

# **CUET Performing Arts Syllabus 2022**



Unit	Topics
<b>Section A: DANCE</b>	
<b>A1: Kathak</b>	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 and Paran 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.
<b>A2: Bharatanatyam Dance</b>	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, Bhramari, Utplavana (Slokas and meaning from Abhinaya 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 rasas 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.
<b>A3: Kuchipudi Dance</b>	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, Shabdham, Ashthapadi, Kalaapam, (Bhaama Kalaapam, Golla Kalaapam)
<b>A4: Odissi Dance</b>	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



	<p>Mohapatra, and Guru Deba Prasad Das.</p> <p>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.</p> <p>4. A Basic understanding of the term ABHINAYA and definition of its four aspects: Angika, Vatika, Acharya, and sattvik.</p> <p>5. Rasa: Definition and a short explanation of the ninerasas.</p> <p>6. Short notes on:</p> <p>a) The Acharyaa of Odissi.</p> <p>b) The music accompaniment of Odissi.</p> <p>7. A brief explanation of the following terms: (Unit IV Class XI)</p> <p>a) Nritya, Nritya and Natya</p> <p>b) Matra, Laya, Taal, Avartana, Vibhaga (Anga)</p> <p>c) Tandava and Lasya d) Natyadharmi and Lokdharmi</p> <p>8. Write some names of Folk Dances of Odisha</p>
<b>A5: Manipuri Dance</b>	<p>1. Acquaintance with the life history of chief exponents past and present of the dance form.</p> <p>2. Acquaintance with the contents of Abhinaya Darpana.</p> <p>3. Knowledge of the following terms:</p> <p>(a) Nritya, Nritya and Natya. Tandava, Lasya, Loka Dharmi, NatyaDharmi.</p> <p>(b) Abhinaya: Angika, Vachika, Aharya and Satvika.</p> <p>(c) Sangeet: Tala Laya.</p> <p>(d) Rasa: Sthayi Bhava, Sanchari Bhava.</p> <p>4. Knowledge of technical terms of the style:</p> <p>(a) Chali, Bhangi, Longlei, Uplei</p> <p>(b) Different kinds of Choloms: Kartal Cholom, Khubak Isei Cholom, Pung Cholom.</p> <p>(c) Sankirtan. Different Talas, Rajmel, Menkup, Tanchap.</p> <p>(d) Different kinds of Raas.</p> <p>5. Acquaintance with the traditional costumes, and make-up for the dance style offered.</p> <p>(a) Potloi and its different components for Radha and Gopis</p> <p>(b) Krishna's costume.</p> <p>(c) Typical traditional makeup for Manipuri classical dances with an emphasis on Vaishnava Tilak.</p>
<b>A6: Kathakali Dance</b>	<p>1. Acquaintance with the life history of the great masters of the dance form of both past and present.</p> <p>2. Acquaintance with the contents of the Hastha Lakshana Deepika and Natyasasthra.</p> <p>3. Knowledge of the following terms:</p> <p>(i) Nritya, Nritya, Natya, Tandava, Lasya, Lokadharmi, Natyadharmi.</p> <p>(ii) Anga, Upanga, Prathyanga</p> <p>(iii) Abhinaya (Angika, Vachika, Satvika, Aharya) with special reference to Hasta-Abhinaya, Mukhaja-Abhinaya and Netra-Abhinaya.</p> <p>(iv) Sangeeta, Tala, Laya</p> <p>(v) Rasa, Rasadhristi, Sthaayibhava, Sthaayidrishti, Sancharibhava, Bhaava, Vibhaava, Anubhaava, and Sathvika Bhaava,</p> <p>4. Knowledge of the Technical Terminology of the Art forms.</p> <p>(a) Mutiyettu, Theyyam, Kootiyaattam, Ramanattam, Krishnattam, Ottanthullal, and Kalarippayattu</p> <p>(b) Hastas – Samyutha, Asamyutha, Mishra, Nanartha from Hastalakshanadipika.</p>



