



DANCE

“यतो हस्त ततो दृष्टिः;
यतो दृष्टिः ततो मनः
यतो मनः ततो भावो;
यतो भावः ततो रसः॥”

*Yatho hastah thatho drishtih;
Yatho drishtih thatho manah
Yatho manah thatho bhavo;
Yatho bhavah thatho rasah*

Meaning

Where the hand goes, the eyes follow;
Where the eyes go the mind is directed there;
Where there is a concentrated mind, emotion arises;
when emotion arises *rasa* permeates.



NOTE TO THE TEACHERS

Provide students an empty hall with adequate lighting and ventilation. The hall should be large enough to facilitate movement. Guide the students to form groups and work as a team.

Pedagogy Principles

1. Help children with awareness of body parts and how they move in respect to the joints.
2. Importance of breath while moving the body—inhale while extending and exhale while contracting—physical wellness through dance and movement.
3. Introduction to the varied dance forms of India, both classical and other traditional forms.
4. Emotions and expressing emotions—encourage the children to explore and express their emotion. It can be an important tool for emotional catharsis.
5. Hand gestures, a way of expression—importance of sign language and awareness of inclusivity.
6. Gender sensitisation and breaking barriers of gender identity.
7. Importance of cooperation and collaboration when building on a theme or idea with movement.
8. Cultural diversity of India.
9. Being familiar with notable Indian dancers.
10. Holistic appreciation of dance and movement.



CHAPTER 12

MY BODY IN MOTION

What were you all doing before moving in the dance class?

- Talking with your friends?
- Playing number games using your fingers?
- Reading a book?
- Singing by yourself?
- ... what else can you do?

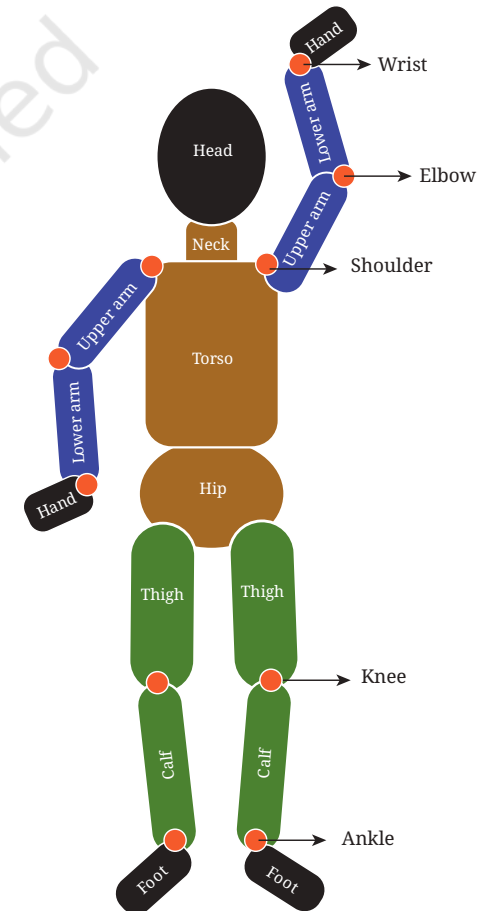
Whatever actions you were doing might have involved some small or big movements.

In this world, all living beings move in their own style. Everyone has their own positions, postures, gestures and movements.

Movement means change in position, place or posture. For example, performing exercise, playing with the pet, riding bicycle or any other action which involves your body.



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Body parts

ACTIVITY 1: ROUTINE BODY MOVEMENTS

Observe yourself. What different types of activities you perform at home and at school. Everyday we carry out various movements.



Now, it's time to recall all the activities of your routine and demonstrate it in the class, using all your body parts.



Dance Forms — Place of Origin Different Shapes and Postures

In our country, there are eight forms of classical dance which use all kinds of different bents of the body called *Bhanga*s. They are—



Dance Form: *Kathakali*
Place of Origin: Kerala
Posture: *Sama Bhanga*



Dance Form: *Odissi*
Place of Origin: Odisha
Posture: *Tribhanga*



Dance Form:
Bharatanatyam
Place of Origin: Tamil Nadu
Posture: *Dwibhanga*



Dance Form: *Kathak*
Place of Origin: Northern
India
Posture: *Sama Bhanga*

Dance Forms — Place of Origin Different Shapes and Postures



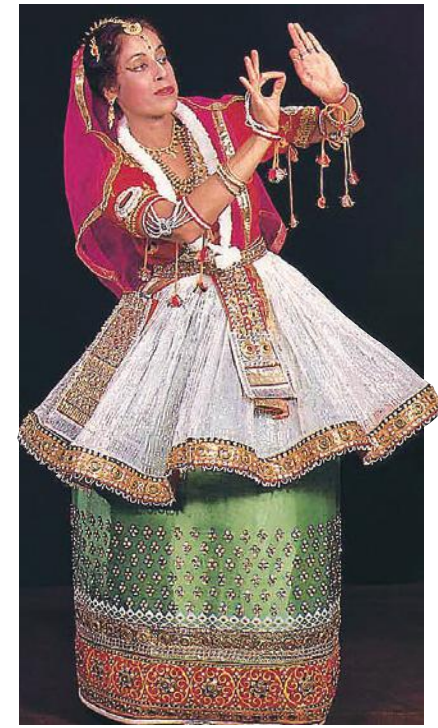
Dance Form: *Mohiniyattam*
Place of Origin: Kerala
Posture: *Atibhang*



