

# **CONSTRUCTING PEDAGOGY OF DANCE IN SCHOOL EDUCATION**

**Jayanthi Venkata Sridhar**

SUPERVISOR

Prof. Jonnalagadda Anuradha



A THESIS SUBMITTED TO THE UNIVERSITY OF HYDERABAD FOR THE  
DEGREE OF DOCTOR OF PHILOSOPHY IN THE SAROJINI NAIDU SCHOOL  
OF ARTS AND COMMUNICATION

**UNIVERSITY OF HYDERABAD  
HYDERABAD**

January, 2016



## UNIVERSITY OF HYDERABAD

Sarojini Naidu School of Arts and Communication, Department of Dance

### CERTIFICATE

This is to certify that Mr. Jayanthi Venkata Sridhar worked under my supervision for the Ph.D. Degree in Dance. His thesis entitled "Constructing Pedagogy of Dance in School Education" represents his own independent work at the University of Hyderabad. This work has not been submitted to any other institution for the award of any degree.

Hyderabad

**Jonnalagadda Anuradha**

Date:



## UNIVERSITY OF HYDERABAD

### **Department of Dance**

SN School of Arts and Communication

University of Hyderabad

Hyderabad

Date:

This is to certify that I, Jayanthi Venkata Sridhar, have carried out the research embodied in the present thesis for the full period prescribed under Ph.D. ordinances of the University.

I declare to the best of my knowledge that no part of this thesis was earlier submitted for the award of research degree of any University.

Head of the Department

**Jayanthi Venkata Sridhar**  
Enrolment No: 07SNPD02

Dean

Supervisor

## DEDICATION

This work is dedicated to my beloved mother and father Smt. J. Susila and Sri J. V Ramana Murthy, who have always blessed me to complete my research in dance and also to all my *Gurus* who have stood by me during this journey.



## ACKNOWLEDGEMENTS

In the course of my research work, I have piled up more debts than I can acknowledge in due measure.

Many *Gurus* in the field of classical dance have moulded me as their disciple and provided complete training in India's most popular dance forms like *Bharatanatyam* and *Kuchipudi*.

A fellowship from the University of Hyderabad gave me the support to start my research work. I am indebted to the University first and foremost for giving me this opportunity.

My supervisor Prof. J. Anuradha has been a source of inspiration for my research work.

My University doctoral research committee and panel members Prof. Alladi Uma, Dr. Joly Puttusery, Dr. Aruna Bhikshu and Dr. Shivaraj have guided me all along my research work.

I am very grateful to my gurus, Professor C. V. Chandrasekhar, Chennai, Sri Pasumarthi Ramalinga Sastry, Dean, SN School who provided me timely help.

Besides them, Dr. K. Geeta, Reader, St. Anns college of education (Autonomous), Secunderabad, provided me with constant moral support to continue my research and gave me enough guidance. I am thankful to her.

I would like to thank Dr. Jolly Puttusery for being continuously with me and for giving his valuable suggestions at a crucial juncture.

I would like to express my heartfelt thanks to Sri N. Sree Rama Murthy, (Retd.) Regional Joint Director of School education, Hyderabad. He had helped me and provided me support in various ways while discussing about my research topic.

I would like to express my gratitude towards Dr. Kuppa Srinivasa Sastry, a Vedic and Sanskrit Scholar, working as a PGT *Sanskrit* at Defence Laboratories School,

Kanchanbagh, Hyderabad, who helped me in providing Slokas and Sanskrit terminology which was very useful to me.

This work being an area dependent on extensive field survey, I collected information from several schools for the same. I thank all those who have extended their support and valuable time in this endeavour. Without the support of the school managements and dance teachers I would not have been able to complete my field study and survey. In particular, I would like to mention that the The Hyderabad Management, Principals, Head Mistress, colleague teachers, especially Mr. D. V. Nagasai and my beloved students have always boosted my morale with their positive attitude.

Besides this, lot of published material is collected from various libraries including UOH library and the State Central Library, Afzalgunj; City Central Library, Chikkadpalli; Telugu University Library; The Hyderabad Public School Library, Ramanthapur. I thank the library staff and the librarians of these libraries.

During the course of my research, I designed a programme to teach dance at primary school level and implemented it in the various schools. Those dance teachers who helped are: Sri D.V. Nagasai, dance teacher, The Hyderabad Public School, Ramanthapur, Sri Narasing rao, dance teacher, HPS, Begumpet, Smt. J. Nagavallika, dance teacher, P. Obulreddy Public School, Jubilee Hills, Sri Vijay Sekhar, dance teacher, Glendale Academy, Golkonda and Smt. Meenakshi, Mount Carmel Global School, Badangpet. For this I thank all the dance teachers who gave their valuable feedback and insights after implementation.

I was also able to implement some part of the designed curriculum in a work shop conducted by Rajiv Vidya Mission. I thank the teachers and students of various schools of the A.P. State Government who participated in this.

My better-half (wife) Mrs. Jayanthi Nagavallika always stood beside me at every stage of my research and helped me in providing the necessary dance movements for video recording. My family members have clearly understood my relentless hard work and me during my research and sacrificed their quality time for me.

Sri Bhavaraju Sesha Srinivas, Senior English teacher, Defence Laboratories School, Kanchanbagh, Hyderabad, helped me in the translation of the original manuscript of my research work and guided me in bringing out this final draft of my thesis. I acknowledge his relentless support in doing so.

I would like to personally express my heartfelt gratitude to all the *Gurus*, Scholars, Universities, Organizations mentioned above who have stood beside me to complete my thesis and research work.

JAYANTHI VENTAKA SRIDHAR

## Constructing Pedagogy of Dance in School Education

Contents		Page No.
List of Tables		a-d
List of Diagrams		e
List of Activities		f-h
Preface		i-v
Chapter 1	Introduction	1-33
Chapter 2	SDEP Programme	34-124
Chapter 3	Course and Content Manual	125-279
Chapter 4	Implementation Manual	280-333
Chapter 5	Case Study and Conclusion	334-352
Appendix I	Statistical information	1-4
Appendix II	Interviews	5-20
Appendix III	Plates	21-26
Appendix IV	DVD (Soft copy)	27-29
Appendix V	Student Performance Records	30-93
Bibliography		94-95

## Constructing Pedagogy of Dance in School Education

### List of Tables

No	Details of tables	Pg No
2.1	SDEP Syllabus Core Contents	60
2.2	Course Procedure	74
2.3	SDEP Child Dancing Course	80
2.4	Difference between Plan I and Plan II	110
2.5	Student Performance Record	112
2.6	Grading System	115
2.7	Dance Slot in School Schedule (Term wise)	116
2.8	Suggested Classes	117
2.9	Module wise periods allotment	117
3.1	SDEP Child Dancing – Modules and Contents	127
3.2	SDEP's child dancing Course details I-V	128
3.3	Course I-V (C-1) Dance Movements Format	129
3.4	Course I-V (T-1) Warming-up Movements Format	135
3.5	Course I-V (T-2) Natural Movements Format	137
3.6	Course I-V (T-3) Folk dance Movements Format	139
3.7	Course I-V (T-4) Classical dance Movements Format	141
3.8	Course I-V (T-5) Warming-down Movements Format	143
3.9	Course I-V (C-2) Dance Activities Format	146
3.10	Course I-V (C-3) Dance Themes Format	149
3.11	Course I-V (C-4) Dance Theory Format	151
3.12	Course I-V (C-5) Dance Assessment Format	154
3.13	SDEP's child dancing topics	155
3.14	Course I (T-1) Warming-up Movements Format	156
3.15	Course I (T-1) Warming-up Movements Examples	156
3.16	Course I (T-2) Natural Movements Format	157
3.17	Course I (T-2) Natural Movements Examples	157
3.18	Course I (T-3) Folk dance Movements Format	158
3.19	Course I (T-3) Folk dance Movements Examples	158
3.20	Course I (T-3) Folk dance Movements Sketches	159
3.21	Course I (T-4) Classical dance Movements Format	162
3.22	Course I (T-4) Classical dance Movements Examples	163
3.23	Course I (T-4) Classical dance Movements Sketches	164
3.24	Course I (T-5) Warming-down Movements Format	167
3.25	Course I (T-5) Warming-down Movements Examples	167
3.26	Course I (T-6) Dance Activities Format	168

3.27	Course I (T-1) Dance Activities (Body) Examples	168
3.28	Course I (T-1) Dance Activities (Space) Examples	169
3.29	Course I (T-1) Dance Activities (Dynamics) Examples	169
3.30	Course I (T-7) Dance Themes Format	170
3.31	Course I (T-7) Dance Themes Examples	170
3.32	Course I (T-8) Dance Theory Format	171
3.33	Course I (T-8) Dance Theory Examples	172
3.34	Course I (T-9) Dance Assessment Format	173
3.35	Course II (T-1) Warming-up Movements Format	174
3.36	Course II (T-1) Warming-up Movements Examples	174
3.37	Course II (T-2) Natural Movements Format	174
3.38	Course II (T-2) Natural Movements Examples	175
3.39	Course II (T-3) Folk dance Movements Format	175
3.40	Course II (T-3) Folk dance Movements Examples	176
3.41	Course II (T-3) Folk dance Movements Sketches	177
3.42	Course II (T-4) Classical dance Movements Format	180
3.43	Course II (T-4) Classical dance Movements Examples	181
3.44	Course II (T-4) Classical dance Movements Sketches	182
3.45	Course II (T-5) Warming-down Movements Format	186
3.46	Course II (T-5) Warming-down Movements Examples	186
3.47	Course II (T-6) Dance Activities Format	186
3.48	Course II (T-1) Dance Activities (Body) Examples	187
3.49	Course II (T-1) Dance Activities (Space) Examples	187
3.50	Course II (T-1) Dance Activities (Dynamics) Examples	187
3.51	Course II (T-7) Dance Themes Format	187
3.52	Course II (T-7) Dance Themes Examples	188
3.53	Course II (T-8) Dance Theory Format	189
3.54	Course II (T-8) Dance Theory Examples	189
3.55	Course II (T-9) Dance Assessment Format	189
3.56	Course III (T-1) Warming-up Movements Format	190
3.57	Course III (T-1) Warming-up Movements Examples	190
3.58	Course III (T-2) Natural Movements Format	191
3.59	Course III (T-2) Natural Movements Examples	191
3.60	Course III (T-3) Folk dance Movements Format	192
3.61	Course III (T-3) Folk dance Movements Examples	193
3.62	Course III (T-3) Folk dance Movements Sketches	194
3.63	Course III (T-4) Classical dance Movements Format	198
3.64	Course III (T-4) Classical dance Movements Examples	199
3.65	Course III (T-4) Classical dance Movements Sketches	200
3.66	Course III (T-5) Warming-down Movements Format	206

3.67	Course III (T-5) Warming-down Movements Examples	206
3.68	Course III (T-6) Dance Activities Format	207
3.69	Course III (T-1) Dance Activities (Body) Examples	207
3.70	Course III (T-1) Dance Activities (Space) Examples	207
3.71	Course III (T-1) Dance Activities (Dynamics) Examples	207
3.72	Course III (T-7) Dance Themes Format	208
3.73	Course III (T-7) Dance Themes Examples	209
3.74	Course III (T-8) Dance Theory Format	210
3.75	Course III (T-8) Dance Theory Examples	210
3.76	Course III (T-9) Dance Assessment Format	211
3.77	Course IV (T-1) Warming-up Movements Format	212
3.78	Course IV (T-1) Warming-up Movements Examples	212
3.79	Course IV (T-2) Natural Movements Format	212
3.80	Course IV (T-2) Natural Movements Examples	213
3.81	Course IV (T-3) Folk dance Movements Format	213
3.82	Course IV (T-3) Folk dance Movements Examples	214
3.83	Course IV (T-3) Folk dance Movements Sketches	215
3.84	Course IV (T-4) Classical dance Movements Format	219
3.85	Course IV (T-4) Classical dance Movements Examples	220
3.86	Course IV (T-4) Classical dance Movements Sketches	221
3.87	Course IV (T-5) Warming-down Movements Format	226
3.88	Course IV (T-5) Warming-down Movements Examples	226
3.89	Course IV (T-6) Dance Activities Format	225
3.90	Course IV (T-1) Dance Activities (Body) Examples	226
3.91	Course IV (T-1) Dance Activities (Space) Examples	226
3.92	Course IV (T-1) Dance Activities (Dynamics) Examples	226
3.93	Course IV (T-7) Dance Themes Format	226
3.94	Course IV (T-7) Dance Themes Examples	227
3.95	Course IV (T-8) Dance Theory Format	228
3.95	Course IV (T-8) Dance Theory Examples	228
3.97	Course IV (T-9) Dance Assessment Format	229
3.98	Course V (T-1) Warming-up Movements Format	230
3.99	Course V (T-1) Warming-up Movements Examples	230
3.100	Course V (T-2) Natural Movements Format	230
3.101	Course V (T-2) Natural Movements Examples	231
3.102	Course V (T-3) Folk dance Movements Format	232
3.103	Course V (T-3) Folk dance Movements Examples	232
3.104	Course V (T-3) Folk dance Movements Sketches	233
3.105	Course V (T-4) Classical dance Movements Format	237
3.106	Course V (T-4) Classical dance Movements Examples	238

3.107	Course V (T-4) Classical dance Movements Sketches	239
3.108	Course V (T-5) Warming-down Movements Format	244
3.109	Course V (T-5) Warming-down Movements Examples	244
3.110	Course V (T-6) Dance Activities Format	244
3.111	Course V (T-1) Dance Activities (Body) Examples	245
3.112	Course V (T-1) Dance Activities (Space) Examples	245
3.113	Course V (T-1) Dance Activities (Dynamics) Examples	245
3.114	Course V (T-7) Dance Themes Format	245
3.115	Course V (T-7) Dance Themes Examples	246
3.116	Course V (T-8) Dance Theory Format	247
3.117	Course V (T-8) Dance Theory Examples	247
3.118	Course V (T-9) Dance Assessment Format	248
4.1	Module wise periods allotment per term	281
4.2	SDEP's lesson plan format	282
4.3	Course – 1 Period wise planner per annum (Term-1)	284
4.4	Course – 1 Period wise planner per annum (Term-2)	289
4.5	Course – 2 Period wise planner per annum (Term-1)	294
4.6	Course – 2 Period wise planner per annum (Term-2)	299
4.7	Course – 3 Period wise planner per annum (Term-1)	304
4.8	Course – 3 Period wise planner per annum (Term-2)	309
4.9	Course – 4 Period wise planner per annum (Term-1)	314
4.10	Course – 4 Period wise planner per annum (Term-2)	319
4.11	Course – 5 Period wise planner per annum (Term-1)	324
4.12	Course – 5 Period wise planner per annum (Term-2)	329
5.1	Sample – 1 The Hyderabad Public School, Ramanthapur	335
5.2	Sample – 1 Percentage wise Students results	337
5.3	Sample – 1 Year wise & Class wise students results	337
5.4	Points Table	339
5.5	An Example of calculation of an individual student	339
5.6	Sample – 2 AMP P Obulreddy Public School, Jubileehills	340
5.7	Sample – 2 Percentage wise Students results	342
5.8	Sample – 3 Glendale Academy International School, Golkonds	343
5.9	Sample – 3 Percentage wise Students results	344
5.10	Sample – 4 Mount Carmel Global School, Badangpet	345
5.11	Sample – 4 Percentage wise Students results	347
5.12	Sample – 5 The Hyderabad Public School, Begumpet	348
5.13	Sample – 5 Percentage wise Students results	349



