords; Absorption, Echo; Reverberation and Resonance of sound, concept of Shruti (different Opinions on it). Placement of suddha and Vikrit Swars on different shruties according to Lochan, Ahobal, Pundarik, Ramamatya, Somnath etc. Comparative study of Vyankat-Mukhi's 72 meals, Bhatkhade's Ten That's and Modern thirty-two That's.

Study of Ragas and Tals

Critical, detailed and comparative study of the following Ragas:- SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANAT, GOUDSARANG, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI AND SHANKARA, Illustrations of Nyas, Alpatva, Bahutva, Avirbhava and Tirobhava in the above Ragas by means of notes.

Knowledge of the following Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:- Trital, Ektal, Rupak, Teevra, Sooltal, Jhoomra, Dhamar and Jat tal.

Writing the songs in notation in the above ragas with Alaps. Tans, Boltans in Khayals and Dugun, Tigun etc., in dhruvapad and Dhamar. Identification of Ragas from given notes.

Instrumental Music

Science of Music and Studies of Shruties

Vibration and frequency, pitch and its relation with vibrator Vocal and Instrumental ranges of sound. Amplitude, Timber, qualities of musical, unmusical overtones (Swaymbhu-Swar) consonance and Dissonance. Main types of chords, Absorption, Echo, Reverberation and resonance of sound, concept of shruti (different opinions on it) placement of sudh and vikrit swara according to lochan, Ahobal, Pundarik Rammamatya, somnath etc. Comparative study of Swaras of Northern saptak, critical study of Vyankatmukhu's 72 Melas. Bhatkhade's Ten That's and Modern thirty two that's.

Study of Ragas and Tals

Critical, detailed and comparative study of the following Ragas:- SUDHAKALYAN, DESHKAR, KAMOD, CHHAYANT, GOUDSARANG, JAIJAIWANTI, RAMKALI, POORIYA, MARWA, SOHANI AND SHANKARA.

Illustrations of Nyas, Aplatva, Bahutva, Tirobhav and Avirbhava in the above Ragas by means of notes. Knowledge of the following Tals with different types of Layakaries and writing of the Tals in Dugun, Tigun, Chougun and Ada:-

Trital Jhaptal, Choutal, Keharwa, Dadra, Tilwada, Rupak, Teevra, sool- Tal, Dhamar and jat-Tal.

Writing the Gats in notation in the above ragas with Alaps, Todas, Jhalas, Identification of Ragas from the given notes.

Candidates offering percussion Instruments must have critical details and comparative study of the following Tals:-

TEENTAL, JHAPTAL, RUPAK, CHOUTAL, SOOLTAL, TEEVRA, TILWADA, DADRA, KAHARWA, PANJABI, JATTAL.

Knowledge of different types of Laykaries, Tukaras, paranas, Peshkara, Quada, Avartan, Bant, Kisim, Paita, Rela, Laggi, Ladi, etc. where applicable in the abovementioned talas, writing in notation of all the matter in above talas and identified – for given Bols.

Vocal Music

Notation system, scales and study of Bio-graphics of Musicians

Notation system of Bhatkhande and vishnudigambar and western Music, writing of simple songs in these notations. Western Note, various types of intervals of notes. Time signature, different Musical scales, Dia-tonic scale, comparative study of scales of Bhatkhande and western Music. Harmony and Melody, placement of notes on veena according to Pt. Srinivas, comparative study of Northern and Southern Tal paddhaties, contribution of various scholars and musicians to the Indian Music.

Biographies and Bhatkhande, Vishnudigamber, Tansen, Ameer Khusroo, Faiyyaz Khan, Pt. Ravi Shankar, Pt. Ram Sahay, Ahmadjan Thirakwa, Kudau Singh, Nana Sahib panse.

Study of Musical Styles and Ragas

Geet, Gandharva, Gan, Deshi Sangeet, Sthaya, Mukhachalan, akshiptika, Nibadha and Anibadh Gan, Raglakshan, Ragalap, Alapti swasthan Niyam, prachalit Alap, Tan; Meend, Gamar, Raku

Critical detail and comparative study of the following Ragas with illustration of Nyas, Alapatva, Bahutva, Tirobhav and Avirbhav in them.

Lalit, Darbari, Adana, Mia-Malhar, Goudmalhar, Bahar, Todi, Multani, Deshi, Jogiya and Vibhas, Bhairav, Yaman

Knowledge of the followings Tals with different types of Layakaries and writing of the Talas in DUGun, Tigun, Chougun and Ada:

Trital, Ektaal, Jhaptal, Choutal, Kaharwa, Dadra, Tilwada, Rupak, teevra, Sooltal, Jhoomra, Dhamar and Jattal and pancham Sawari, Bhajani

Comparative and details study with the descriptions of different styles of Indian Music viz. Dhrupad, Dhamar, Khayal, Thumri, Tappa, Chaturang, Taranas, Trivat, etc. and their evolution writing of notation of songs in the above Ragas with alaps, Tans Boltans etc. and with different Layakaries in Dhruvpad and Dhamar, Identification of ragas from given notes.

Instrumental Music

Notation system of Bhatkhande, Vishnudigamber and western Music. Writing of simple gats in these notations. Western notes. Various types of intervals of notes. Time signature, different Musical scales Dia-tonic scale, pythagorain scale, Tempered scale, Major scale, Minor scale etc. Comparative study of scales of Bhatkhande and Western Music. Harmony and Melody, placement of notes on Veena according to Pt.Srinivas.