Dance Form: *Sattriya*
Place of Origin: Assam
Posture: *Abhang*

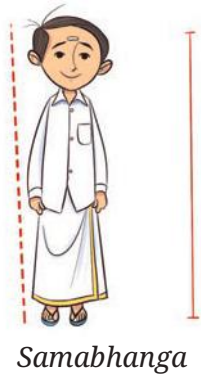


Dance Form: *Kuchipudi*
Place of Origin: Andhra Pradesh and Telangana
Posture: The male dancer is in *Samabhang* and the female dancer is in *Tribhanga*



Dance Form: *Manipuri*
Place of Origin: Manipur
Posture: *Abhang*

In the Indian classical dance traditions, the middle vertical line of the body is important.



Samabhanga



Dwibhanga



Abhanga



Atibhanga



Tribhanga

Different shapes and postures

Yes... these are the postures which you might have observed in dances.

ACTIVITY 2: INCORPORATING SPINAL BENTS AND STEPS

It's your turn to exhibit your favourite postures with the name like *tribhanga*, *dwibhanga* and so on.

You can start your posture with *Sama Bhanga* and do spinal bents with the awareness of your breath. When expanding or stretching the body breathe in, and while contracting or bending the body breathe out.

Explore everyday tasks incorporating these steps and spinal bents.

Now, observe the various spinal bents that you performed in every task.

With these tasks you have to add simple basic steps like 1-2, 1-2 or 1-2-3-4.

Recall different routine tasks and put them in a series with combination of steps based on either your own experience or observing others.

Examples



Getting ready for school



Picking up your backpack



Sitting down to study

For instance, stand straight and do four beat steps like *tap-toe-tap-tap*. Move right leg to the right and show *tap-heal-tap-heal* in a rhythmic way.

(You can play an instrumental music for this activity or use *sargam* or *swara* learnt in music class.)

Discuss with your friends about how different spinal bents, beats and movement (*tha ka dhi mi* or *tha thin thinna*) can be combined and performed in a group.

Make a team of four or five.

Each team will decide how to arrange various spinal bents and postures in a movement series. Try using basic steps you had learned and repeat the movement phrase while enacting the action.

Examples

1. Pick up a heavy bag.
2. The tall trees swaying.
3. The gentle breeze or strong winds.
4. Playing in the rain.



A swaying tree



A river flowing

This activity is going to give some basic ideas for your upcoming dances and movements.



Enactment: *Abhinaya*

Let us explore another element of dance that is an expression, *bhava*.

Expressions or *bhavas* are your own feelings, seen on your face or are the feelings of others as seen by you. They are known as *navarasas* (*shringara* or beauty), *hasya* (humour), *karuna* (grief and compassion), *veera* (bravery), *raudra* (anger), *bhayanaka* (fearful), *veebhatsa* (disgust), *adbhuta* (wonder), *shanta* (calm).

ACTIVITY 3: PRACTICE OF DIFFERENT FACIAL EXPRESSION

Look at your friends, teachers and parents ... everyone has at least some expression on their face. Isn't it?

Note down these expressions and try to identify their names. For example, worry, fear, surprise, joy, guilt, anger, humor, sorrow and disgust.

As you assemble in the dance class, have a discussion together on expressions seen earlier on each other's faces and make a note of the same.

How many expressions can you identify? Can you connect the expressions to the *navarasas*?

Wow! Have you done such an activity before?

Can you express your feelings with facial expressions and your body?

How did you feel expressing different feelings?

ACTIVITY 4: PRACTICE *HASTAMUDRAS*

According to *Natyashastra*, written by Bharatamuni, the *hastamudras* or hand gestures are used both to embellish the dance but more importantly for *abhinaya*, narrating stories with special gestures of dance. Some hand gestures given below are taken from a famous book on dance called *Abhinaya Darpana*.