## Constructing Pedagogy of Dance in School Education

### List of Diagrams / Graphs

<b>No</b>	<b>Details of Diagrams</b>	<b>Pg No</b>
1.1	Importance of Performing Arts	3
2.1	Parts of Dance Education	46
2.3	SDEP Process	49
2.4	SDEP contents & Sub contents	54
2.5	SDEP Core Contents	55
2.6	SDEP Practical	60
2.7	SDEP Theory	61
2.8	SDEP Assessment	62
2.9	SDEP Course Contents	78
2.10	Content I – Dance Movements	80
2.11	Content II – Dance Activities	86
2.12	Content III – Dance Themes	88
2.13	Content IV – Dance Theory	89
2.14	Content V – Dance Assessment	91
2.15	SDEP Course Methodology	92
2.16	Plan I Modules	94
2.17	Stage I: Experience module	94
2.18	Stage II: Explore module	97
2.19	Stage III: Experiment module	99
2.20	Stage IV: Explanation module	102
2.21	Stage V: Evaluation module	103
2.22	Plan II Modules	106
2.23	Stage I: Pre Event Module	107
2.24	Stage II: Event Module	108
2.25	Stage III: Post Event Module	109
3.1	Course manual – Child dancing	126
<b>No</b>	<b>Details of Graphs</b>	<b>Pg No</b>
5.1	Sample – 1, The Hyderabad Public School, Ramanthapur	335
5.2	Sample – 1, Years wise students' performance	338
5.3	Sample – 2, AMS P Obulreddy Public School	340
5.4	Sample – 3, Glendale Academy International School	343
5.5	Sample – 4, Mount Caramel Global School	345
5.6	Sampla – 5, The Hyderabad Public School, Begumpet	348

\*\*\*\*\*

## Constructing Pedagogy of Dance in School Education

### List of Activities

No	Details of Activities	Code	Pg No
1	Body Activities: Freezing parts	BAI 001	254
2	Special parts	BAI 002	254
3	Add parts	BAI 003	254
4	Reverse move	BAI 004	255
5	Top to bottom	BAI 005	255
6	Leading parts	BAI 006	255
7	Moving parts together	BAI 007	256
8	Warming-up movements	BAI 008	256
9	Moving with props	BAI 009	256
10	Colours	BAI 010	257
11	Making shapes	BAII 001	257
12	Travelling statues	BAII 002	257
13	Moving and Shapes	BAII 003	258
14	Coping shapes	BAII 004	258
15	Shapes museum	BAII 005	258
16	Imitate images	BAII 006	259
17	Shape with partners	BAII 007	259
18	Music off balance on	BAIII 001	259
19	Balancing in a shape	BAIII 002	260
20	Balancing with body parts	BAIII 003	260
21	Moving on balanced posture	BAIII 004	260
22	Balancing with a partners	BAIII 005	261
23	Balancing with props	BAIII 006	261
24	Head and Hand	BAIV 001	261
25	Hand and Eye	BAIV 002	261
26	Leg, Hand, Head and Eyes	BAIV 003	262
27	Group relations	BAIV 004	262
28	Partners relations	BAIV 005	262
29	Body with props	BAIV 006	262
30	Space Activities: Stars	SAI 001	263
31	Moving stars	SAI 002	263
32	Foot prints	SAI 003	263
33	Dance with friend	SAI 004	263

34	Movement cards	SAI 005	264
35	Follow the leader	SAI 006	264
36	Shape in and out	SAI 007	264
37	Space between	SAI 008	265
38	Spectators	SAI 009	265
39	Steps map	SAI 010	265
40	Shrinking and Growing wide	SAII 001	266
41	Covering space	SAII 002	266
42	Big and Small steps	SAII 003	266
43	Shrinking and Spreading space	SAII 004	267
44	Formations	SAII 005	267
45	Near / Far	SAIII 001	267
46	Duo	SAIII 002	26
47	Objects	SAIII 003	268
48	Rising and Shrinking	SAIV 001	268
49	Music levels	SAIV 002	268
50	Body parts in levels	SAIV 003	269
51	Lift game	SAIV 004	269
52	Flowers & Bees	SAIV 005	269
53	Clapping hands	SAIV 006	269
54	Moving & Pose	SAV 001	270
55	Body parts	SAV 002	270
56	Magic hands	SAV 003	270
57	Move with a partner	SAV 004	271
58	Group directions	SAV 005	271
59	Free walk	SAVI 001	271
60	Figure walk	SAVI 002	272
61	Dynamics Activities: Syllables	DAI 001	272
62	Different rhythms	DAI 002	272
63	Rhythm cards	DAI 003	273
64	Clap and copy	DAI 004	273
65	<i>Bols</i>	DAI 005	273
66	Patterns	DAI 006	274
67	Three speeds	DAI 007	274
68	Speed and slow leaders	DAI 008	274
69	Reverse speeds	DAI 009	275
70	Rhythmic directions	DAI 010	275

71	Body parts – Music tempos	DAI 011	275
72	Tempo land	DAI 012	276
73	Sharp and Smooth movements	DAII 001	276
74	Space movements	DAII 002	276
75	Follow the leader	DAII 003	277
76	Body parts and Energy	DAII 004	277
77	Partners and Energy	DAII 005	277
78	Sound and Weight	DAIII 001	278
79	Actions	DAIII 002	278
80	Emotions	DAIII 003	278
81	Body parts and Weight	DAIII 004	279
82	Music and Weight	DAIII 005	279
83	Sharing weight	DAIII 006	279

\*\*\*\*\*

## PREFACE

*"The purpose of education is to bring out the best in you".*

- Mahatma Gandhi.

Dance in India has been an ancient tradition. The oldest available treatise on dance – *Natyasastra* indicated that in India, dance was a part of holistic education and dance training in India was prevalent even before many countries in the world had not become civilized. Also the roots of every dance form can be found in this treatise. Many scholars and gurus have put their efforts to handover this rich culture from ancient times to the present generation. Indian dance provides utmost satisfaction to the soul and the mind and aims at a very high goal of self realization. Learning dance is possible only by following the tradition of *Guru-Sishya* lineage. To learn Indian dance a learner compulsorily needs devotion, concentration, sincerity, relentless effort and regimental training.

The advantages of dance education in schools is that one can develop awareness about our country's tradition and enhance qualities like physical awareness and fitness, psychological happiness, creativity, discipline, cultural awareness and social responsibility, etc. in the students. Thus, this can be the main objective behind implementation of dance education.

According to ancient Indian tradition education for a child, starts at the age of 5-6 years. Dance education can also be initiated at the same age. After enough research work in western countries, it has been declared that for the all-round development of the students, dance education can be included in the regular school curriculum. However, the situation of dance teaching in Indian schools is grim, due to the non availability of an action plan, lack of guidance and syllabus for dance teaching that has to be followed by professional dance teachers. In India *Gurus / Gurukulas* train people in Indian dance even today and

make them professional dancers in a particular dance form. Some of these professional dancers take up dance teaching in schools as a profession. These teachers are teaching dance in the same manner as they learnt at the *Gurukula*. This system of training is not exactly conducive to the present day school scenario. But where a dance teacher is not available the students are deprived of the aesthetic benefits that come through dancing. At this juncture Indian school system requires a perfect programme to teach dance which can be a 'one size fits all' solution.

The day I joined an International School as a dance specialist, I was told to submit the syllabus, monthly transaction report, weekly transaction report about dance. Dance being a co-scholastic subject, I couldn't provide a response to the given instruction. I had to verify personally, if there was a syllabus for dance as prescribed by the State Government Education Department / CBSE / ICSE/ IB/ University. But, I was disappointed as I could not find any syllabus for dance to teach in schools at the primary level. There is no particular syllabus that is designed for teaching dance to primary children in CBSE schools, though they have dance as a subject under co-scholastic area. It was then that I strongly decided to design a syllabus for teaching dance to primary children and started my work. Dance education is not included in the main school curriculum and it is included under the Art education. Strangely, Art education, refers only to only visual arts like painting and is now taught in schools and it has a clear syllabus and is being taught all over the world. Physical education and *Yoga* have been accepted internationally and these subjects also have syllabus and are being taught in schools. Another subject, Indian music is taught in the accepted two styles like *Hindustani* and *Carnatic*. Indian music has found its place in the school curriculum and is being taught all over the world. With regard to dance in India it is taught in various styles and with each style having its own speciality and

importance. Unfortunately, despite the common codes found in *Natyastra*, dance has not evolved common basics and technique that can be identified as Indian dance. Efforts have to be made to develop a common code for dance teaching with a syllabus such that it can be easily taught in any Indian class room to a heterogeneous and pluralistic group of pupils.

This disheartening situation raised several questions within me: Why is this situation not taken care of? A small spark that came into my mind slowly made me to move towards my alma mater, the UOH. I met my professor J. Anuradha who had always been a beacon of light in my personal situations of strife and doubt. After a long discussion which spanned for two days, she suggested that as a student who had completed MPA Dance in UOH, I should do my research in the field of dance education. She assured me that the University would support me and she would guide me to find answers to the unanswered Questions in my mind about dance syllabus and dance teaching in schools. Hence I appeared and qualified the entrance test for Ph.D. and registered myself for the course.

I asked myself a small question and pondered on it. The question was whether I was eligible to start research work to develop a common syllabus in dance education for school children. I got a positive reply from my inside. I completed my M.Com. from Andhra University and my M.P.A. (Dance) from University of Hyderabad. I also learnt the tenets of dance from various *Gurus* who taught me *Bharatanatyam* and *Kuchipudi*. I appeared at various tests to qualify myself in dance i.e. from primary to university level. I qualified at all stages and came out in flying colours. At present, I am a graded artiste in both the dance forms in electronic media and I present both forms. I also learnt with my own interest, folk and western dances. I regularly practice, teach and participate in academic and technical workshops related to Indian dance forms. I have the experience as an examiner for dance

at the board and University level exams. I also acted as a Judge for various dance competitions conducted by schools and other reputed organizations. I have enough experience as an event based trainer, an optional dance teacher and a full-time dance specialist in schools. Apart from that, I am a dance learner, performer, Judge and scholar in dance. All this has inspired me to start my research work for constructing a syllabus for dance in schools.

The first footsteps of my thesis started with a survey that was conducted in the academic year 2007-2008 to find out the teaching pattern of dance. It was started by me for CBSE schools and I limited myself to the primary level and only to the area of the twin cities of Hyderabad and Secunderabad. I interviewed nearly 40 dance teachers about their syllabus, methodology, implementation and experience in dance teaching. They gave me the data and required information with complete patience which became the strength of my research question and thesis. Each dance teacher was provided with a data sheet and questionnaires to elicit information from them.

As a research scholar, I searched for the content of dance syllabus for primary children in schools, by visiting various libraries at University of Hyderabad, Osmania University, Telugu University etc., in books related to my research work. Other than this I also visited other reputed libraries in the twin cities and various websites in the internet for my required reference.

The core content was identified for syllabus after a deep study of the material collected by me from various sources. But the core content was limited to the dance syllabus pertaining to primary school level. So, a design to provide the outline of the dance syllabus was framed for classes 1 to 5.



Following the advice of my supervisor Prof J. Anuradha and my mentor Prof. Joly puttuserry, I decided to give a title to the syllabus designed by me. The title was “SDEP” (School Dance Education Programme). I chalked out all the necessary items for the syllabus like content, norms, teaching schedule and implementation methods, etc. Last but not the least, I would like to mention that SDEP is only a part of my research thesis which has been approved by my guide and given the title ‘Constructing Pedagogy of Dance in School Education’.

Some schools located in the twin cities were selected for implementing SDEP including ‘The Hyderabad Public School, Ramanthapur’. The issues during the implementation process were identified and as the years passed, improvements were brought about in SDEP and the final draft of this unique programme was prepared. It is to be mentioned that a lot of industry and labour has gone into the making of SDEP which is an outcome of my all this efforts.

My research work has an important aim. It is designed to reach and help all school managements and educational institutions, the fraternity of dance teachers and finally all the future citizens of the country, for teaching Indian dance as a subject at the primary level. This can only be done with the help of SDEP.

Jayanthi Venkata Sridhar

## **CHAPTER- 1**

### **Introduction**

### 1) Introduction:

**Shloka:** नृत्यात् सञ्जायते बोधः, बोधात् सर्वाङ्ग विकासः ।

विकासात् पूर्णः पुरुषः अतः अध्ययः नृत्यविद्या ॥

**(“Nrityaat sanjaayate bodhah, Bodhaat sarvaanga vikaasah /**

**Vikaasaat poornah purushah, Atah adhyeyah nrityavidyaa<sup>1</sup>” II)**

This *sloka* explains about the necessity of dance education for young learner. A young learner of dance receives cosmic energy (*bodhah*). This energy strengthens body, mind and soul (*sarvanga vikaasah*). The enlightened learner becomes wise (*poorna purusha*). Hence, one must learn dance (*nrityavidya*).

***“Dance is the gateway to an experience***

***where the body explores and finds the soul”.***

Dance is a confluence of movement, expression and happiness found in children who are filled with energy. It removes lethargy, brings in energy, enhances expression and creativity and ultimately cultivates a positive attitude in them. The little learner, who comes with a great hope to learn something new, aspires for a new experience each day, which he finds in performing arts like dance, which is also creative.

#### **a) Importance of Performing Arts:**

The complete development of a nation depends on a group of individuals who have good personality traits. Such a group is very important and can be referred as a society. Every individual is a very important component of the society. A person's psychological development and behaviour depends on his environment. The person's education and the environment of his school also play a major role in his personality development. Parents, school and the society at large are completely responsible for moulding of the personality of an individual. An individual should have complete and equal knowledge of all the subjects to

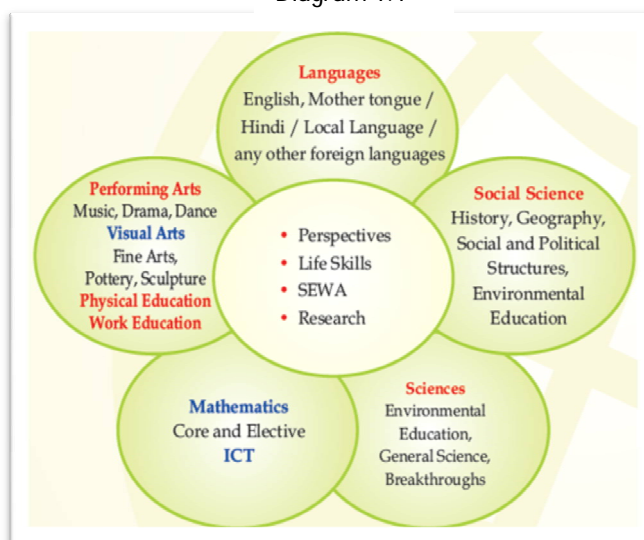
---

<sup>1</sup>*Sloka. Kuppaa, Srinivasa Sastry.* Hyderabad : Vedic and Sanskrit scholar, 2014. quotation. He has been kind enough to written it as a quotation for my thesis.

mould himself into a 'complete person'. This has been proved earlier in the society. Great men like Mahatma Gandhi, *Vishwakavi Gurudev* Rabindranath Tagore and great philosopher Sri Jiddu Krishnamurthy have guided the society because they had a complete personality.

A person's personality cannot be moulded by only providing academic education. With academic education a person should also be given training in performing arts to develop his personality. This has been emphasized by *Gurudev* Rabindranath Tagore and great philosopher Sri Jiddu Krishnamurthy. *Gurudev* Rabindranath Tagore was a naturalist who always thought that students should be taught through performance, and he said: **"We wrote, we sang, we acted, and we poured ourselves out on every side. There was tremendous excitement and cultural richness"**.<sup>2</sup> Both Tagore and Krishnamurthy implemented these thoughts in their schools *Shantiniketan* and *Rishi valley*, respectively. Performing arts include music, dance and drama. The same can be understood with the help of the diagram (given below) as mentioned in the Curriculum design of '*Cbse-i*' which shows the importance of performing arts as an inseparable part of the school curriculum<sup>3</sup>.

Diagram 1.1



<sup>2</sup> NCERT. *Country Report on Art Education in India*. Education and Aesthetics, NCERT. 2010. p. 1. quotation.

<sup>3</sup> CBSE. *Curriculum Design of CBSE-i, Primary Classes 1-5*. New Delhi : CBSE, 2010. p. 2. Diagram.

Let us now focus on 'Dance' which provides many skills and benefits for one's development of a good overall personality. Dance provides a complete 'exercise' to the human body. Dance inculcates 'values' for a life time and develops good behaviour. It also develops 'inquisitiveness' to learn good things. It enhances 'creativity' while learning various subjects. It helps in the development of 'communication' skills and on the whole develops 'positive thinking'. Most importantly dance helps in relaxing one's mind and allows, encourages one to enjoy life. Thus dance contributes to the complete personality development of a person. The same ideas have been emphasized in 'Cbse-i' curriculum's introduction on performing arts and in 2010 Country Report-Art Education in India published by NCERT. Hence performing arts should be made a compulsory subject in all schools in India.

