

## ANDHRA PRADESH

### RECRUITMENT OF ASSISTANT PROFESSORS IN THE UNIVERSITY

#### SYLLABUS FOR THE SCREENING TEST

##### Paper – II

Paper II will cover 180 Objective Type Questions (Multiple Choice, Matching type, True/False, Assertion – Reasoning type) carrying 180 marks of 3 hours duration. Each question carries 1 mark. There will be negative marks for wrong answers. Each wrong answer will be penalized @ 1/3rd of the marks prescribed for the question.

#### Performing Arts – Dance, Drama, Theatre

##### 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 Natyashastric 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, nritta and nritya – their characteristics in the earliest and medieval theories. The types of theatres and their construction according to Natyashastra.

##### Unit – III : Ancient Practice of Natya

- The four 'abhinayas'; four 'Vrittis', four 'pravrittis' and two 'dharmis' : A study of the 'nritta karaas' 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 Nandikeshvara, Bhavprakashana of Sharalatanaya 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.