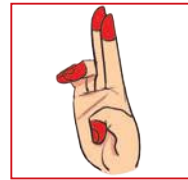
Asamyukta Hastamudras — Single Hand Gestures



Pataka



Tripataka



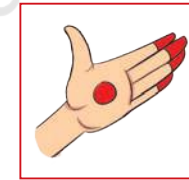
Ardhapataka



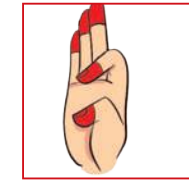
Kartarimukha



Mayura



Ardhachandra



Arala



Sukhatunda



Mushti



Shikharā



Kapitha



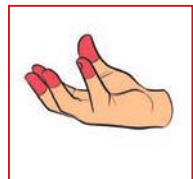
Katakamukha



Suchi



Chandrakala



Padmakosha



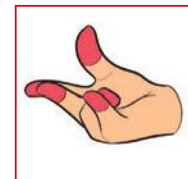
Sarpasirsha



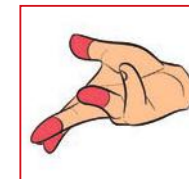
Mrigasirsha



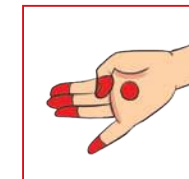
Simhamukham



Kangula



Allapadma



Chatura



Bhramara



Hamsasya



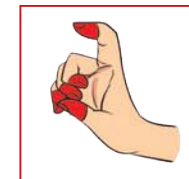
Hamsapaksha



Samdamsha



Mukula



Tamrachuda

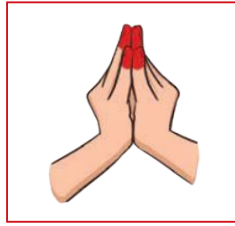


Trishula

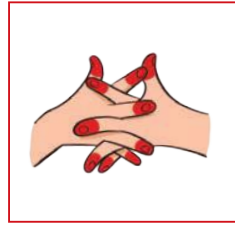
Samyukta Hastamudras — Joint Hand Gestures