#### **b) Dance in India:**

Dance in India has been an ancient tradition. Several theories, both divine origin and social origin have been put forth for its existence in India<sup>4</sup>. As time passed this dance has evolved into many styles. At present we are referring to these dance styles or forms as classical, traditional and folk, depending on their aesthetic qualities, social moorings and practices.

Dance at one time was used as a medium to pass on the *Vedic* knowledge. Also people practised it as a part and parcel of their living. There was dance in all situations (both happy and sad), thus dance became a medium of communication and a very expression of human feeling and emotions. With time forms changed in accordance with the changes that came about in the Indian society that we see as many forms. For instance classical forms like *Bharatanatyam, Kathakali, Kathak and Kuchipudi* etc. The dance took another form including styles such as *Dhimsa, Lambadi, Dandiya, Bhangda*, etc. and is now referred as folk dances.

---

<sup>4</sup> **Apparao, PSR.** *Natyasastramu (Telugu Version)*. Hyderabad : Natyamala, 1983. pp. 4-8.

Fortunately, despite globalization, India still has the various classical and folk dances co-existing.

The earliest treatise on dance, *Natyasastra* dated back to 2<sup>nd</sup> century A.D. codifies the technique of dance and eventually became the source of all Indian dances. It was also used in training dancers in India, for many centuries. Hence the roots of every Indian dance form can be found in this treatise.

To learn Indian dance irrespective of classical or folk, a learner needs devotion, concentration, sincerity, relentless effort and regimental training. This is possible only by following the tradition of *Guru-Sishya* lineage. Then the learner can well understand the technique as posture, aesthetic expression, gratification, etc. The speciality of Indian dance is that it uses the gestures and expressions that are used in the day to day life as dramatization. On the other hand a customized type of music and orchestra are the unique features of Indian dance. The dancer with the help of accompanied orchestra becomes successful and gets aesthetic gratification when dance is performed with total effort and complete involvement.

Owing to many social and political reasons the Union of India is divided into different states on the basis of languages. Based on the dance tradition the list is as follows: *Bharatanatyam*-Tamilnadu; *Kathakali*-Kerala; *Kuchipudi*-Andhra Pradesh, etc. In this way the progeny (*parampara*) of classical dance has been divided into states and the festivals are also conducted in the same way. At present people are attracted towards the western culture and their day to day life style is changing. Consequently they are slowly forgetting the folk dance forms one by one and at the same time emergence of new classical dance traditions has become unique.

According to Indian Vedanta, the manifestations of God are many, but the Almighty is one<sup>5</sup>. In the same way Indian dance forms are many, but the heart of Indian dance is one. Every dance form is unique in its own way. No dance form is low or high, it only depends on the person's performance and outlook. The main aim of Indian dance is to provide entertainment and knowledge to the spectator. The dance also allows the spectators to think, enjoy and reflect on the topic or theme presented.

Many websites, books, articles and journals supported by dance experts provide information to the general public as well as dance professionals, about the benefits that one can get by learning or performing dance. An article mentioning about the various benefits of learning dance is given below as an illustration or example<sup>6</sup>.

1) Dance keeps both the body and the brain active, vital for people of every age. 2) It offers a way to improve strength and flexibility, which helps keep muscles and joints healthy. 3) Choosing to start a new hobby (dance) can help you meet new people and make friends with people who have similar interests. 4) It helps you learn about your body, improving your posture and balance. 5) Taking time out in the day to partake in a hobby (dance) can help to reduce stress levels. 6) It can offer insight into other cultures, either through the dance style itself or meeting new people. 7) It can lead to new career opportunities, or help build vital communication skills needed in every profession. 8) Participating in dance can help increase your self-esteem and confidence through mastering new skills. 9) It offers a creative outlet for people to express their personalities in a safe environment. 10) It is a fun way open up new possibilities, keep healthy and enjoy yourself.

In addition, dancing can be a way to stay fit for people of all ages, shapes and sizes. It has a wide range of physical and mental benefits including, improved condition of your

---

<sup>5</sup> **Acharya, A.C. Bhaktivedanta Swami Prabhupada.** *Bhagavatgeeta as it is - Chapter 10.* Mumbai : Bhakti Vedanta Book Trust, 1999. pp. 532-549.

<sup>6</sup>Why Dance? [www.dance-teachers.org](http://www.dance-teachers.org). [Online] July 2007. Article. 3.

heart and lungs, increased muscular strength, endurance and motor fitness, increased aerobic fitness, improved muscle tone and strength, weight management, stronger bones and reduced risk of osteoporosis, better coordination, agility and flexibility, improved balance and spatial awareness, increased physical confidence, improved mental functioning, improved general and psychological wellbeing, greater self-confidence and self-esteem and better social skills<sup>7</sup>. Dance does not require any special equipment to experience. It can be experienced at home or a comfortable place.

Besides the above benefits, dance can be opted as a career opportunity where professional dancers and gurus are given due respect and recognition in the Indian society.

### c) **Dance Education in India:**

In India, education starts at the age of 5-6 years. This is the age accepted for both boys as well as girls at which training in dance can be started. However we can observe in the present day context under the influence of western form of education, the school education itself is starting between 2-3 year.<sup>8</sup> Eminent educationist Maria Montessori<sup>9</sup> declared that for the all-round development of the students dance education can be included in the regular school curriculum and is started at the above age in western countries after enough research work. In this way they are laying steps for the betterment of their culture<sup>10</sup>. The dance training is also being given in a non-schematic or in an un-planned manner. But the Indian

---

<sup>7</sup>Dance-Health Benefits. [www.betterhealth.vic.gov.au](http://www.betterhealth.vic.gov.au). [Online] State Govt. of Victoria, Dec 2014. Article.

<sup>8</sup> About Montessori Training. [www.montessori.edu/info.html](http://www.montessori.edu/info.html). [Online] The Maria Montessori Institute, 2014. Article.

<sup>9</sup> Maria Tecla Artemesia Montessori. [www.wikipedia.org](http://www.wikipedia.org). [Online] Wikipedia. Biography. An Italian physician and educator best known for the philosophy of education that bears her name and her writing on scientific pedagogy. In Montessori education: All kinds of intelligences and styles of learning are nurtured: musical, bodily - kinesthetic, spatial, interpersonal, intrapersonal, intuitive, and the traditional linguistic and logical-mathematical (reading, writing, and math). This particular model is backed up by Harvard psychologist Howard Gardner's theory of multiple intelligences.

<sup>10</sup>**Committee, Ministers Advisory.** Committee Recommended Dance to be taught from KG to Grade 12. [www.curriculum.gov.sk.ca](http://www.curriculum.gov.sk.ca). [Online] Canada, 1997. Recommendations.



traditional dances and Indian culture are at present not in force in the dance training schedule in schools.

Though, in India dance is looked as a form that is not gender based, since *Lord Shiva and Parvati*, both are dancers themselves, over a period of time dance, especially classical is becoming a domain of women, and men are being encouraged to learn more of western. This is creating a gulf and gap. Also these ideas are being formed because of lack of proper understand and explanation of Indian Dance.

Though several *Gurus, Gurukulas*, Institutions and Universities are introducing many courses to train people in Indian Dance, giving Certificate, Diploma, Degree, Post-graduation, Ph.D., course certificates/ degrees at the end of the course, they are limited to the reach of a few chosen groups of people, who belong to certain status or category. Thus, there is a need to introduce dance as a training programme for all at primary school level, so that it is within the reach and available to all sections of the society.

In various countries subjects like Art education and Physical education are introduced at the school level with a common syllabus by following a similar pattern. But a common syllabus for dance has not been prepared for school level learning. Only the traditional dance forms of certain countries are a part of their syllabus in their countries at school level. In India, the boards like CBSE and ICSE have included dance in the school curriculum in the same way as mentioned above. Only traditional dance forms are a part of the school curriculum at school leaving examinations.

## **2. Research problem, Survey and findings in brief:** ('Place' of Dance in schools)

"We can develop awareness and interest in dance in students by implementing dance education in schools. We can develop awareness about our country's tradition in students and enhance qualities like creativity, psychological happiness, discipline, social responsibility in students through dance. This should be the main aim of the dance

education”<sup>11</sup>. Taking this into consideration one needs to ponder into the following questions:

- 1) Is the above mentioned aim achieved in the schools?
- 2) Is anyone able to recognize the value and speciality of this aim?
- 3) Is there a proper teaching plan/syllabus with the dance teachers where dance is taught?
- 4) Are there dance teachers in schools? Are they trained / professional?
- 5) What is the role of Dance teachers in schools?
- 6) How is dance being taught in the present scenario in schools?
- 7) How many schools are organizing ‘planned’ cultural events?
- 8) What is being done at present to bring out the creativity in students through dance?

To elicit the answers for these questions a survey was conducted by the research scholar in the twin cities of Hyderabad and Secunderabad in the academic year 2007-2008. Besides visits to these schools, the teaching procedure and overall scenario of dance training was also observed by the scholar. It was found that most of the school managements had recognized the importance and necessity of dance training and were implementing in schools in accordance with new education policy<sup>12</sup>.

However the research scholar observed that despite the above implementation, dance education is not given due importance and certain schools did not teach dance. Approximately 15% of schools are implementing dance training. The implementation of dance in education is only taken-up for the purpose of record. Hence, the original aim in implementing dance is not achieved at present in the schools.

---

<sup>11</sup>**CBSE.** Objectives of Performing Arts. *cbse-i*. 2010, p. 84. International Curriculum.

<sup>12</sup> **NCF2005.** *National Curriculum Frame Work*. New Delhi : NCERT, 2005. p. 55. Recommendations. The recommendation of NCF 2005 says that ‘Arts education must become both a tool and a subject taught in every school as a compulsory subject (up to class X), and facilities for the same may be provided in every school. All four main streams covered by the arts, i.e. music, dance, visual arts and theatre, should be included.’

In certain schools the complete focus is on academic education. There is no 'room' for relaxation and recreation through dance learning. All the day the students are exposed to the various scholastic subjects and regularly tested for achieving good grades. No encouragement is given to dance. Boys are not encouraged to take-up dance activity. Due to this students have lost interest in arts completely. Parents and Managements have also contributed their might for this pathetic situation. Students are left without guidance, if they do not have any awareness about culture and arts. But the necessity of dance is understood by many schools in Hyderabad and Secunderabad and they have included dance as a subject because they were inspired by International Baccalaureate (IB) school curriculum<sup>13</sup>.

In India highly potential schools like *Shantiniketan* school and *Rishi valley* school under the guidance of *Vishvakavi Rabindranath Tagore* and Philosopher *J. Krishnamurthy* respectively implemented dance education. In the western countries Maria Montessori<sup>14</sup> and Dr. Benjamin Bloom<sup>15</sup> encouraged movement based activities like dance in the school education. In the twin cities of Hyderabad and Secunderabad reputed schools like The Hyderabad Public Schools, AMS P. Obulreddy Public School, Delhi Public Schools, dance is being taught under the guidance of professional teachers from a long time. In IB Schools dance education is taught as a part of physical education also, so dance got a place in the main curriculum. In the CBSE (6<sup>th</sup> to 12<sup>th</sup> classes) and ICSE (10<sup>th</sup> and 12<sup>th</sup> classes) curriculums, dance is a subject that is taught in the form of classical dances. But it is an optional subject. If some students are interested in opting for dance as an optional subject, they are not able to do so because there are no trained dance teachers. Hence, the main aim of introducing dance in the syllabus is not fulfilled. The dance education is directly introduced at the high school level in these schools but, it is not introduced at the primary level. The state syllabus

---

<sup>13</sup>IB Curriculum for Schools. [www.ibo.org](http://www.ibo.org). [Online] Geneva, 2013. Curriculum.

<sup>14</sup>[www.montessori.edu/info.html](http://www.montessori.edu/info.html), op.cit.

<sup>15</sup>**Clark, Donald.** Blooms Taxonomy. [www.nwlink.com](http://www.nwlink.com). [Online] New York, 1999. Teaching Theory.

(of our state) does not mention about dance anywhere. In the Urban areas students are able to learn classical dance on their own interest because of the availability of few professional dance teachers. The condition of the Rural area students is pathetic because of the unavailability of dance teachers. They are not able to learn classical dance. The dance teachers who are at present rendering their services in schools are teaching dance with their own view point, their training in a particular dance form and with their personal experience. They do not follow any prescribed syllabus for dance. Hence all these teachers have an independent approach towards syllabus.

To teach the different scholastic-subjects in schools there are trained teachers with B.Ed. as their professional qualification. Let us think: Do schools have trained dance teachers, with a degree provided by a University to teach school students? According to the survey conducted by the research scholar there are nearly 121 CBSE, 33 ICSE and 4 IB schools in the twin cities<sup>16</sup>. Out of these schools only 35 schools have dance teachers. Out of the 35 schools, only 15 schools have full time dance teachers. The remaining teachers work as part-time dance teachers in five or six schools or they work as Event based trainers for helping the schools. In many schools dance teachers are hired for conducting an event just like hired clothes and ornaments. These dance teachers who are hired act as event managers and train children in film based dances and entertain the students, parents and management. They perform the same film based dance item/items at different schools at different times and continue their work and get their livelihood. It is surprising to note that these dance teachers are encouraged by the managements as well as the parents!

Every dance teacher who is recruited for teaching dance in schools has proficiency in any one of the dance forms / styles that are practiced in India. They do not have any degree in teaching dance on lines of B.Ed. training. But some teachers teaching dance posses post

---

<sup>16</sup>**Yellowpages.** Schools in Hyderabad. [www.yellowpages.sulekha.com](http://www.yellowpages.sulekha.com). [Online] 2007. Survey.

graduation or graduation or diploma qualification only in Indian classical dances. So these teachers can only concentrate on the dance form which they have learnt and teach their students accordingly. These teachers work as full time teachers in schools. The classical dance forms / styles are recognized by the Universities but there are no such courses (degree / diploma / certificate) with recognition available in any university or board or institutions for learning folk and western dance forms in India. The trainers of western and folk dances, providing the training to children, have not been trained in a procedural manner. So, the training they give lacks any systematic procedure. Due to these reasons, they will not be able to do justice to their profession as well as to the children they teach. Certain school managements encourage the recruitment of such dance trainers who teach folk and western dances on part time basis. In some schools scholastic subject teachers teaching Science, English and Social etc. are given the responsibility to teach dance. Such teachers might have learnt dance as a hobby in their childhood. They do not take up this work seriously as they have their subject teaching and so they will not be able to do justice to dance. They provide their services for dance training only during school events.

The full time dance teachers who are trained only in one particular classical form (*Bharatanatyam, Kuchipudi, Kathak* etc.) have to work like full time event trainers to satisfy the management in conducting events at different time periods in a year. They have to look after the training of all kinds of dances like folk, classical, films, western dances etc., though they do not have complete knowledge regarding all the forms. These teachers do not have any independence in item selection, timings, group, costumes, make-up, stage, lighting, but are asked to do complete justice to the event.

Usually dance teachers in schools can be divided into two categories: Part time teachers and Full time teachers. The part time dance teachers visit the school to teach dance for one class per week. These teachers act as activity trainers and event trainers. The activity

trainers teach the dance form in which they have been trained as an activity to selected children without any syllabus. The training is not clear and focused. The event trainers visit the school for a month's time before the commencement of school events like cultural day, annual day etc. to train selected children without any syllabus. This training is also not clear and focused. These part time dance teachers keep on changing and do not have any continuous involvement with the children. But they command more respect than full time dance teachers in the school. There is no such rule that every dance teacher should know about all the dance forms. Though dance does not have a 'place' in the main curriculum, the dance teachers are given six out of eight periods every day, regularly. The respective managements of the schools utilize them as substitute teachers. Scholastic teachers utilize the dance periods for completing their syllabus whenever there is a requirement. They are assigned such duties that are irrelevant to their dance teaching work, e.g. bus duties, substitution work, book distribution duties, etc. They take up all the responsibility to make every event a grand success and reflect their creativity.