<b>Section B: DRAMA-THEATRE</b>	
<b>Unit I: Modern And Contemporary Indian Theatre</b>	<ul style="list-style-type: none"> <li>· Survey of major modern and contemporary styles and works in Hindi / English ü Rabindranath Tagore, Bhartendu Harishchandra ü Vijay Tendulkar, Mohan Rakesh, Dharmveer Bharti, Badal Sarkar, Shankar Shesh, Girish Karnad, Chandrashekhkar Kambar (The student can identify and study one text (one play) of the above-mentioned playwrights)</li> <li>· Review of Indian theatre organizations – NSD, Sangeet Natak Academy, Zonal Cultural Centres · Practitioners of modern Indian Theatre</li> </ul>
<b>Unit II: Modern And Western Theatre</b>	<ul style="list-style-type: none"> <li>· Survey of major contemporary styles and works in English or English translation ü Chekov, Ibsen, Strindberg, Shaw, O’Neill, Ionesco, Beckett, Pinter, Stoppard (The student can identify and study one text of the Playwrights mentioned)</li> </ul>
<b>Unit III: Theatre Production – Management And Performance</b>	<ul style="list-style-type: none"> <li>· Readings on Theatre management and marketing</li> </ul>
<b>Unit IV: Survey Of Acting Theory And Practice</b>	<ul style="list-style-type: none"> <li>· Reading Stanislavsky, Strasberg</li> </ul>
<b>Unit V: Survey Of Acting Theory And Practice</b>	<ul style="list-style-type: none"> <li>· Readings on play production</li> </ul>
<b>Unit VI: Theatre Production – Theatre Architectures And Production Design</b>	<ul style="list-style-type: none"> <li>· History of theatre architecture · Readings on production design-color theory, sets, costumes, lighting</li> </ul>
<b>Unit VII: Developing And Documenting The Research Project</b>	<ul style="list-style-type: none"> <li>· Examples of research projects in different aspects of theatre · Choosing the scope of the individual project · Using media and sources for the project</li> </ul>
<b>Section C: MUSIC</b>	
<b>C1: Hindustani Melodic</b>	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, 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
<b>Hindustani Vocal</b>	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, and Modern · Historical development of Time Theory of Ragas Unit 3: · Detail study of the following: I. Sangeet



	<p>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</p>
<b>C2: Carnatic Music (Melodic Instrumental)</b>	<p>Units 1: History and Theory of Indian Music Ø An outline of knowledge of the following Lakshana Granthas: Sangita Saramrita Sangita Sampradaya Pradarsini, Svaramelakalanidhi and Ragavibhodha, Brihaddesi. Ø 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</p> <p>Ø Brief study of the musical form, Kriti, Tiruppugazh, Padam, Javali, and Tillana.</p> <p>Ø Detailed study of the Manodharma Sangita</p> <p>Ø Definition and explanation of the following: Janaka, Janya system of Ragas, Bhashanga, Upanga, Varja, Vakra Ragas, Gamakas, Arudi, Eduppu, Jati, Prabandham, Grama, Murchhana, Jaati and Visheshha Prayogas.</p> <p>Ø Description of the ragas prescribed</p> <p>Ø Candidates should be able to write in notation the Kriti/kirtana in the ragas prescribed.</p> <p>Ø The candidate should be able to describe the construction of the instrument opted for along with the basic techniques of playing</p> <p>Ø The candidate should have an outline knowledge of the classification of instruments in general and a brief history of the instrument opted for</p>
<b>Carnatic Music (Vocal)</b>	<p>Ø An Outline Knowledge of the following Lakshana Grand has Sangita Saramrita, Sangita Sampradaya Pradarsini, Svaramelakalanidhi, Raga Vibodha, Brihaddesi. Ø Short life sketch and contributions of the following: Annamacharya, Kshetrajna, Swati Tirunal, Gopalakrishna Bharati, Maha Vaidyanatha Iyer, Patanam Subramanya Aiyar. Ramnad Srinivasa Iyengar, Mysore Vasudevachar. Ø A study of musical forms: - Kriti, Padam, Javali, Tillana, Tiruppugazh, Ragamalika. Ø Detailed study of Manodharma Sangita. Ø Definition and explanation of the following:- Janaka-Janya ragas, Bhashanga, Upanga, Varja, Vakra ragas, Gamakas, Arudi, Eduppu, Prabandham, Grama, Murchana, Jaati Ø Lakshanas of the ragas prescribed in practical activity Ø Candidates should be able to write in the notation of the Kriti/kirtana in the prescribed ragas. Ø Brief description of concert instruments, their construction, and their techniques of playing. Ø Classification of Musical Instruments in general.</p>
<b>C3: Rabindra Sangeet</b>	<p>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.</p>



<p><b>C4. Percussion</b></p>	<p>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</p>
<p><b>Percussion Instrumental (Mridangam)</b></p>	<p>Ø An outline knowledge of following Lakshana Granthas with special reference to Tala and percussion in Chaturdandi Prakashika, Sangita Ratnakara, Ragavibhodha, Svaramela Kalanidhi. Ø 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. Ø Study of the musical forms, Pallavi, Sollukattu, Tillana, Padam, and Javali Ø Definition and explanation of the following: Padagarbham, Arudi, Eduppu, Gati-bheda, Anuloma, Pratiloma, Tisram, Trikalam, Theka, 108 Talas, Shadangas, Tiruppugazh Talas, TalaVadya ensemble. Ø The candidates should have an outline knowledge of the classification of Percussion instruments in general and a brief history of the instrument opted for Ø Technical Terms: Vilamba, Madhya, Druta, Atitam, Anagatam, Pharan, Kalapramanam, Ghumki, Konnakkol, Choru, Varu, Toppi Ø The candidate should possess knowledge of the fundamental structure, technique, and playing of other percussion instruments like Morsing, Tabla, Chenda, Edakka, and Gettu Vadyam.</p>



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