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<th>Syllabus for Entrance Examination</th>
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| 1      | School of Arts & Aesthetics (SA&A) | Arts & Aesthetics- SAAM (235) | Note: Candidates attempting the entrance exam of the integrated MA should have a broad sense of the areas listed under all the three streams of the School – Visual Studies, Cinema Studies and Theatre and Performance Studies. Examination papers set by the School typically ask questions that assess the candidate’s ability to reflect upon and critically engage with themes and issues related to art.  

Visual Studies  

Broad knowledge of the history of world art in general, and of art in South Asia, from Indus Valley Civilization till the present, in particular. Candidates should have an understanding of formal, stylistic and iconographic aspects of South Asian art and be able to place them in their literary, cultural, historical, religious and liturgical context. In addition, a broad knowledge of the history of Western Art, from the Renaissance to the present day, and of the history of Asian art, including Far Eastern and Islamic art, are valuable. An awareness of current debates and new developments around art, heritage, museums and exhibitions is important, with an emphasis on the ability to critically engage with issues and themes related to art.  

Cinema Studies  

Broad knowledge of World Cinema, Film Movements, and Film/Media Practitioners. There should be awareness of cinema/media’s status as an aesthetic practice, a mass cultural form, and an instigator of public debates. Candidates should display their knowledge of the public presence of cinema/media and the way certain film practices get linked to political controversies, festival bans, censorship debates, and vandalism at exhibition venues. Some knowledge of the role of film criticism and writing about cinema in the popular press will be helpful.  

Theatre and Performance Studies  

Broad knowledge of the history of theatre and dance including classical Greek theatre, classical Indian theatre and dance, Elizabethan theatre, bhakti performance traditions in India, modern theatre and contemporary performance practices. Some familiarity with dance in the larger context of Indian dance history, relationship of dance and society. Likewise, an engagement with musical traditions, both classical and popular.  

Some awareness of basic concepts like rasa and catharsis, the dynamics of body, space and time in different theatrical and dance traditions, the role of the actor/performer and spectator. Basic knowledge of the theoretical writings of Bharata, Bhatkhande, KapilaVatsyayan, Susan Foster, Stanislavski, Brecht, Augusto Boal, BadalSircar. An ability to see performances critically with an awareness of their social and political contexts. Emphasis on the capacity to describe the performances of everyday life, including festivals, rituals and ceremonies experienced at a local level within specific regional contexts. | SUBJECTIVE type |
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| 1      | M.Phil/Ph.D. : Visual Studies – VSA & Ph.D. : Visual Studies – VSAH (900) | Visual Studies M.Phil/Ph.D. Entrance Exam Guidelines | Candidates appearing for the entrance examination should be familiar with the following:  
- Contribution of theorists whose work has shaped/impacted art historical, critical and anthropological discourse on the visual arts and visual culture.  
- Research Methodology and Historiography of the discipline: art criticism and art history writing and archival structures as subjects of inquiry and meta critical practices.  
- Artworks as modes of symbolic communication and methodologies of decipherment of visual codes and visual language systems.  
- Methodological approaches to interpreting the visual: iconography, semiotics, formalism, cultural materialism, psychoanalysis, narratology, phenomenology, affect theory, theories of gender, feminist and post-colonial critiques.  
- The entanglements of ethno-nationalism and art history  
- The interrelationship of textual and visual traditions in Indian art.  
- The social and political and conditions that govern the agency of art and artists and impact visual representations.  
- The relationship between political, economic and liturgical institutions and monumental built forms.  
- Current debates about the agency and representation of caste, class and gender in pre-modern arts.  
- Capitalism, individualism and the relationship with artistic authorship.  
- Debates around authorship in Indian art.  
- Concepts of space and place in architecture and spatiotemporal understanding of built form including relationships between architecture and ritual performance.  
- The network of institutional agencies in which art works are embedded. Institutional critique and its own institutionalization.  
- Iconophilia, iconopraxis and iconoclasm.  
- Sectarian competitiveness and the "clash of icons."  
- Technologies of art-making, intentionalities of choice and theoretical understanding of creative labour.  
- Interactivity, community art and relational aesthetics in contemporary visual culture.  
- The construction of heritage vis a vis national and global frameworks.  
- Photography theory, digital convergence and "remediation". | Paper will be SUBJECTIVE type |
| 2      | M.Phil/Ph.D. : Theatre & Performance Studies– TPSP (164) Ph.D. : Theatre & Performance Studies– TPSH (901) | Theatre and Performance Studies MPhil/Ph.D. Entrance Exam Guidelines | Note: Theatre and Performance Studies covers a wide range of subjects, including the history of theatre, dance and music with a particular focus on the study of embodied performance. Students appearing for the M.Phil/Ph.D. entrance exam for the Theatre and Performance Studies stream should have some broad knowledge of the intellectual concerns and issues linked to the discipline. They should be familiar with the topics listed below which are areas covered by Masters-level programmes. Examination papers set by the School are designed to assess the candidate's ability to reflect upon and critically engage with themes and issues related to theatre and performance. | Paper will be SUBJECTIVE type |
Candidates appearing for the entrance examination should be familiar with the following:

- Concepts related to performance and aesthetics, such as rasa, dhvani, catharsis, tragedy, alienation corporeality, embodiment, liminality, efficacy;
- Basic knowledge and understanding of the discourse around primary texts such as Natyasastra, Dhvanyaloka, AbhinayaDarpana and The Poetics;
- Institutions of Performance such as National School of Drama, SangeetNatakAkademi, Ninasam, Kalakshetra, Kalamandalam;
- Sufi and bhakti performing arts traditions;
- Regional culture and performance practices (theatre, dance, music, puppetry and others) in India;
- Histories and theories of political theatre;
- Histories of Indian musical traditions;
- Histories of traditions and transitions in dance;
- Feminism, gender and performance;
- Comic traditions in performance;
- Nation, nationalism and performance;
- Post-colonial performances;
- Debates in modern Indian theatre, music and dance.

Applicants to the PhD programme in Theatre and Performance Studies are expected to have a background in Theatre Studies, Performance Studies, Musicology or Dance Studies or have a demonstrable research aptitude in the subject. Students appearing for the PhD entrance exam for the Theatre and Performance Studies stream should have knowledge of the intellectual concerns and issues linked to the discipline as in the MPhil/PhD syllabus listed above. In addition, examination papers set by the School are designed to assess the candidate’s ability research aptitude and knowledge of research methodologies to be applied in their chosen area of research.

Cinema Studies Entrance Exam Guidelines

Applicants to the MPhil programme in Cinema Studies are expected to have a background in Cinema/Film Studies or from other disciplines with an interest in the subject. Students appearing for the MPhil/PhD entrance exam for the Cinema Studies stream should have some broad knowledge of the intellectual concerns and issues linked to the discipline. They should be familiar with the topics listed below which are areas covered by Masters level programmes. Examination papers set by the School are designed to assess the candidate’s ability to reflect upon and critically engage with themes and issues related to cinema.

- Indian Cinema History
- Globalization and Indian Cinema
- National Cinema Debates
- Issues and Debates in Research Methodology
- Media and Cultural Studies
Applicants to the PhD programme in Cinema Studies are expected to have a background in Cinema/Film Studies or have a demonstrable research aptitude in the subject. Students appearing for the PhD entrance exam for the Cinema Studies stream should have knowledge of the intellectual concerns and issues linked to the discipline as in the MPhil/PhD syllabus listed above. In addition, examination papers set by the School are designed to assess the candidate’s ability research aptitude and knowledge of research methodologies to be applied in their chosen area of research.