The research scholar found that the dance training is given in schools in three varieties of classes, i.e. optional dance class, event dance class and general dance class. The Optional dance classes are conducted once in a week for those students who want to learn a particular dance style. These classes may be taught by either part-time dance teachers or full-time dance teachers. The students who attend these classes change frequently. The syllabus is already designed by scholars belonging to that particular dance form. But, the syllabus cannot be taught in a procedural manner, because of the frequent change in trainers also. It is very important to mention that each trainer has in depth knowledge of his own form or style. He cannot cater to the needs of a student who has not selected that particular trainer's dance form. The Event dance class is conducted to fulfill an aim, i.e., conducting an event and students are trained in various dance styles for a short duration. This training is given in the

school for performing dance on various occasions like cultural days, annual days, children's day, sports days etc. All students cannot get the opportunity to get this training. Those students who are good in dance are selected at random and trained by dance specialists. This dance class is a homogeneous class. These classes may be taught by either part-time dance teachers or full-time dance teachers. There is no syllabus or a lesson plan for teaching these classes. The training is not in detail and clear, hence students are not benefited by this. The general dance class is diagonally opposite to the above mentioned classes. All the students are allowed to attend this class irrespective of their talent in dance and everyone is benefited. The general dance class provides relaxation to the students who are completely tired after learning different scholastic subjects. This class is conducted once in a week for everyone in the school by the help of a full time dance teacher. This dance class is heterogeneous in nature. The teacher provides awareness, practical training and knowledge about various dance forms that are practiced in India.

The full time dance teachers are not given separate time to conduct ODC and EDC. The school managements expect that general dance classes should fulfill the aspiration of conducting events, which is obtained from optional dance class and event dance class. Whether it is GDC, ODC or EDC, the dance teacher has to prepare a detailed syllabus for each and every dance class.

Initially the full-time dance teachers learn classical dance from traditional *Gurus* as students. Later, they attend colleges affiliated to Universities and Universities to improve their educational qualifications. These students become teachers and expect their students to learn dance with high discipline in the same manner as they have learnt. But students in the schools in general dance class are not of the same kind or category. Most students of the present day are not in a position to understand the tenets and intricacies of Indian classical dances because their mindset is not matching with the teaching methodology of their dance

teacher. They see that the classical dance is completely different from the dance and dance forms that are popular in the present day world. It is creating a conflict in the little minds.

The research scholar found that majority of the schools was following a pattern of syllabus designed for dance training for each academic year. It is nearly like this: Class 1 – western dance with simple movements / rhymes, etc; Class 2 – western dance with complex movements / rhymes of other languages, etc; Class 3 – Folk dance with simple movements / Patriotic dances, etc; Class 4 – Folk dance with complex movements / Indian traditional dance, etc; Class 5 – Indian classical dances / dance dramas, etc.

Necessary changes are to be made in the *Gurukula* form of Indian dance education to teach the present day students. The ministry of Human resource development and Universities should coordinate perfectly to frame a new dance course for the benefit of the dance teachers to teach dance in schools, such that the present day as well as future generations will get benefited.

There is lot of scope to bring out the latent talent of the students in schools with the help of events like cultural day, annual day, children's day etc. Few schools are organizing these cultural events at a certain time of the year. Very less effort is being put to bring out the creativity of the students by the help of such events. We cannot imagine such events without the help of professional dance teachers. In many circumstances these events are conducted without the help or consultation of trained dance teachers. As dance teachers do not have enough time to concentrate on an event they set aside the main rules of pertaining to the teaching of dance and show a great interest in performing film based dances. This has led to a steep fall in the standard of Indian dance performances. Hence, teachers, parents and the school managements have started thinking that dance is not a compulsory subject for children. The parents, teachers and managements should help in improving the standards by seeking the help of professional dance teachers who have clear knowledge of traditional /



classical dance forms. Events that help in promoting or propagating non professional, meaningless dances in schools have a great impact on the little minds of the students and they will not be able to understand the real aim of pure dance. So, the teachers, managements and parents should help to avoid performance of these dances in schools to protect the spirit of Indian dance. In schools that are run by *Kendriya Vidyalaya Sangathan* and *Navodaya Vidyalaya Samithi* music teachers are recruited on regular basis. No steps are being taken to recruit dance teachers on regular basis such that they can help in organizing cultural events. It is suggested that the professional dance teachers working in Govt. music colleges can help in teaching dance to school children, belonging to various schools in our state.

It is surprising to note that films and the dance sequences in films are inspired by western culture and films. These dance sequences are aped by children who are shown as dance professionals by the organizers of TV shows in reputed private TV channels. The viewers are sometimes put to a certain kind of fear and are pushed into a confused state. The school students are in a hallucination that this is the culture of India represented by these dances. They do not know about our great Indian culture and dances because they are not told about them at any time and are not even encouraged to know about Indian dances. A large section of the present day parents could not learn or get exposure about Indian culture and dance during their childhood. So, they are not in a position to guide their progeny.

By keeping in view all the above observations made with the help of a question and answer session, necessary steps have to be taken to make the subject called 'Indian dance' a part of the school curriculum. A common syllabus should be designed for the primary school children to teach Indian dance in all the schools in every part of India. In the research scholar's opinion, this could be a 'one size fits all' solution.

Hence it is suggested by the research scholar that SDEP (School Dance Education Programme), which is explained in full detail in chapter II of this thesis. It can be a solution

for all the woes faced in teaching dance in schools in the twin-cities in specific and in schools in India in general.

### 3) Review of literature:

It is very important to mention at this stage of my thesis - 'Constructing pedagogy of dance in school education', that published materials for reference like books, articles, thesis and essays are very sparse and are not available in India. But some books, namely: '*Natyasastra*', '*Bharatanatyam*' and thesis titled '*Tradition and Innovations in Kuchipudi dance*', articles and circulars published by CBSE, *CBSE-i*, ICSE, NCF 2005, NCERT, KVS and PSR Telugu University, etc. which have been published in India helped me after reading them thoroughly, to think and analyze and develop a structure for my thesis.

To enhance my knowledge about dance education further, I started going to various libraries and referred many websites to find out and collect whatever information was available to support my research and thesis. Foreign editions of books like 'Movement and dance in early childhood'<sup>17</sup> and 'Creative dance for all ages'<sup>18</sup> were referred by me. At this juncture, I would like to mention that some material related to dance education was available in many sites which I visited during my search for Pedagogy of dance and the websites named [www.sasked.com](http://www.sasked.com)(Canada) and [www.cedfa.org](http://www.cedfa.org) (USA) helped me in providing certain ideas to develop my thesis and I was able to initiate my School dance education programme (SDEP). SDEP is an important part and parcel of my research work.

The Book named *Natyasastramu*<sup>19</sup> written by Dr. P. S. R. Apparao, inspired me. I wanted to refer this book to find whether it would be helpful to develop my thesis. I could draw some important ideas from the book. The book mentions in detail about eleven

---

<sup>17</sup> **Davies, Mollie.** *Movement and Dance in Early Childhood*. 2nd Edition. London : Paul Chapman, 2003.

<sup>18</sup> **Gilbert, Anne Green.** *Creative Dance for All Ages*. s.l. : National Dance Association.

<sup>19</sup> P.S.R. AppaRao, op.cit.

elements<sup>20</sup> of Indian dance. I got the idea that I can also select some important elements for school dance education. Due to this I could write about movements, activities, themes, performance, theory, assessment and results. To select these seven elements and make a write up in a perfect manner I had to refer other books also which I would like to mention further in my review of literature. Other than this I would like to state that the topic *Angikaabhinayam*<sup>21</sup> mentions about the division of the body parts to perform dance into three categories i.e. *Anga, Upanga and Pratyanga*. I could understand that generally one step (*Adugu*) can be achieved by the student by using legs, hands and head successively. In my thesis the 'movement training' process is based on this idea. Lastly, I would like to mention that *Natryasastra* proposes two styles- *Margi* (Classical), *Desi* (Folk). Hence, I included classical dance as well as folk dance under the 'general dance class' training (SDEP) in my thesis.

The book *Bharatanatyam*<sup>22</sup> mentions about the history of this dance including roots, growth and revival. It also mentions about *Nritta, Nritya and Natya* with a *Margam* (Repertoire). A special mention of dance *Adavus* and its notation by Dr. Padma Subrahmanyam gives us an in depth views of the dance movements. The Classification of the *Adavus* and the technical terms are really informative. A notation system of *Adavus* is also given in the book, which helped me during my research work.

The thesis titled 'Tradition and Innovations in *Kuchipudi* dance'<sup>23</sup> mentions about *Nritta* Technique which are the movements and steps (*Adugulu*) in traditional *Kuchipudi* dance. This *Nritta* Technique has been mentioned elaborately in Chapter III – *Kuchipudi* dance Technique and solos which helped me in developing my course and content module for my thesis.

---

<sup>20</sup>Ibid, 191. *Shloka: Rasaa-Bhavaa-hyaabhinayah-dharmee-vritti-pravruttah| Siddhih-svaraah-tathaatodyam-gaanam-rangaschasangrahah||*

<sup>21</sup>Ibid, 268. The conglomeration of dance movements is includes on *Anga, Upanga and pratyanga*.

<sup>22</sup>Kothari, Sunil. *Bharatanatyam*. Mumbai : Marg, 1979. pp. 28-35.

<sup>23</sup>Anuradha, Jonnalagadda. *Tradition and Innovation in Kuchipudi Dance*. [ed.] Nataraja Ramakrishna. Hyderabad : s.n., 1996. Thesis.

CBSE (Central Board of Secondary Education) has framed dance syllabus<sup>24</sup> from the upper primary level with a mention about Theme, Content, Methodology and Learning outcomes as the heads in the form of a table. These heads have been analyzed with the help of the related topics and sub-topics. It has been mentioned that dance has two components the Theory and Practical. CBSE Senior School Curriculum 2015 for XI and XII classes<sup>25</sup> - mentions about Music and Dance and talks about the dance subject with Theory and Practical of Indian Classical Dances like *Bharatanatyam*, *Kathak*, *Kathakali*, *Odissi*, etc. and Indian Traditional Dance Dramas like *Yakshganam*, *Kuchipudi* etc. At the end of the academic year students are tested by the board in both components i.e. theory and practical as per the Indian Classical Dance format (*Margam*). But dance is offered only as an elective subject. At this level the interest of the student is considered as the most important parameter. It is right to mention that CBSE as a board has not mentioned about the dance syllabus in detail that has to be taught at the primary level that is classes one to five. It is suggested that dance can be included as a subject in the main curriculum such that it comes under the gamut of minimum levels of learning of CBSE.

*CBSE – i (International)*<sup>26</sup> is creating opportunities to all to learn. It has given more importance for 'Performing Arts (dance, music and drama)' in its curriculum mentioned for primary classes i.e. classes I to V. Six topics have been given under performing arts in a collective way with certain details about dance, music and drama. Special reference to dance or syllabus for dance is not mentioned separately. The Country report (2010) Art Education in India<sup>27</sup> has emphasized about the significance of Art education. "Indian education has always highlighted the importance of art education, both through formal and non formal

---

<sup>24</sup> **CBSE.** Dance Syllabus. *CBSE Curriculum*. Delhi : CBSE, 2013, pp. 1-22. Syllabus.

<sup>25</sup> —. Senior School Curriculum. s.l. : CBSE, 2013, p. 75. Subject Code (56-62).

<sup>26</sup> *CBSE – i (International) curriculum*: op.cit. 101 - 110.

<sup>27</sup> NCERT's Report on Art Education: op. cit., 8.

methods from the pre primary stage to higher education with a vision to retain our unique cultural identity”.

The NCF<sup>28</sup> framed in 2005 by NCERT states that we need to give our children some taste of understanding, following which they would be able to learn and create their own versions of knowledge as they go out to meet the world of bits, images and transactions of life. NCF 2005 made a focus group on arts. We can observe some selected recommendations below:

Recommendations of Focus Group on Arts, NCF 2005;

- “Arts education must become both a tool and a subject taught in every school as a compulsory subject (up to Class X) and facilities for the same may be provided in every school. The four main streams covered by the term arts education are music, dance, visual arts and theatre. Special emphasis may be given to Indian traditional arts, which currently face the threat of being drowned out by so called mainstream and popular arts”.
- “School authorities must acknowledge in practice that arts are to be given significance in the curriculum and not just restricted to being so-called entertaining or prestige-earning activities. They must permit and actively encourage students to study the arts”.
- “Emphasis should be given on learning than teaching in arts education and teachers should have participatory and interactive approach rather than instructive”.
- “Arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation”.

---

<sup>28</sup>NCF (2005): op.cit., 55

PSR Telugu University is located at Hyderabad and this University has designed syllabus<sup>29</sup> for Classical dances of *Bharatanatyam and Kuchipudi* for Certificate (Four years) and Diploma (Six years). It has both the components Theory and Practical. The syllabus is divided in a year wise pattern keeping in mind the *Gurukula* style of learning dance which is called as *Margam* (Format of group of items).

*Kendriya Vidyalaya Sangathan*<sup>30</sup> (KVS) had setup a task force in 1994 to suggest a specific course of action for the strengthening of primary education in the *Kendriya vidyalaya*. In pursuance to the recommendations of the Dr. Yashpal committee, KVS mentions that vital issues concerning culture also should be included in teacher training to make primary education an enjoyable and a productive activity. To understand Indian culture; every student should be allowed to learn Indian dance.

In the Book 'Movement and Dance in Early Childhood'<sup>31</sup> the author mentions about different varieties of movements which are very important for dance education as well as for mankind. This book is about the multi-faceted role that movement plays in the lives of young children. I could get help to develop 'dance elements' in my SDEP. These are Body, Space, Dynamics, etc. The book clearly envisages about the contents in the preparation of the domains of 'Students Record' which helps in the assessment of the students in dance education. I could also understand about the different types of dances which motivate students to learn dance.

The book titled 'Creative Dance for All Ages: a conceptual approach'<sup>32</sup> basically deals with creative dance and discusses about the elements of dance i.e. Body, Space and Dynamics. Creative dance combines the mastery of movement with the artistry of expression. This was very useful to me in developing and designing various themes as a part

---

<sup>29</sup> **University, PSR Telugu.** Classical Dance Syllabus. 2007. Certificate & Diploma.

<sup>30</sup> **Sanghatan, K V.** [www.kvsanghatan.nic.in/primary/footer.htm](http://www.kvsanghatan.nic.in/primary/footer.htm). [Online] 1994. Yeshpal Committee Recommendations.

<sup>31</sup> 'Mollie Davies', op. cit.

<sup>32</sup> Anne Green Gilbert, op.cit.

of my SDEP which is a part of my thesis. According to the author dance concepts and activities are more important than learning of steps. The activities related to the dance elements mentioned in this book helped me to think, analyse and design various activities in SDEP which is a part of my thesis.

[www.sasked.com](http://www.sasked.com) (Canada) and its link site [www.curriculum.gov.sk.ca](http://www.curriculum.gov.sk.ca)<sup>33</sup> mention about the content of dance curriculum guide of dance education which contains foundational objectives of dance curriculum which helped me in identifying different units for dance learning throughout the academic year for classes one to five. It was very useful in designing the basic structure of SDEP. Establishing the elements of dance has been clearly identified in SDEP for which this document helped me. I could also plan about warming-up and warming-down concepts and also about evaluation and assessment concepts in SDEP which is a part of my thesis.

[www.cedfa.org](http://www.cedfa.org) (CEDFA,<sup>34</sup> USA) in association with TEKS under the guidance of Martha Graham<sup>35</sup> (dance exponent) states that all students have the right to dance education which is a fundamental part of basic education. Dance education enables students to discover their own innate capacity for the communication of ideas, thoughts, and feelings through the medium of dance. The goals and indications of the curriculum are arranged sequentially, K-12 (Kindergarten to 12<sup>th</sup> class) to include creative work, dance forms and techniques, dance history, performance and production, aesthetics and criticism. Dance contributes to a healthy life style, development of individual and social skills. If we believe that movement plays a crucial role in the developing life of the individual and that all education should foster creativity, body movement as a creative medium in education attains great significance. Dance curriculum depends on developing a students' ability to

---

<sup>33</sup> **Education, Ministry of.** [www.sasked.com](http://www.sasked.com); [www.curriculum.gov.sk.ca](http://www.curriculum.gov.sk.ca). [Online] September 1996.

<sup>34</sup> **Graham, Martha.** Art TEKS. [www.cedfa.org](http://www.cedfa.org). [Online] 2013. Texas Essential Knowledge and Skills.

