QuickNotes

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UGC NET Paper 2

Performing Art (065)
Complete revision notes — all 10 units

10 units | Tables & formulas | Key revision points

01 Natyashastra and Indian Aesthetics
02 Classical Dance Forms
03 Folk and Traditional Theatre
04 Classical Sanskrit Drama
05 Modern Indian Theatre
06 Western Theatre Practitioners
07 Stagecraft
08 Dance Theory and Technique
09 Revival and Institutions
10 Contemporary Performance

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Ten units of focused revision notes. Each unit ends with a box of key revision points.

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How to use these notes

- Read one unit at a time, then test yourself with its key revision points.
- Make your own short notes on topics you find difficult.
- Units follow the main areas of the official syllabus — the exact unit list can change between sessions.
- Always check the latest syllabus and notices on the official UGC NET portal: **ugcnet.nta.ac.in**.

UNIT 01

Natyashastra and Indian Aesthetics

Bharata's Natyashastra, rasa theory and abhinaya.

- *Natyashastra* (Bharata) — 'fifth Veda'; 36 chapters on drama, dance and music.
- **Rasa**: 8 rasas in Bharata (shringara, hasya, karuna, raudra, veera, bhayanaka, bibhatsa, adbhuta); shanta added later (Abhinavagupta's defence) as the 9th.
- Rasa sutra: vibhava + anubhava + vyabhicharibhava → rasa.
- Four abhinayas: angika (body), vachika (speech), aharya (costume), sattvika (inner feeling).

★ Key revision points

- Natyashastra = Bharata.
- Shanta = 9th rasa (Abhinavagupta).
- Four abhinayas.
- Aharya = costume and make-up.

UNIT 02

Classical Dance Forms

The eight classical dances and their features.

Dance	State	Feature
Bharatanatyam	Tamil Nadu	Margam repertoire; Abhinaya Darpana
Kathak	North India	Footwork, chakkars; Lucknow, Jaipur, Banaras gharanas
Kathakali	Kerala	Dance-drama; elaborate make-up
Mohiniyattam	Kerala	Lasya, graceful
Kuchipudi	Andhra Pradesh	Dance-drama; Tarangam on a brass plate
Odissi	Odisha	Tribhanga posture
Manipuri	Manipur	Ras Lila
Sattriya	Assam	Created by Sankaradeva

★ Key revision points

- Tribhanga = Odissi.
- Sattriya = Sankaradeva.
- Tarangam = Kuchipudi.
- Kathakali = dance-drama of Kerala.

UNIT 03

Folk and Traditional Theatre

Regional folk theatre forms of India.

Form	Region
Yakshagana	Karnataka
Jatra	Bengal, Odisha
Tamasha	Maharashtra
Nautanki	Uttar Pradesh
Bhavai	Gujarat
Therukoothu	Tamil Nadu
Ankiya Naat	Assam (Sankaradeva)
Koodiyattam	Kerala — Sanskrit theatre, UNESCO-listed

★ Key revision points

- Yakshagana = Karnataka.
- Tamasha = Maharashtra.
- Koodiyattam = Sanskrit theatre (UNESCO).
- Ankiya Naat = Assam.

UNIT 04

Classical Sanskrit Drama

Major playwrights and plays.

- Bhasa (13 plays, e.g. *Svapnavasavadattam*).
- Kalidasa — *Abhijnanashakuntalam*, *Vikramorvashiyam*, *Malavikagnimitram*.
- Shudraka — *Mrichchhakatika*; Bhavabhuti — *Uttararamacharita*.

★ Key revision points

- *Mrichchhakatika* = Shudraka.
- *Uttararamacharita* = Bhavabhuti.
- *Svapnavasavadattam* = Bhasa.
- Kalidasa wrote three plays.

UNIT 05

Modern Indian Theatre

Movements, playwrights and institutions.

- IPTA (Indian People's Theatre Association), 1943.
- National School of Drama (1959); Ebrahim Alkazi.
- Playwrights: Girish Karnad, Vijay Tendulkar, Badal Sircar (Third Theatre), Mohan Rakesh, Habib Tanvir (Naya Theatre).

★ Key revision points

- IPTA: 1943.
- NSD: 1959.
- Third Theatre = Badal Sircar.
- Naya Theatre = Habib Tanvir.

UNIT 06

Western Theatre Practitioners

Major theories of acting and theatre in the West.

Practitioner	Idea
Stanislavski	System — realism, emotional memory
Bertolt Brecht	Epic theatre; alienation effect
Antonin Artaud	Theatre of Cruelty
Jerzy Grotowski	Poor theatre
Peter Brook	*The Empty Space*; Mahabharata production
Augusto Boal	Theatre of the Oppressed

★ Key revision points

- Alienation effect = Brecht.
- Poor theatre = Grotowski.
- Theatre of Cruelty = Artaud.
- Theatre of the Oppressed = Boal.

UNIT 07

Stagecraft

Stage types, lighting, sound, costume and make-up.

- Stages: proscenium, thrust, arena (in-the-round), black box.
- Lighting: key light, fill light, backlight; colour gels.
- Set, costume and make-up as part of aharya abhinaya.

★ Key revision points

- Proscenium = picture-frame stage.
- Arena = audience all round.
- Thrust stage extends into audience.
- Costume = aharya.

UNIT 08

Dance Theory and Technique

Nritta, nritya, natya; tandava and lasya.

- **Nritta** (pure dance), **nritya** (expressive dance), **natya** (drama).
- Tandava (vigorous) and lasya (graceful).
- Hastas (hand gestures): asamyuta (single) and samyuta (combined); *Abhinaya Darpana* (Nandikeshvara).

★ Key revision points

- Nritta = pure dance.
- Nritya = expressive dance.
- *Abhinaya Darpana* = Nandikeshvara.
- Lasya = graceful.

UNIT 09

Revival and Institutions

20th-century revival of dance and arts institutions.

- Rukmini Devi Arundale — Kalakshetra (1936).
- Vallathol — Kerala Kalamandalam (1930).
- Sangeet Natak Akademi (1953).

★ Key revision points

- Kalakshetra: Rukmini Devi, 1936.
- Kerala Kalamandalam: Vallathol, 1930.
- Sangeet Natak Akademi: 1953.
- Revival restored classical dances.

UNIT 10

Contemporary Performance

Modern dance, interculturalism and research.

- Uday Shankar — creative/modern Indian dance.
- Contemporary dance: Chandralekha.
- Intercultural theatre; performance studies (Richard Schechner).

★ Key revision points

- Modern Indian dance pioneer = Uday Shankar.
- Chandralekha = contemporary dance.
- Performance studies = Schechner.
- Intercultural theatre mixes traditions.

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