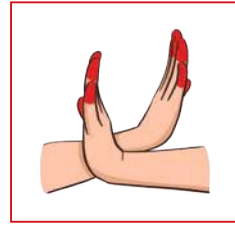
Anjali



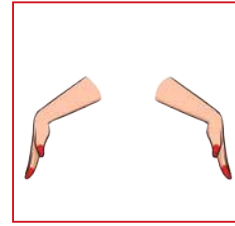
Kapota



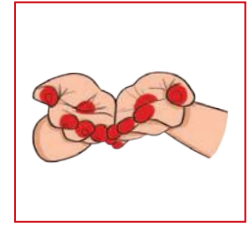
Karkata



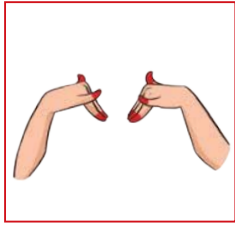
Swastika



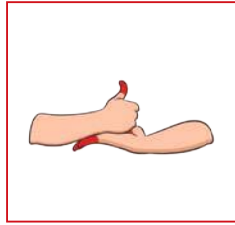
Dola



Puspaputa



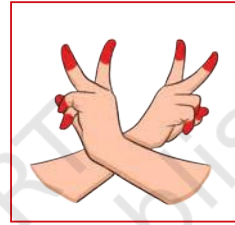
Utsanga



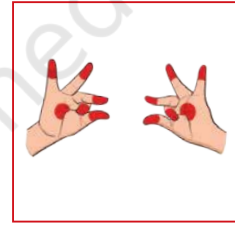
Shivlinga



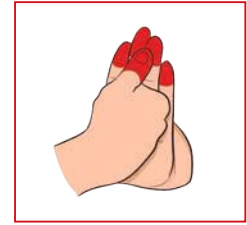
Katakavardana



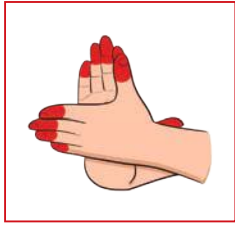
Kartariswastika



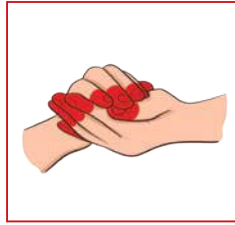
Shakata



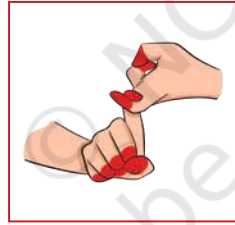
Shanka



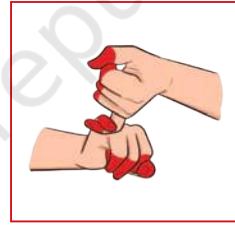
Chakra



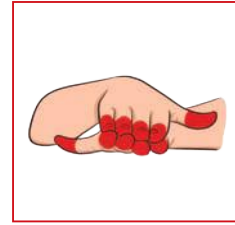
Samputa



Pasha



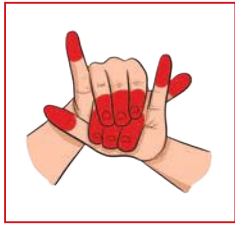
Keelaka



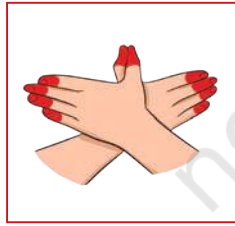
Matsya



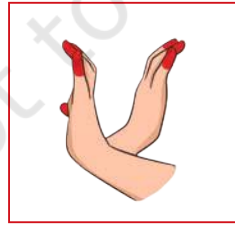
Kurma



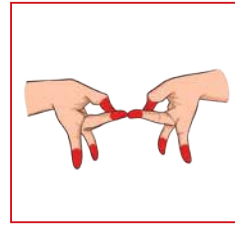
Varaha



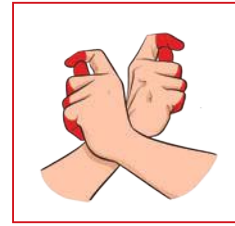
Garuda



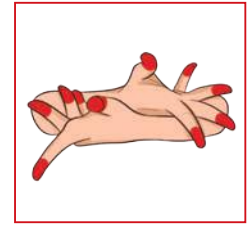
Nagabandha



Khatwa



Berunda



Avahitta

Try out conversations using hand gestures by looking at the adjacent *hastamudras*

1. Let us try sentences with our hand gestures from the list given.
2. Make groups and discuss with each other.

Examples

I am going home.



Where are you going?



You drink water.



Some *Hastamudras* Names and Usages in Dance



1. Pataka: Boon, stop, going with both *handspataka*—claps and cutting to deny.



2. Tripataka: Above head king or *deva*, applying *tilak* and spreading both hands up for tree.



3. Shukatunda: Weapon, lightning, shooting an arrow and headgear.



4. Shikhara: Questioning, drink water, to hold stick and *shivalinga*.



5. Katakamukha: Plucking flowers, eating, holding garland, speaking, tying flower with both hands and holding *manjira* for bhajan.



6. Suchi: Pointing others, one, no, call, horn from both hands, keeping on chin and remembering.



7. Sarpashirsha: Snake and hold something.



8. Hamsapaksha: Invite, a girl and telling secret in other's ears.



9. Aalapadma: Asking why, blooming flower, with both hands, pot and the sun.



10. Trishula: Weapon, *trishula*, three and apply horizontal *tika* on forehead.

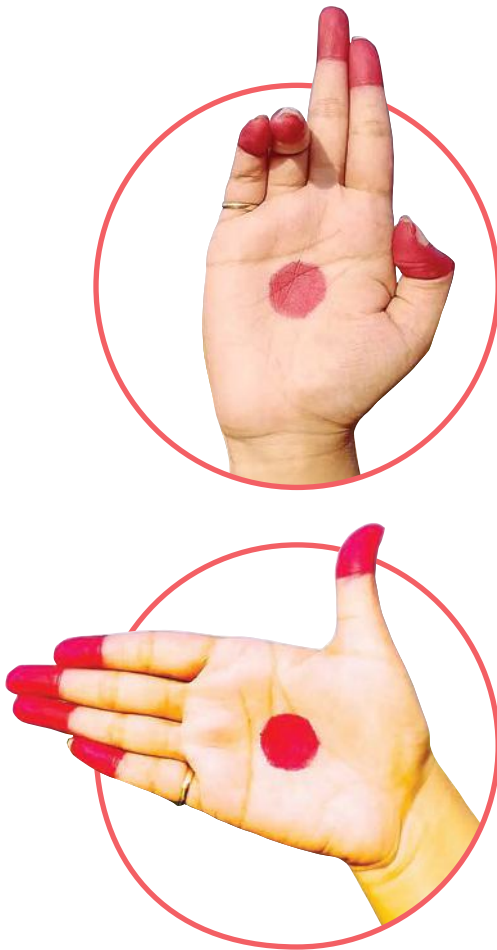
The Indian Sign Language has gestures which are similar to *hastamudras*. Now, try out some *hastamudras* or hand gesture yourself with your imagination.

ACTIVITY 5: DANCE TO A SONG

Using the various body bents, steps and hand gestures which you have learnt, create a small dance phrase for the lines of your chosen song. Did you have fun with this activity?

Note to the Teachers

Make a group of 4–5 students to conduct this activity and play a song or any other song learnt in music class.



ACTIVITY 6: SEQUENCING A DANCE OF A SONG

- Each group chooses two lines of a song which they have learnt in the music class.
- Discuss within the group and arrange the steps and actions to the given portion of the song.
- Joining dance phrases together to make a complete dance is called choreography.

By merging one group with another, show your choreography by putting the entire song together.