<sup>35</sup> **wikipedia.** Martha Graham, an American Modern Dancer 1894-1991. [www.wikipedia.com](http://www.wikipedia.com). [Online] 1994. Biography.

communicate in a way that is different from the written or spoken word. This document has immensely helped me in identifying the outcomes of dance learning by primary students.

So, the above mentioned literature has helped me in the complete development of my Ph.D. thesis and SDEP which is a part of my thesis. The valuable thoughts expressed by the authors about dance has greatly enlightened me and widened my understanding about teaching and learning of dance as a subject.

#### **4) Need of the study:**

The day I joined an International School as a dance specialist, I was told to submit the syllabus, monthly transaction report, weekly transaction report about dance. Dance being a co-scholastic subject I couldn't respond to the given instruction. I had to verify personally if there was a syllabus for dance as prescribed by the Department of education, State Government / CBSE / University. I came to know from the CBSE website that the syllabus for dance was only mentioned for classes 11 & 12 where it is an elective subject (*Bharatanatyam / Kuchipudi/ etc.*). But my search for the details of syllabus in dance for other classes i.e., from classes 1-5 left me amazed. No prescribed syllabus for dance in CBSE schools exists as on date (refer to CBSE website). In the ICSE syllabus only class 10 students can opt for dance as an additional optional subject. Hence I thought of verifying certain facts related to dance teaching in schools located in the twin cities of Hyderabad and Secunderabad. My focus was on finding out whether dance was being taught from class 1 to 10 as a school subject under the co-scholastic category in the above said schools.

Now I would like to mention my observations. Though Govt. and Pvt. Management schools run by CBSE, ICSE & SSC etc. claim that they are providing dance as one of the subjects in their curriculum, it is observed that the said dance curriculum does not have any planned and requisite syllabus and is taught without any aim & objective, clarity as well as direction. Due to this attitude the implementation of dance education is not done in an



appropriate manner. The authorities are compromising with the standards of teaching dance which is more than an important performing art. This has a direct impact on the learners who take up this subject and they are not able to perform properly. The standards are gradually deteriorating day by day.

Due to this negligence, the view point of the students, parents, management and teachers towards dance is affected and is leading to disinterest. They do not have any positive opinion towards teaching and learning of dance subject.

The above said report clearly shows the present scenario of dance teaching in twin cities of Hyderabad and Secunderabad. This is a small picture obtained with the help of a small sample survey. If this is projected to get the situation at the national level, we can understand that dance education as a co-scholastic subject under the title of Art education-performing arts is not taken care of. The situation of dance education is very pathetic. It is only confined to those days in the academic year of a school when an event is performed on the school cultural / annual day or Independence / Republic day which does not require the services of a regular trained dance teacher. Most of the schools hire the dance expert / experts on a part time basis because he need not teach dance on regular basis in their school.

Some *shlokas* which emphasize the importance of dance are mentioned in the books that are treated as the great treatises of dance. Let us understand them.

***Shloka: नतत ज्ञानम् नतचिल्पं, नास्ता विद्या नासाकला ।***

***नास्ते योगे नतत कर्मा, नाट्येस्मिन् यन्नद्रुष्यते ॥***

***("Natat gyanam natachilpam, nastaa vidyaa nasaakalaa/***

***Naaste yoge natat karma, naatyesmin yannadrishyate" ॥<sup>36</sup>)***

- Dance consists of knowledge, posture, education, art, *yogam* and *karma*. It is a complete, comprehensive amalgamation of all arts. We can also understand about the

<sup>36</sup> Deekshitulu, Hemadri Chidambara. *Kuchipudi Kalasaagaram, Nritya Sastramu*. 1954. p. Begin. Sloka.

benefits that we get from dance through this *Shloka*. It can be understood that this science of dance is very important to all. So, my desire is to bring these facts before the students and make them learn dance in a planned manner.

The Indian dance *Bhagavatgeeta* i.e., *Natyasastra* mentions in its very first chapter (*Natyotpatti*) about the aim, inception and greatness of dance which is described below through a *shloka*.

***Shloka: जग्राह पाठ्य मृगवेदा त्सामभ्यो गीतमेव च ।***

***यजुर्वेदा दभिनयान रसा नाथर्वणा दपि ॥***

***("Jagraah pathya mrugvedaa tsaamabhyo geetameva cha ।***

***Yajurvedaa dabhinayaan rasaa naatharvanaa dapi" 37)***

-*Vedas* are the symbols of *Sanatana Dharma* (ancient belief) and encyclopedia of knowledge. The *shloka* mentions the importance of the bondage between the four *Vedas* with dance. The 'text' (*Pathya*) has been taken from *Rigveda*, the 'music' (*Geetam*) from *Saamaveda*, the 'expression' (*Abhinaya*) from *Yajurveda* and the 'histrionic expression' (*Rasa*) from *Atharvaveda* and it has been presented as the fifth *Veda* (*Natyasastra*) to introduce dance to the whole world. Hence it is true to say that the dance is the gist of four *Vedas*. So, my strong ambition is to put before the students the fact that dance is an ocean of knowledge and it should be introduced to the present generation.

#### **Let us also examine these facts:**

In the present day scenario children are attracted towards film and western dance, because Indian dance is not within the reach of the children and they are not able to get any awareness about our Indian dance culture and traditions. Hence, my personal opinion is that the Indian dance should be brought within the reach of all children through the school system by making dance as a compulsory as well as optional subject.

---

<sup>37</sup> PSR Apparao.op. cit. pp 4,5& 6.

There are certain benefits that each and every student can get by learning dance. The importance of dance in education has been agreed and emphasized by scholars, *Gurus* and philosophers. Educational boards are also giving importance to dance education in schools. In the western countries like USA, Canada and UK etc., a lot of effort has been put to implement dance education in schools.

As mentioned in the above *shlokas* and paragraphs it can be understood that the dance education is not being implemented properly and there is a need for a proper and complete syllabus for dance. This situation has prompted me to embark on this project and work on a comprehensive syllabus, training and assessment to provide a proper 'place' for dance in the school curriculum.

I gave the title "constructing pedagogy of dance in school education" to my research thesis because I tried to collect information regarding dance education and its instruction at the primary level. However, I could not find sufficient material like books and articles with this title in India. Hence, I designed a programme for dance education to teach primary children after trying my level best to collect information about this topic and gave the title SDEP to the programme which is a part of my thesis.

I had to include the word 'pedagogy' in the title because, my thesis on dance education for primary children emphasizes on syllabus, implementation, assessment and results. Etymologically 'Pedagogy' is a noun that originated from Greek word '*Paidagogus*' which actually refers to the word teacher. This word is explained by different dictionaries in the following manner:

'Pedagogy'	_ means the activity of teaching, especially young children <sup>38</sup> .
	_ means the profession or theory of teaching <sup>39</sup> .
	_ means the method and practice of teaching, especially as an academic subject or theoretical concept <sup>40</sup> .
	_ means the discipline that deals with the theory and practice of education <sup>41</sup> .

Most of the discussion in my thesis is about teaching of dance in primary schools. Hence, the phrase – ‘dance in school education’ is a part of the title. The word ‘constructing’ is used in the title because it is the maiden attempt in designing a syllabus for primary school dance. In my opinion many other scholars have to make attempts to design syllabi on the same issue.

Hence, I think that the title given to my thesis for my research work is justified.

#### **5) Methodology followed:**

I started my thesis on the topic ‘constructing pedagogy of dance in school education’. In order to collect the material for my thesis I visited ‘UH’ library and other important libraries in the twin cities. The most important books required for my research study were borrowed and studied by me. Based on the concepts discussed in these books, I also referred various websites and articles through internet facility available at these libraries. I collected the information for my thesis and included it in drafting the same. Hence, I used library method for my research work. The books referred by me have been mentioned in the literature review of chapter-I and in the Bibliography.

To assess the real situation about the implementation of dance education, I visited some selected schools in the twin cities. I met the subject teachers and dance teachers in those schools and interacted with them. During this interaction, I gave some questionnaires

<sup>38</sup>WordMaster. Mumbai : Orient BlackSwan, 2009. Dictionary.

<sup>39</sup>OUP. Oxford. New Delhi : Oxford University Press, 2009. Dictionary.

<sup>40</sup>Google. www.google.com. 2012. website.

<sup>41</sup>Wikipedia. www.wikipedia.com. 2014. website.

/ data sheets. They provided me information about the implementation of dance in schools like details about the dance teaching, dance performances, dance teachers and their role in the respective schools. I also interviewed my colleagues who are teachers of other subjects to design a well planned syllabus, year plan, unit plan and lesson plan, etc. for dance teaching at the primary school level. I developed the content of my thesis based on the information given to me by the dance teachers. I could also assess the short comings in the implementation of dance education after following this interview method. Hence, I would like to mention that I used interview method for my research work.

My dance training which I obtained from eminent dance exponents, scholars and *Gurus*; based on my experience of different dances and dance performances; my analytical study of dance at post graduate level has helped me in preparing a skeletal frame work for 'constructing pedagogy of dance in school education'. I would also like to add that I studied various books on dance. I earned lot of experience as a dance teacher about the academics and the different subjects including dance. As a dance teacher I attended various workshops on school curriculum. I have a clear idea about the gamut of subjects and the methods used to teach and assess students in various subjects at the primary level. All this experience and knowledge about school curriculum allowed me to discuss with my colleague dance teachers in designing a 'programme' which includes movements, activities, themes, theory and assessment for dance education. The above mentioned activities and experience have helped me in grouping and analyzing the data. For five years I took all the pains to implement my programme named SDEP in five different schools, collected samples in the form of assessment data, did a case study of every school after the implementation. This was done from the academic year 2010-2011 to 2014-2015. This thesis has been made following all the norms in a completely scientific manner based on live information and statistical data.

Hence, the method used to design SDEP is empirical method as well as statistical analysis method (for analysis of data collected).

## **6) Chapterisation:**

The thesis is divided into five chapters.

The first chapter consists of the introduction of Indian dance with details about a) Importance of performing arts, b) Dance in India and, c) Dance education in India. The discussion continues with analyzing the present scenario of dance teaching in schools which based on the details procured from the survey conducted for this purpose. It is followed by review of literature, the need, importance and relevance of the study. This is followed by the methodology that was used by the research scholar for the work. This chapter gives a clear justification about the title provided to the thesis. Lastly, the first chapter concludes with a brief note on Chapterisation.

The second chapter 'SDEP programme' consists of two parts – the programme and the syllabus of SDEP. The programme covers various aspects/features of the programme. This chapter reflects on various issues involved in creating the programme and enlists the aims & objectives, necessity, importance, benefits and also the mode of implementation. The limitations of the programme have also been brought to the fore. A detailed explanation of the procedure and parts viz. Practical, Theory, Assessment and results of SDEP have been clearly analyzed in this part of the chapter. Details about the elements, contents, sub-contents and their processes have also been provided evidently.

The part two of the second chapter is the syllabus of SDEP. This part starts with introduction about the syllabus. This part covers the plan and implementation process of SDEP. The aim and objectives of SDEP syllabus are explained in detail with clarity. It is followed by the description of the core contents of SDEP syllabus and its important parts. The process of implementation (teaching methodology of SDEP) mentions the different

types of dance teaching classes, viz.: General Dance Class (GDC), Optional Dance Class (ODC) and Event Dance Class (EDC). Answers are provided to the questions like when?, where?, who? and how? Can SDEP syllabus be implemented? These questions are answered clearly followed by course procedure. The course procedure covers course aims and objectives, title, number, contents (5) and their details, methodology, assessment, schedule and norms. Details are provided on what should be done after the preparation of SDEP syllabus and beyond. The chapter ends with conclusion of SDEP syllabus.

The third chapter 'Course manual and Content manual' has also two parts: the course manual and the content manual. Part one of chapter three is titled course manual. It starts with introduction and details about the course manual. The modules of SDEP namely, experience, explore, experiment, explanation and evaluation are clearly mentioned and named 'child dancing' (title given to primary dance education). The experience module covers the dance movements, the explore module covers the dance activities, the experiment module covers the dance themes, the explanation module covers the dance theory and evaluation module covers the dance assessment. The details about the dance movements are given as topics like warming-up, natural, folk, classical and warming-down. Dance activities are made through the main three elements of dance i.e., body, space and dynamics. The dance themes are classified into scholastic themes and other themes. The Dance theory covers dance topics and dance history. Lastly, the learning of the course has to be assessed by the help of dance assessment which has two stages: evaluation and results.

Part two of chapter three is the content manual. In the course module discussed above fourteen topics have been identified which belongs to the five different contents. Hence, the further analysis of the five contents is given in content manual. Content one - dance movements has five topics, content two is dance activities, content three is dance themes, content four is dance theory and finally content five is dance assessment. The course

manual mainly speaks about the whole SDEP course. The content manual provides separate teaching content for five different classes (one to five) respectively, in the form of courses. They are course – 1 for class one; course – 2 for class two; course – 3 for class three; course – 4 for class four; course – 5 for class five. These course books (five) have been developed based on the implementation of the same for four years in various CBSE schools and help the practicing teachers in the schools where the SDEP is implemented. In future these five books can be used as text books for primary dance teaching where dance is taught as a subject.

The fourth chapter 'Implementation manual', is the most important part of the thesis. This chapter is a good connecting link between the third chapter and the fifth chapter. The practical implementation of the above mentioned course books has certainly helped the teachers to teach dance in a step wise manner in the schools, where it was experimentally tested. This manual can also help teachers in teaching primary dance without any doubts to the practicing teachers. The implementation manual includes module wise periods allotment per term. In the child dancing 30 periods are required to teach General Dance Class (GDC) / Optional Dance Class (ODC) per term tentatively. It also gives a clear lesson plan format designed for one period to help the teachers with three break-ups namely: opening, action and closure. A period-wise planner per annum for each course starting from class one and concluding with class five is provided in a series with clear tabular forms for the utility of the dance teachers. The period-wise planner is aimed for teaching the GDC as well as the ODC. Due to this implementation manual, dance teaching from class one to class five will become truly enjoyable and entertaining for the children aged between 5 and 10. The onus is on the dance teachers to make it really enjoyable and a pleasure giving activity at the second home of the child.



The fifth chapter of the thesis is the 'Case study and Conclusion'. The case study was done by the research scholar after sample implementation for experimental purpose at four CBSE Schools and one ICSC school located in Hyderabad. As mentioned in the syllabus of SDEP, the implementation process was taken up in The Hyderabad Public School, Ramanthapur (sample - 1), Andhra Mahila Sabha P Obul Reddy Public School, Jubilee Hills (sample - 2), Glendale Academy, Golkonda (sample - 3), Mount Carmel Global School, Badangpet (sample - 4), The Hyderabad Public School, Ramanthapur (sample - 5). This was only possible because of the help and complete co-operation of the dance teachers working in those schools. All care was taken in recording the data as suggested in the SDEP implementation manual under the supervision of the research scholar. The tabular forms and graphs provide a bird's eye-view of the school-wise and course-wise performance of the students based on the evaluation and assessment guidelines of SDEP. This SDEP implementation in the present case study provides us the information that in the sample – 1 school, 164 students participated for five years, in the sample – 2 school, 42 students participated for four years, in the sample – 3 school, 25 students participated for three years, in sample – 4 school, 22 students participated for three years and in the sample – 5 school, 40 students participated for four years. The implementation was completely successful and it led to the preparation of student performance record which gives a clear idea about the grade obtained by each student after the assessment.

The chapter five of the thesis ends with suggestions and conclusions drafted by the research scholar.

This work has certain attachments in the form of Bibliography and Appendices. The Bibliography gives a clear picture about the various reference books used for the purpose of research. These books include both National and International level books on dance.

The Appendices part of this work includes 1. Statistical information about dance education and its implementation in schools, 2. Interviews of practicing dance teachers 3. Plates / Photos, 4. A copy of the Dance movements and activities (performances) in the form of a DVD. 5. A practical implementation of the course was done by the students under the guidance of research scholar and in the presence of the respective school dance teachers. The student's performance was assessed by the respective dance teachers during a period of approximately 5 years and hence the record was prepared which is being made a part of the appendix.

\*\*\*\*\*

## **Constructing Pedagogy of Dance in School Education**

### **CHAPTER - II**

#### **School Dance Education Programme (SDEP)**

(Entertains, educates and reaches all learning styles)

&

#### **SDEP Syllabus**

This chapter dwells into the SDE Programme and its syllabus as two parts. The first talks about the **Programme** and importance, objectives etc. and the second the **Syllabus** of the programme and its importance, objectives etc.