Comparative study of Northern and southern Tal paddhaties contribution of various scholars and Musicians to the Indian Music.

Biographies of Bhatkhande; Vishnudigamber, Tansen, Ameer Khusro Faiyaaz Khan, Onkarnath Thakur, Allauddin Khan, Pt. Ravishankar, Pt. Ram Sahai, Ahmad Jan Thirakwas, Kudau Singh, Nana Saheb Panse, Pt. Shiv Kumar Sharma, Pt. Debu Chaudhary

Study of Styles, Baj, Ragas and Tals

Geet, Gandharv, Gan, Deshi Sangeet, Sthaya Mukhchalan, Akshiptika Nibadha and Anibadha gan, Raglakshan, Raga-Alap, Rupakalap, Alpati Swasthan-Niyam, Prachalit Alap and Tan, Zamzama, Meend, Sootghaseet, Jor Alap, Toda, Jhala

Critical detailed comparative study of the following Ragas with illustrations of nyas, Alpatva, Bahutva, Tirobhava and Avirbhav in them.

Vibhas, Lalit, Darbari Kanhda, Adana, Miyan Malhar, Goud Malhar, Bahar, Todi, Multani, Deshi and Jogiya.

Identification of Raga from given notes. Knowledge of following tals;

Ada Chartal, Ektal, Deepchandi, Dhamar, Farodast, Pancha, Sawari, Kumbh, Sikhar.

Critical details and comparative study of the following tals:

Adachartal, Ektal, Pancham Sawari, Farodast, Dhamar, Kumbh, Shikhar, Matt Tal, Dhumali, Deepachandi, Addha tal.

Knowledge of - Tukras, paranas, Tihai, Kayadas, Pattas, Relas, Peshkaras, Mukharas, Tipallis, chaupalli, Chakkardar bols, Farmaishi, Paranas, Lom-Bilom, Charbagh, Stuti Ke Bol, Jhulna ke bol. Dhamar and Bedamdar tihais in the above mentioned tals.

Recognition of - Tals by given bols, writing of all the matters in notations.

Knowledge of Baithaks, styles of playing and Gharanas. Ability to write tals in different layakaries knowledge of different types of Musical Instruments and their system of classification.

Vocal Music

History of Music and classification of Rags and Tals

Short History of Music of Ancient periods up to 13th century A.D. with classification of Rags and Tals. Evolution of jatis Ragas, short history of Music of Medieval and Modern periods, prabandh. Revival of Indian Classical Music, comparison of the Hindustani and Karnataka Music systems. Impact of Modern Science in the development and propagation of Music.

Study of Musical Styles and Ragas

Critical, detailed and comparative study of the following Ragas with illustrations of Nyas, Alpatva, Bahutva, Avirbhava and tirobhav.

Shree, Pooria-Dhanashree, Basant, Paraj, Hindol, Chandrakauns, Suddhasarang, Madhuwanti, Bageswari, Jaunpuri, Malgunji.

Critical study of different styles of Music of North and South, various Gharanas of Music, Gram, Moorchana, various kinds of Gamak, writing of notation of songs.

Knowledge of the following Tals with different types Layakaries: Ada- Choutal, Brahma, Lakshmi, Rudra, Shikhar, Pancham Sawari, sulfokta

Instrumental Music

History of Music and Classification of Ragas and Tals

Short history of Music of ancient period up to 13th century A.D. with particular reference to Natyashastra, Brihaddesi, Sangeet Ratnakar. Classification of Ragas and Tals. Evolution of jatis, Ragas. Short History of Music in Medieval period. Revival of Indian classical Music. Comparison

of the Hindustani and Karnataka Music system. Impact of Modern science in the development and propagation of Music. Critical, comparative and detailed study of Musical styles and the following Ragas with illustration of Nyas, Apatva, Bahutva, Avirbhav and Tirobhav:

Shree, Pooria – Dhanashree, Basant, Paraj, Hindol, Chandrakauns, Suddh Sarang, Madhuwanti, Bageshree, Jaunpuri, Malgunji.

Critical study of the different styles of Music of North and South. Various Gharanas of Music, Gram, Moorchana, various kinds of Gamaks, Writing of Notation of gats.

Knowledge of the following Tals with different types of layakaries and writing of Tals in Dugun, Tigun, Chougun, Ada. And kuad, and Biyad.

Basant, Rudra, Laxmi, Gajjjhampa, Pashto, Brahma. Knowledge of baj and styles of Tabla and pakhawaj and should also know peskhkaras, Paran, Tihais, Tukaras, Kishime, Kyadas, Paltas, Relas, Mukhras, Tripalli, Choupallies, Chakkardar, Bols, Farmaishi paran, Kamali paran, Lom-Bilom, Charbagh, Stuti ke bole, Jhulan ke bole, Jababi Paran, Nayahakka, Damdar and Bedam ki tihal where applicable in the following Talas, along with their critical, detailed and comparative study:

Rudra, Badi swari, Jattal, Basant, Laxmi, Gaj Jhampa, Brahma Tal, Asth Mangal, Ganesh Tal, Mani Tal, Pashto.

Various kinds of chands in the Tals where applicable and writing of different layakaries, Dugun, Tigun, Chougun, Ada, Kaud and Biyad.