## **I) SDE Programme**

### **What is SDEP?**

School dance education programme (SDEP) is a dance curriculum and a teaching programme aimed at catering to the needs of the primary students i.e. classes one to five. This programme provides a platform to acquire knowledge, to understand the greatness, to cherish and to enjoy through the experience of learning Indian dance in a new perspective.

### **Why SDEP?**

Though Government. and Private. Management schools run by CBSE, ICSE & SSC etc. claim that they are providing dance as one of the subjects in their curriculum, it is observed that the said dance curriculum does not have any requisite and planned syllabus and is taught without any aim, and objective, clarity as well as direction. Due to this attitude the implementation of dance education is not done in an appropriate manner. The authorities are compromising with the standards of teaching dance which is more than an important performing art. This has a direct impact on the learners who take up this subject and they are not able to perform properly. The standards are gradually deteriorating day by day.

Due to this negligence, the attitude of the students, parents, management and teachers towards dance is affected and is leading to disinterest. They do not have any positive opinion towards teaching and learning of dance as a subject.

Hence, SDEP is a programme which entertains, educates and helps in understanding any subject and to learn dance with in the frame work of the school curriculum. It is strongly felt that this is going to change the perspective of students, management, teachers

and parents towards dance subject (*Natyasastra*<sup>42</sup>), syllabus and training system and it will provide a respectable place to dance subject in the school main curriculum. It will also give a clear direction for the implementation, enhancement and improvement of the dance education.

### **SDEP caters to whom?**

To begin with, SDEP is focused at the primary level i.e. class one to five in schools. SDEP has been formulated to cater to the needs of primary school children by making this programme an integral part of the primary school curriculum. It allows students to learn dance by overcoming their shyness i.e. they become bold; they show high energy levels, enthusiasm and interest while experiencing this programme. This programme does not show any discrimination between boys and girls and provides equal scope to all.

### **What is SDEP's aim? and its necessity?**

SDEP is introduced at the primary level to develop an interest towards Indian dance in the students studying from classes one to five. This programme allows the students to experience, enjoy and experiment with movement and to perform dance. It caters to the needs of the dance education and allows students to improve in dance through continuous evaluation. By following a scientific approach towards dance, this programme will expose to the posterity, Indian heritage and tradition. This is the main aim of the SDEP.

Many people think that dance is learnt and performed only for entertainment. But we should understand that Indian dance provides scientific, philosophical and mythological knowledge with entertainment. There is an imminent need to teach dance subject in the

---

<sup>42</sup> The word *Natyasastra* is not a treatise on dance presented by *Bharata*, but it is to be viewed as a complete science of dance in comparison to Mathematics, General science, Social science and other such subjects which are categorized as 'science' subjects and taught in schools.

most scientific form which can only be done by SDEP. The SDEP allows the students to experience the glory of Indian dance through entertainment and with the perfect coordination of physical and mental happiness. It provides the chance to the student in understanding dance through experimentation and in making him/her a unique personality in the present society. SDEP also strives to campaign about our country's great heritage, also protects our culture and tries to bridge the gap between the experienced past and the posterity through the present generations.

The present day primary school student has a lot of physical and mental stress, but he/she is not able to enjoy his/her childhood through exercise or any form of physical activity. He/she is not able to experience the happiness of his/her childhood due to the above said stress and he/she is put to severe emotional pressure. At present, the instruction of dance subject in certain schools is unscientific and it is not being implemented in an appropriate manner. SDEP can certainly set right this anomaly.

SDEP has come forward with various kinds of evaluation methods to assess the students who are learning dance at the primary level and also to assess their physical and mental strength. These evaluation procedures provide the student the opportunity to inculcate a good work pattern, develop behaviour, develop interests towards dance and academic education, become a good critic, a good spectator and a capable person with discipline. Lastly, this programme, under the guidance of teachers allows primary school students to clearly understand our Indian culture and traditions through dance. They become the true heirs of the Indian culture and tradition.

### **What is the importance of SDEP?**

To be precise, SDEP puts forward such training methods which allow students to experience dance that provides a good exercise and a clear understanding about Indian

dance. It allows the student to explore and experiment through Indian dance which provides him/her psychological happiness and deep interest towards schooling. The dance performances will develop creativity, confidence, cooperation and patriotism in the student. The new assessment technique included in SDEP will provide a chance to the student to analyse his/her physical strength and the teacher who is teaching him/her dance will be able to guide the student to select the suitable dance tradition prevailing in India.

Keeping in view, the happiness of the students SDEP primarily aims to provide knowledge about Indian dance and to cater to the cultural needs of the students and the schools. It can correlate with all the dance traditions and dance forms to train the students in a complete manner. Everyone agrees with the fact that, this programme is ultimately useful to the students, parents, the dance teachers / specialists / trainers and the managements of the schools. SDEP has made an in depth survey about the importance of dance and its social and psychological impacts. It also specifies the limitations, the boundaries and the time required for implementing dance in schools. SDEP is such a complete programme, which will be agreed and approved by all schools.

### **How is SDEP beneficial?**

We have come to know that the proper implementation of SDEP will directly benefit students, dance teachers, management and also the school at large. Primarily, with the help of SDEP we can observe the following learning outcomes in the students, viz., physical, cognitive, emotional and social outcomes<sup>43</sup>. Secondly, SDEP helps dance teachers in the teaching, planning, assessment and the declaration of results. Lastly, the school

---

<sup>43</sup> **2014.** the benefits of dance/ Dance and health. [www.ndeo.org](http://www.ndeo.org); [www.artscouncil.org.uk](http://www.artscouncil.org.uk); [www.kidztempo.com](http://www.kidztempo.com). [Online] National dance education organisation, US; Arts council, UK; Ireland, 2014.

authorities get identity and derive satisfaction by implementing SDEP. The benefits derived from SDEP are explained under separate subheadings.

SDEP's benefits to the students:

### **Physical outcomes**

- 1) SDEP trains the students, to present the dance with movements by regular experience and practise that finally helps them to overcome their health risks.
- 2) It allows the students, to clearly understand the dance principles, dance objective and dance elements, which further helps them in dance learning through activities and they will be able to apply and understand dance and develop their dancing skills.
- 3) It provides a chance to the students, to bring flexibility in their bodies by the help of body balance, body control, body coordination and body awareness.
- 4) It's important contribution is that, it provides planned training to the students, through complete participation in the activities and reduces unnecessary stress in them and allows them to concentrate on the complete school curriculum.
- 5) It allows students, to improve their movement vocabulary through dance, in association with their peers and also to understand about the other traditions and cultures prevailing in India.
- 6) It provides good physical health to the students, by regular dance practice as mentioned in the dance topics and they exhibit a positive attitude and show respect towards Indian dance.
- 7) It provides an experience in various dance forms to the students, and then conducts an assessment of their compatibility to different dance forms with proper stimuli. Due to this they are guided in totality and prepared and encouraged for a bright future in dance career.



### **Cognitive outcomes**

- 1) SDEP gives the scope to the students, to learn problem solving skills by solving simple and complex movement problems on their own and ultimately trains them to become physically strong and psychologically balanced.
- 2) It allows the students, to develop awareness and dancing skills by regular practice and by experiencing the topics, principles, vocabulary and performance related to various Indian dance forms confidently.
- 3) It helps the students, to enhance their historical skills by providing the knowledge about history, traditions and cultures related to Indian dance. Finally, the students develop a positive thought towards Indian dance.
- 4) It guides the students, to develop listening skills and discipline under the proper guidance, direction, suggestions and advice of their dance teachers.
- 5) It enhances observation skills in the students, through observation of dancers, dance performances and choreography which allows them to make a positive analysis and give their decision about the Indian dance and its performances.
- 6) It develops the range of learning skills of the students, by allowing them to correlate dance with the 'themes' of other curriculum subjects.
- 7) It improves creative skills in students, at various stages, through their dance technique, choreography, performing skills and creations of dance.
- 8) It creates competitive skills in the students, by allowing them to take part in various competitions on different platforms at individual, group and interpersonal levels, providing the students an opportunity to prove their talents and develops their competitive spirit.

### **Emotional outcomes**

- 1) SDEP allows students, to completely experience their inner feelings as well as expressions before they are exhibited to others.
- 2) It imparts various body movements to the students, which allow them to bring out their inner feelings before others through appropriate expressions.
- 3) It brings out the talent in the students, to understand the different characters, action, characteristics and importance of the Indian dance drama by enhancing their observation skills. Then the students learn to present the dance / dance drama in their own style by improving and exhibiting their performing skills.
- 4) It gives the students, a command on the various dances to understand the dance and present them in their own dance style and self expression, providing them self respect and an aptitude to respect the Indian dance.
- 5) It inculcates the habit of sincerely following the programme in the students, with the help of the instructions of their teachers and develops self discipline in them, ultimately making them disciplined students.
- 6) It develops various skills in the students, through its training and prepares them to face any kind of challenge and risk by picking up problem solving ability and develops self confidence to learn the school curriculum and makes them successful students.
- 7) It helps students, to introduce themselves to various competitions there by allowing them to react to the 'results' in a balanced manner, and they learn to take up the moral responsibility of the 'results'. The students also learn to encourage and respect their competitors and they develop a competitive spirit in themselves.
- 8) It instructs the students, in such a manner that the students leave their mark on their dance performances to pickup qualities like self respect, self confidence, discipline and proper behaviour and finally they develop their personalities for their future.

### **Social Outcomes**

- 1) SDEP trains the students, to behave in a friendly manner with other students, to know about positive physical contact and to learn the talent of sharing the space and thoughts with other students in a good understanding manner.
- 2) It imparts to the students, individual, group, institutional and organizational behaviour and develops the talent of social behaviour in them.
- 3) It inculcates in the students, the life skill of working in a group with appropriate balance and brings out the human quality of helping others and coordination with others, by which a very friendly atmosphere is created among the students to uproot any type of regional discrimination.
- 4) It allows the students, to exhibit characteristics like grace and thoughtfulness of a particular character, in a dance performance that is given in and out of the class room, providing them the confidence to overcome the stage fear on stage and also in real life situations.
- 5) It helps the students, to cooperate with each other for doing team work during their practice sessions and stage performances. It also develops their problem solving ability, group design skills and leadership skills.
- 6) It provides the chance to the students, to give and attend various performances, meetings, workshops and debates to meet different artists from various places and artists groups ultimately helping them to become aesthetic spectators.
- 7) It during its implementation, creates such situations where the students are able to interact with different people belonging to various dance cultures, traditions, customs and beliefs. Accordingly the students practice the other traditional dance forms and understand the life style, the difference between the people, human values and mould

their behaviour during the interaction with others. The students also learn to respect the greatness of the different nations, their culture and traditions.

- 8) It encourages students, to participate in different competitions and programmes from their childhood, consequently training them to win or lose, develops the habit of give and take and helps them in balancing themselves in real life situations and lastly transforms them into model citizens.

### **SDEP's benefits to the dance teachers:**

In SDEP the dance teachers are given details about various teaching methods and the related syllabus which should be followed by them. The dance teachers can teach dance in their own style by clearly understanding SDEP's teaching methods. The syllabus modules formulated by SDEP are accurately divided into year-wise, term-wise, month-wise, day-wise schedules. So, the teacher need not take any pains regarding the division of syllabus.

Dance teachers belonging to various dance forms or traditions can teach these syllabus modules very easily by aptly combining their creativity and teaching skills. SDEP has come forward with an assessment system within a module which can be taken up after the teaching and can be used for continuously and comprehensively assessing the capability of the students. Lastly SDEP helps the dance teachers in declaring the results at the post assessment stage and satisfies the students, parents and the management of the school.

The dance teachers should strictly follow the syllabus and implement the training system mentioned by SDEP with style, creativity and freshness of their own. This programme demands its implementation without any compromise. SDEP's main aim is to reduce the burden of the dance teachers and it is not aimed at taking away their freedom.

### **SDEP's benefits to the schools:**

SDEP is designed to provide dance training to the students in such a manner that they can readily participate in inter-school and intra-school cultural competitions with complete confidence and happiness. Due to the participation of the students the school gets good reputation. If the students are interested in opting for dance as an elective subject in class 12 or class 10 as offered by CBSE<sup>44</sup> and ICSE<sup>45</sup> respectively, they can be benefited by SDEP.

The trained students will be able to follow the Indian traditions and culture through the Indian dance forms and bring name and laurels to the schools. Thus the school managements get enough satisfaction by implementation of SDEP.

The school management will have a chance to monitor the syllabus of the dance training throughout the year with the help of SDEP. A systematic implementation of SDEP will save the time of the dance teachers during dance training and ultimately reduce the time and expenditure of the school.

The students and the teachers who are the most important stakeholders of the school are the real beneficiaries of SDEP and indirectly it also helps the management. So every school should implement SDEP as early as possible.

### **Is implementation of SDEP possible?**

Yes, it is possible to implement SDEP in totality because the curriculum at primary level puts focus on scholastic subjects, but also provides some room for Art education. Recently CBSE has included performing arts into the framework of Art education. Accordingly the schools allotted two periods for music or dance. Out of these two periods

---

<sup>44</sup> CBSE Curriculum, op.cit.

<sup>45</sup> **ICSE.** ICSE Syllabus. [www.cisce.org](http://www.cisce.org). [Online]

one is general and the other is optional class. The situation is not similar in all the schools. Depending on the availability of the music / dance teacher respectively, classes are allotted. In addition to this, depending on the cultural needs of the school some periods are allotted in the time-table and some are positioned outside the time-table as 'o' period / hour. For conducting school dance events more time / hours are required. While training a group for a dance event, the dance teacher has to select a student group for training. Due to this the members of the dance group will lose some of their important academic periods. Hence, there is no gain for the school as well as the students.

At the primary level, instruction and learning of dance requires two periods for General dance classes and two periods for Optional dance classes to set right the situation of the present day scenario of dance teaching. Educationists can give necessary importance to dance and compulsorily allot separate periods for dance in the primary school time-table, which is certainly possible. Though, SDEP suggests the rule as mentioned above, less number of periods are given to dance teaching, but complete judgment can be done by broadly following SDEP. The different suggestions given in SDEP, though followed completely, may not change the situation of dance teaching over night, but SDEP will be the first step towards a good change in dance teaching.

### **What are the limitations of SDEP?**

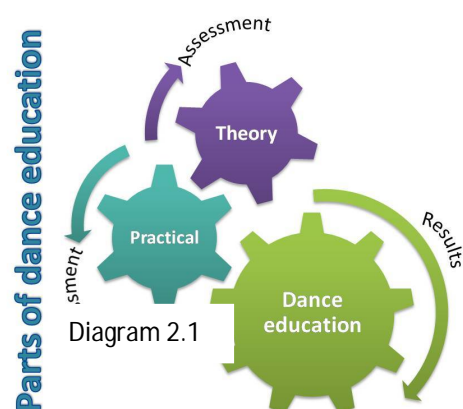
SDEP is also having its own limitations. The main aim of SDEP is to provide dance teaching to the school students and to develop their overall personality through a well designed syllabus for its implementation. But, the students are sent to school by parents only for academic education and to achieve excellence in it, which has also become the main aim of the school management. The subjects that help to achieve this aim are obviously the scholastic subjects or curriculum subjects. The school education cannot be accepted as

complete education unless subjects like physical education, art education, dance and music are included into the main frame of the school curriculum. While learning the scholastic subjects in a series and monotonous manner passively, the students cannot concentrate for long hours and naturally get tired. Hence non-scholastic subjects can bring back energy, provide some enthusiasm and bring relief to the students. This helps the students to completely concentrate on their regular subjects.

So, the CBSE and other boards have included co-curricular / co-scholastic subjects like Art education into their school curriculum. The co-scholastic subjects develop discipline, enthusiasm, concentration and provide psychological happiness to the students. The limits of these subjects have been re-designed by CBSE by including dance education under the title of 'performing art education' in Art education. To conclude it can be said that SDEP should be given utmost priority and made a part of the primary school curriculum.

### What is the procedure followed by the SDEP?

To understand SDEP procedure, a pictorial diagram has been provided to explain the correlation between theory and practical, while dance education is represented as wheels,



assessment and results are represented with arrows.

Most of the people generally think that dance education has two parts i.e. theory and practical. These two parts have been illustrated in the picture given below. Theory and practical have been shown as two small wheels coordinate with each other with the help of grooves. All the people think that these two parts are responsible for the movement of the other big wheel i.e. dance education which is connected to them. To get the desired results in dance education there is another important measurable component

called assessment. This assessment specifies that the theory and practical indicated by the two small wheels should move in the required direction and in a desired manner in a perfect coordination with the big wheel to provide us good results.

In SDEP, assessment is as important as theory and practical in dance education. In SDEP it is proved that theory, practical and assessment should be implemented in perfect coordination to bring good results in the dance education.

Let us understand the above mentioned three main parts of SDEP and also the important contents in these three parts.

### **Description about three main parts of SDEP:**

#### SDEP part one – PRACTICAL:

In this part, the students are mainly trained in the different movements of the body in the dance education. The various movement experiences learnt under SDEP are linked with the dance elements through which activities are designed and they go together with perfect coordination. Then, SDEP helps the students to select a theme from a scholastic subject / from epics or folk tales etc., to perform either a dance or a drama or a dance drama with various experienced movements or creative movements. It also gives proper suggestions and specific tips in making a theme & performance. Lastly, SDEP helps students in giving a performance with a proper technique at their level. Movements, Activities, Themes and Performance are the four units which are included in SDEP's first part i.e. practical part.

#### SDEP part two – THEORY:

The science of dance or dance education is connected with scientific, cultural and historical matters. For the practical part, the theory part is the real life or oxygen. Theory has interesting dance topics i.e. Gestures, Expressions, Rhythm and Terminology, etc., and it



also includes Dance culture and History, etc. Hence theory is introduced to the students as part two of SDEP.

### SDEP part three – ASSESSMENT AND RESULTS:

An experiment without a test does not produce any result. Hence assessment has been given utmost importance in SDEP. To assess the enthusiasm, caliber and interests of the student SDEP has suggested various kinds of assessment methods like Experience, Experiment, External components. This is followed by the results.

We cannot say that an experiment has not been successful depending on the results. Though the result is positive or negative, it is the most important criterion for another experiment. After going through the reasons for the success or failure, the experimentation process should give scope for new experiments. By following this, we can get the expected results. These results will inspire in implementation of SDEP through the proper designing of the different chapters included in it. The Grades are declared as an important part of the results.

### **What are the elements of SDEP?**

In SDEP, practical, theory and assessment have important elements. Let us know about these elements in detail. SDEP elements have been presented in a pictorial form as a flower symbolizing psychological development

of the student. This flower has seven parts. These parts play a vital role in the implementation of SDEP. The six petals of the flower are movement, activity, theme, performance, theory and assessment. These are connected to centre of the flower which is the results. Results depend on all the other six parts. Hence result is the seventh most

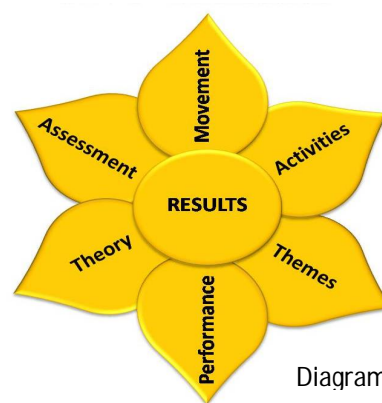


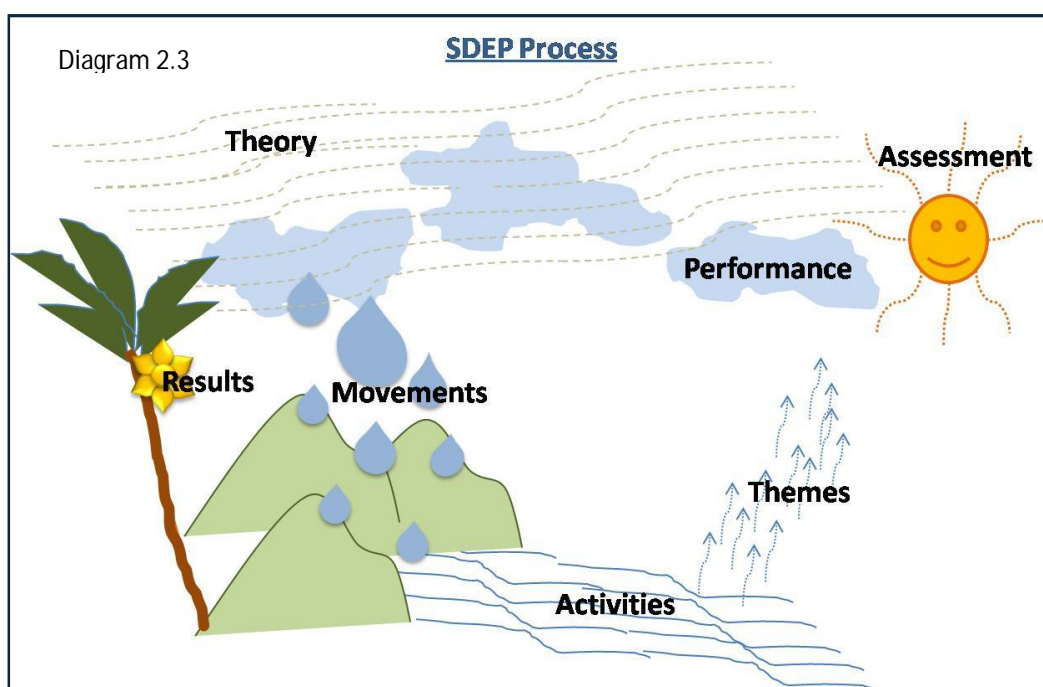
Diagram 2.2

important element. When it is critically observed SDEP has seven elements viz., movement, activity, theme, performance, theory, assessment and results which are the elements of Practical, theory and assessment respectively. They work in coordination with each other.

In the next article an analysis showing seven elements of the SDEP which arise from theory, practical and assessment of the dance education has been given.

### How does the process in SDEP take place?

In nature, dance is such a performing art which is learned by human beings only. The SDEP process is compared with water cycle to emphasize that it is a very important art to be learnt by human beings.



As shown in the diagram above the SDEP system has seven important elements which have been explained through seven stages.

In the first stage, students at the primary school level, experience the various movements, one movement after the other. The above diagram shows these step by step movements as rain drops falling from the sky one after the other. As water is very important

for life, in the same way movements are very important for the dance. They are the life of the dance education. So, the movements have been compared with rain drops.

During this stage, primary school students do not 'learn' the movements, but they "experience" the movements. Learning indicates that the movements have to be learnt in a very meticulous and precise manner, i.e. step by step manner according to the laid tradition. But students do not get enough time to 'learn' dance at school. So they can only 'experience' it. Learning dance requires responsibility where as experiencing dance gives happiness to the students at this level. In the SDEP system students enjoy dance and know their responsibility. They also get the chance to know more steps, which may belong to various traditional dance forms or the body movements which provide the help to learn a particular dance form for their future.

At this stage, primary students get the opportunity to know and experience the various movements and get the happiness through these movements in their bodies.

In the second stage, the students are able to explore dance through activities which are related to the movements already experienced in the first stage. The tiny rain drops come together to form a flood of water leading to the formation of a river. In the same way tiny movements change into activities through exploration. Rivers or rain drops do not stop at any place, they continue their movement. Activities also do not stop like movements they follow a series one after the other. So, activities are compared to a river in the above diagram.

The movements helped to experience the dance in the earlier stage. Now, those movements are explored by various dance activities which are designed from the most important elements of dance like space, body and dynamics. Due to this all the students take part in dance with complete enthusiasm, energy and start responding to the related music and experience happiness.

To conclude, it can be said that at this stage, they also get the opportunity to share their dance experiences with other students.

In the third stage, the students are given a task by the teachers. The students are asked to prepare a theme based on a topic selected from Indian epics / folk tales of India / stories depicted in Indian mythology / one of their scholastic subjects. This has been shown in the above picture as the steam that evaporates from the river due to the sun's heat. The themes are the thoughts of the students. In SDEP system, these themes are called 'dance themes'.

During this stage, the students should be encouraged to utilize the movements which they have learnt through movement experience as well as exploration. In this stage, the dance skills inherent in the students can be brought out by coordinating movements that are naturally present in the students, with dance technique.

The main aim of this stage is to encourage the students to experiment with the movements in coordination with their thoughts to explore and plan dance themes. This can be done with the help and cooperation of their dance teachers.

The fourth stage is performance. In the diagram shown above performance is compared with the clouds that are formed with the help of steam. The specialty of this stage is to exhibit a performance that is prepared with a dance theme choreographed by the students.

At this stage, the students should give apt dance expression with the themes selected from the earlier stage. Performance is a test filled with happiness for the student. Every period of dance learning is a performance but it is not limited to the class room alone.

The ultimate aim of this stage is that, students should prepare themselves to go out of the class room and give performance on the stage at intra-school as well as inter-school level.

In the fifth stage, the students get the opportunity to mainly know about the dance forms of different cultures and the living style of the people of those cultures. The clouds form with the help of the condensation of water vapour and is shown as performance in the above diagram. The performance is like rain and the invisible cool air is the main cause of rain and it is depicted as theory in the above diagram.

The four stages of SDEP process which were mentioned earlier are visible because they are the practical part of the dance education, but the fifth stage, cool air, which is invisible, is to be considered as theory of dance education. The theory of the dance education has been shown as dotted lines in the diagram.

The main aim of this stage, is to allow students to experience the dance education from movements to performance, to understand rhythm (*Laya*), meter (*Talam*), expression (*Abhinayam*), terminology, knowledge about dance matter, understanding about various Indian dance traditions and cultures and about the incredible Indian dance through theory.

In the sixth stage, assessment of the total performance of the students is the main criterion. The Sun provides light to the whole world and removes the bad elements in the nature and gives the required temperature for our progress. This helps in the balance of nature and also leads to progress. Assessment also acts in the same manner as the Sun. So, Assessment has been compared to the Sun in the above diagram.

During this stage, assessment helps the dance teacher to check the maturity achieved by the student in the parameters like interest, performance, achievement, attendance, etc., which are the main parts of the practical and theory of SDEP. It is very helpful to the students to improve themselves in the pursuit of their dance education.

The main aim of this stage is to select the domains of assessment which will help to assess the progress of the student in his total dance performance and to assess his future endeavours in the dance education.

In the seventh stage, the students are informed about the results after completing the process of evaluation and assessment. The rain provides the nature with water and there is greenery everywhere and it helps in growing crops and trees. The same idea is reflected in the diagram above and results are compared with the blossoms on the trees.

During this stage, the students should respond to all the parameters (domains) identified under assessment to assess their improvement and provide them with a grade. Grades are the milestones which exhibit the students' performance. The blossoms and fruits (results) are useful in providing seeds which can be used for growing crops again. In the same way results are useful for the students' progress and the dance education.

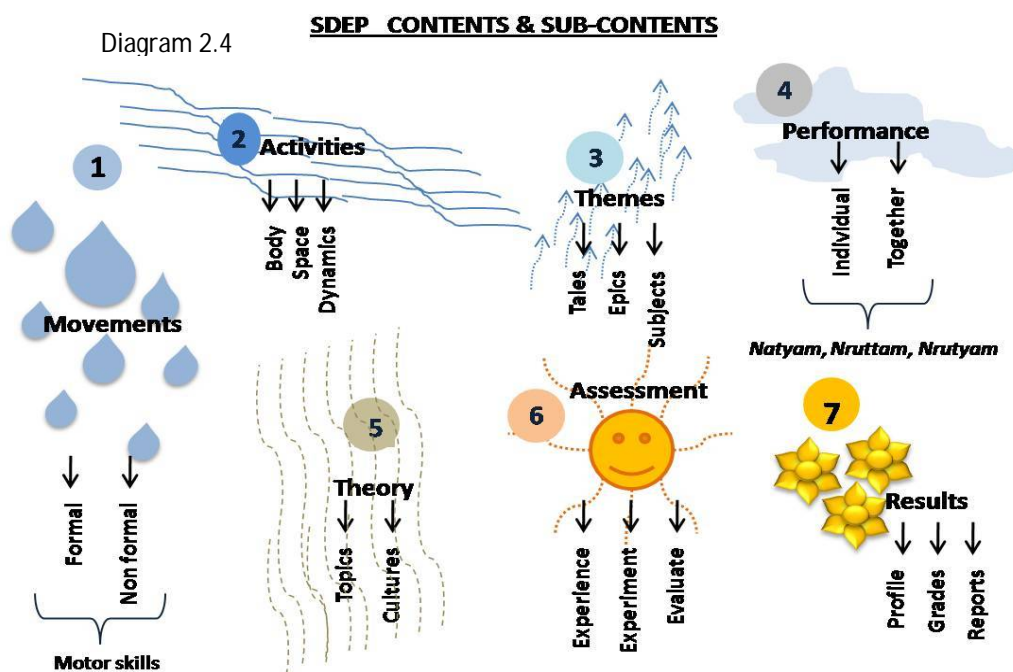
The main aim of this stage is that, teachers declare the results keeping in view the students' future. Hence, teachers should take utmost care in giving the grades because the grades provided should allow the students to sustain and improve their interest in the dance education.

To conclude the SDEP's process, it can be said that this is a complete and concrete process through which students experience the dance education with complete equality, i.e. no discrimination is shown among the students. Due to this the students always have a good opinion towards the dance education.

### **How can we understand the contents of SDEP?**

As explained earlier the flower diagram has the 7 important elements of the dance education in the SDEP process. The flower diagram is the root and life of the dance education. The greatness of the said elements is that they are necessary for the dance education and they can blend with any dance style. When these elements are brought into the implementation of the dance teaching, then ultimately the dance education becomes simple, clear and concrete. It means that teaching of SDEP can take place only with the help

of these 7 elements, which are interwoven with the main contents of the SDEP. The details related to the contents of SDEP are explained below with the help of a diagram.



Those contents are: - 1) Movement 2) Activities 3) Themes 4) Performance 5) Theory 6) Assessment and 7) Results.

## **II SDEP syllabus**

SDEP syllabus:

We came to know in the earlier chapters that dance education is dependent on the SDEP curriculum (syllabus) which includes movement, activities, theme, performance, theory, assessment and results. Without the knowledge of these seven elements the dance teacher cannot assess the student in the dance education.

### **SDEP Core Contents**

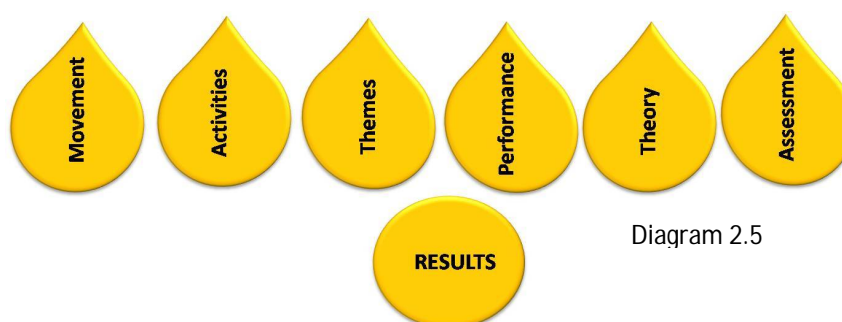


Diagram 2.5

The SDEP syllabus clearly mentions about the true implementation of these seven contents in the dance education which are shown above. To understand the design of the SDEP syllabus, we should first understand what is syllabus.

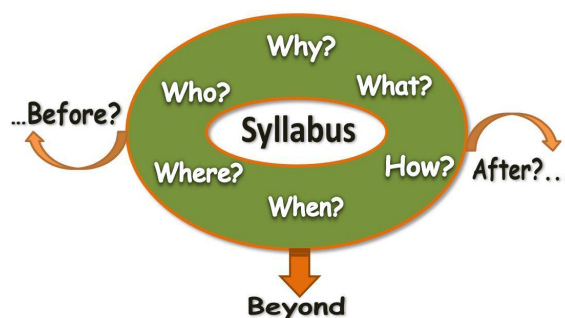
### What is syllabus?

To take up any work / task, we should have a clear plan to implement and complete the work. If our goal itself is the task or the work then we should specify the path to accomplish that goal. That path is called plan / syllabus. With the help of the syllabus you can get the desired results. In short, the syllabus has to be planned with in a definite frame work of time to achieve the results. Such a planned activity or process is called syllabus.

Let us know about syllabus with a scientific definition. Etymologically syllabus means - *'Lable or table of contents'*; According to Oxford dictionary syllabus means - *'All the things covered in a course of study or teaching'*; According to the American heritage dictionary - *'Syllabus is outline of a course study'*.

### How does the plan and implementation process of SDEP syllabus begin?

As per the definitions mentioned earlier SDEP syllabus is a process through which the dance education can be implemented in the true spirit. To understand any subject we should know some of the questions that arise in our mind which are related to that subject. Those questions are why?, what?, how?, when?, where?, who?, before?, after?, etc. When we start finding the answers to these questions, we will start understanding the subject in a step by step manner. The SDEP syllabus is also understood by the above mentioned method of questioning and answering. We will also be able





to understand the importance and the contents of the SDEP syllabus in a very chaste and simple manner. The answers to the above questions will be revealed as we proceed further.

### **Before?..... The preparation of SDEP syllabus:**

To prepare SDEP syllabus we should know the important steps that went in to the making of the syllabus. This has done by a questioning process. The questions that are given in the above figure can be answered after a clear view about the steps. Those important steps for syllabus preparation can be understood by answering the following questions.

1. Why SDEP syllabus?
2. What are the aims and objectives of SDEP syllabus?
3. What are the core contents of SDEP syllabus?
4. What are the important parts in the core contents of SDEP syllabus?
5. What is the process of SDEP syllabus?
6. When is SDEP syllabus implemented?
7. Where can we implement SDEP syllabus?
8. Who can implement the SDEP syllabus?
9. How is the course procedure of SDEP syllabus designed?

Some aspects for the implementation of SDEP in schools are, the time allotted, the dance teaching technique used, the opportunities given, the alternatives, the difficulties and the results. These aspects have to be studied with clarity and they should be written perfectly in such a manner that we can bring out an action order. A brain storming session should be conducted with experts in the field of dance and education and then it should be experimented in the dance education with evaluation and results. This is the way in which SDEP syllabus has been designed.

### **1) Why SDEP syllabus?**

A field study was started for CBSE schools in Hyderabad and Secunderabad and was conducted in 2007-2008 to find out the teaching pattern of dance subject in schools run by CBSE. The field study later included schools run by ICSE and SSC boards in the twin cities of Hyderabad and Secunderabad. It was found that dance subject was taught as a full time subject in some schools and taken up as a part time activity in some other schools. In some schools dance was not offered as a subject in the school curriculum.

During the field study, it was also found that some schools in the twin cities of Hyderabad and Secunderabad are following the western education course named IB (International Baccalaureate) curriculum. In this curriculum the schools have introduced dance subject as a compulsory subject under physical education. This dance education is an inseparable part of physical education. It was found that reputed schools like, The Hyderabad Public Schools and some other CBSE schools had dance teachers as regular teachers to guide the children in dance subject for many years.

With the constant interest and support of the parents, competitiveness between the schools and the good governance of the school managements in Hyderabad and Secunderabad, has recently made the dance subject as one of the important subject in the school curriculum. This need has also been identified by other independent schools that are affiliated to CBSE, ICSE and SSC and they are also encouraging the implementation of the dance subject.

At this juncture, let us know what is being taught by the dance teachers in the schools. What has to be taught in the dance subject? What are the expectations of the parents and the school managements regarding the dance subject? What is the reason for the introduction of dance subject in schools? Proper answers need to be elicited for these questions. We need a proper system to give guidance and direction to the teaching of the

dance subject. That can be called as syllabus for the dance subject. With the help of this syllabus we can reach the identified goals. It can be said that, we cannot reach a destiny without a proper pathway and an aim / goal. So without a syllabus the schools will not be able to reach their identified goals in the dance subject. Hence to design a syllabus in the dance subject (dance education), the SDEP programme has come as a beacon for dance education in schools.

## **2) What are the aims and objectives of SDEP syllabus?**

The dance education teachers should be aware of the aims and objectives of SDEP syllabus to cater to all the needs of 'dance & fun' for the primary school children in the dance education.

- 1) The main objective / aim of SDEP syllabus, is to reach the identified objectives and goals of SDEP.
- 2) To design and implement the SDEP syllabus as five different courses from classes one to five.
- 3) To teach the dance lessons as mentioned in the SDEP syllabus as per schedule with the help of the year plan and the time tables.
- 4) To take all the necessary care to include attractive activities, performances, assignments and tasks in the courses as mentioned in SDEP syllabus, to sustain the interest of the students and also to enhance their creative thinking.
- 5) To provide entertainment to the students through the different movements / steps pertaining to various dance forms as mentioned in the lessons of SDEP course. The dance education and the teaching designed by SDEP should be able to bring psychological happiness in the students and bring out their creativity.
- 6) To provide an opportunity to the students to learn dance based on their interests by designing varied forms of dance classes to the dance students.

- 7) To teach the dance as per SDEP syllabus, varied dance classes like General Dance Class, Optional Dance Class and Event based Dance Class are included in the syllabus to cater to the needs and the interests of the students and the school.
- 8) To train the students with varied interests in Indian dance and to attract them towards Indian culture, such that they can sustain their interest in Indian dance education.
- 9) To enable the students to recognize the various components of fine arts (*Lalita kalalu*) embedded in dance namely, music, art, poetry, drama etc.
- 10) To put all the effort, to make the dance education on par with the other scholastic subjects, such that it becomes an inseparable part of the school curriculum.
- 11) To put all the effort in providing right place to the dance education in the main curriculum of the school.
- 12) To enable the dance education to get its right place in the primary school curriculum in all the schools, so that many students and teachers can reap the benefits provided by the dance education.

### **3) What are the core contents of the SDEP syllabus?**

Primarily, the SDEP syllabus is designed to cater to the needs of students and it is divided into five courses for one to five classes. The contents related to the dance education including the teaching and assessment are mentioned as the core contents. These core contents are divided into three parts i.e. practical module, theory module and assessment module. The practical and theory modules are related to the dance teaching and the assessment module is related to evaluation and results. The following diagram gives an in depth view about SDEP syllabus core contents.

SDEP syllabus core contents

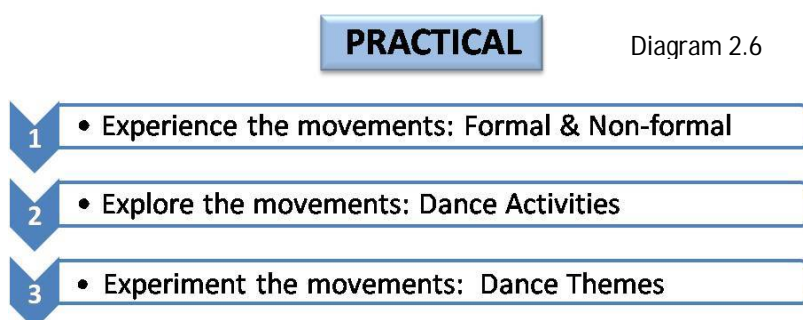
Table 2.1

PRACTICAL	THEORY	ASSESSMENT
1) Experience the movements - Formal & Non formal  2) Explore the movements - Through Body, Space & Dynamics  3) Experiment the movements - Making & Performing themes	1) Dance topics - Gestures - Expressions - Rhythm - Terminology  2) Dance cultures & history - India & others	1) Evaluation - Experience component - Experiment component - External component  2) Grading

#### 4) What are the main parts of core contents of the SDEP syllabus?

SDEP syllabus core contents part I – Practical

There are three main divisions under practical part. These divisions have been analyzed with the help of a diagram given below.



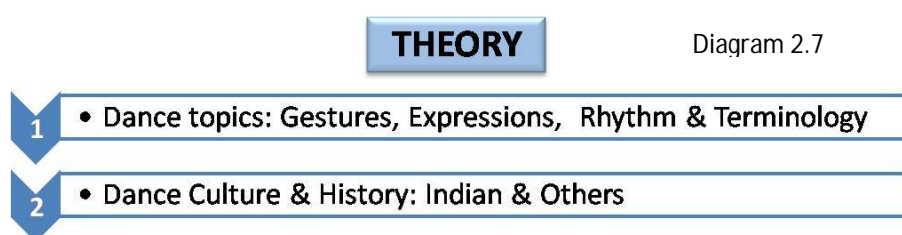
- 1) Experience the movements: In this unit, students will be able to experience<sup>46</sup> the formal and the non-formal movements.
- 2) Explore the movements: In this unit, students will be able to experience the various movements which are mentioned in the earlier unit through various dance activities.

<sup>46</sup> The word experience is used in place of learning, because learning the movement indicates that the student is trying to understand and remember the movement. But the word experience means that the student will enjoy the movement on the spot. At school the student has less time to learn dance which is an important reason.

- 3) Experiment the movements: In this unit, students will be able to experiment with the movements that are mentioned in the earlier unit and they will also experiment and create required movements for various themes that can be used for giving the performances.

### SDEP syllabus core contents part II – Theory

There are two main divisions under theory part. These divisions have been analyzed with the help of a diagram given below.



- 1) Dance topics: In this unit, the procedure with which students use their hand gestures (*Hastas*), the method of their usage (*viniyoga*), the way the students present their thoughts (*Bhava*), their dance with rhythm (*Talam*), and the dance terminology are the dance topics.
- 2) Dance culture & history: In this unit, the students will be introduced to the knowledge related to Indian dance culture and other dance cultures. By the help of this, the students will be exposed to the various dance cultures and the life styles of different people.

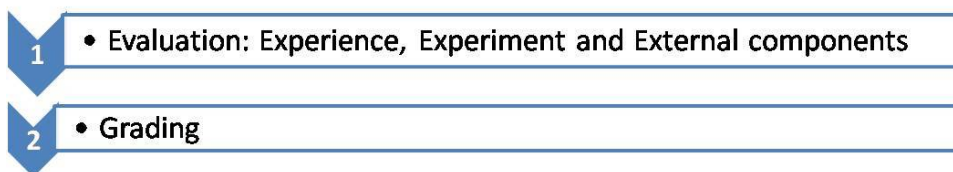
### SDEP syllabus core contents part III – Assessment

Last but not the least, the third module under SDEP syllabus core contents is Assessment. This module is directly related to the dance teachers and indirectly related to the students. The first two modules provide dance training to the students. But the third module evaluates the dance training and the performance of the students and it is also an important module of the SDEP syllabus core contents.

A diagram representing Assessment module is given below.

## ASSESSMENT

Diagram 2.8



- 1) Evaluation: After the completion of the course, experience, experiment and external components are assessed to observe the performance of the individual student in the dance training including his/her personality and behaviour towards the dance subject.
  - 2) Grading: In this unit, students are awarded grades by observing their talent and testing them in their performance through various parameters of SDEP's dance education.
- The above mentioned three modules complete the SDEP dance education.

### 5) What is the process of implementation of the SDEP?

The process of implementation of core contents as proposed by SDEP syllabus is going to be dealt in this topic. With the help of this process the following activities take place viz., students are carefully introduced to the dance education, the dance needs of the schools are met and the students are evaluated to check their talent in the dance education. SDEP has proposed three types of dance teaching classes namely, 1) General Dance Class (GDC), 2) Optional Dance Class (ODC) and 3) Event Dance Class (EDC). By the help of these three different types of classes we can implement the SDEP process.

#### 1) General dance class (GDC):

All the primary school students are compulsorily introduced to the GDC for their dance education. There is no gender discrimination and irrespective of their



interests, the GDC is conducted in an attractive manner. The students experience the basic natural movements which are inherent in them; they also learn Indian folk dance movements and Indian classical dance movements through various units designed in the GDC. In addition to these units, students also get exposure to Dance activities, Dance themes, Dance theory, etc. There are special units as mentioned above like Indian classical and folk dance movements. These dance movements cater to the needs of every dance tradition. Certain natural movements and actions which are an inseparable part of the steps related to classical dance and folk dance are codified and given special names. This provides an independence and freedom to the dance teacher to teach any of the classical and traditional dance forms of India such as *Bharatanatyam*, *Kuchipudi*, *Dhimsa*, *Bhangda* etc. These units should be taught to the students in such a manner that they feel comfortable and happy. Then the students can get awareness and they develop interest in the dance education and experience the dance. The chapters in these units will be explained later.

## 2) Optional dance class (ODC):

The students are given the chance to select a dance form of their choice (eg: *Bharatanatyam*, *Kuchipudi*, Hip-up) in the ODC. The syllabus of the ODC is already designed and decided by Eminent *Gurus* / Institutions / Universities and well known to all. ODC has to be introduced in the schools in a careful manner. We should keep in mind the standard of the students and the laid norms of that dance form to reach the standards of that particular dance form.



The ODC syllabus should be implemented by keeping in mind the following limits like teaching time available in the school and the needs of the school. The aim of ODC can be fulfilled only by this approach. One of the favourable points is that the dance



teacher is an expert in one dance form / style and the students are also interested in learning the same dance form / style. So that dance form / style can be taught to the students and the dance teaching proceeds in a smooth manner. But some changes have to be made in the school environment to teach this type of dance form / style because we cannot follow the same dance teaching system that is followed in *Gurukulas* and academies. For doing this we should pick up the activities and themes that are mentioned in GDC syllabus of SDEP and use them to teach the ODC class. Due to this the students will be able to experience and enjoy various dance concepts with the help of SDEP. In this way we can meet the objectives & results as laid down by SDEP.

### 3) Event dance class (EDC):

Every academic year schools have to organize events like Independence day, Republic day, Cultural day, Sports day, Annual day, etc.

Other than these events, the school authorities also conduct inter-school and intra-school dance competitions. Event dance class (EDC) is designed to



teach dance items to the students for the above mentioned events.

The syllabus for the EDC is nothing but the dance training given for the school events because it is not possible to design a special type of syllabus for EDC. There are certain limitations like the cultural needs of the school and teaching time which should be kept in our mind while teaching EDC. The aim and objective of EDC is to meet the cultural needs of the school with in the frame work of the school time-table or to be precise the EDC has to be conducted in the dance classes allotted to the dance teacher. In EDC there is no such restriction to one dance form / style. A selected group of students should be trained in a given time for a special dance event. Every event that is identified for the EDC is

unique. This EDC training helps the selected group of students to give a performance with in the required time. The EDC is performance oriented and the management and school authorities have high expectations from the EDC. This is the advantage of conducting EDC.

As explained in the earlier paragraphs EDC has been designed only to prepare the selected group of students for a particular stage performance / event. The demerits of EDC are: 1) All students cannot participate in EDC's 2) The dance teacher does not get the opportunity to give the training in detail. 3) EDC mainly puts its focus on events / event training. 4) The dance teacher and the selected group of students have to face certain pressure and stress.

If the students are given training in the activities and themes of GDC syllabus of SDEP, then they can enjoy the different dance forms / dance styles that are taught to them in the EDC's.

The SDEP course procedure clarifies about the dance training given under GDC, ODC and EDC. This is the process of implementation of the SDEP.

## **6) When is SDEP syllabus implemented?**

The syllabus of any subject can be implemented only if it is presented or designed in a written form. Then it will also develop properly. The Dance education is not an exception for this statement. If we want to know clearly about the dance concepts, we should first write the syllabus. To identify the teaching methods for the dance classes, the syllabus should be compulsorily drafted in a written form. This will help in teaching dance to students at various levels. If the dance teachers have to teach the dance concepts in the same and universal manner, then we should have a written syllabus. Written syllabus will also help to pass the dance education (dance subject) from one generation to next generation in a safe manner. At present there is a written syllabus for classical dance subject and it is in force. This syllabus is being taught only to a selected group of students at the university level for

certificate, diploma, B.A (under graduate), M.A (Post graduate), and Ph.D courses. At the school level dance is not identified as a subject and it has no syllabus. So SDEP has taken the responsibility to draft a syllabus for dance subject at school level.

SDEP has also identified that syllabus for the dance subject should be drafted in a written form and it has accepted this and has come out with a detailed written syllabus. According to SDEP's written syllabus, dance subject can be taken up and implemented in schools as an optional subject, event based subject and compulsorily subject i.e. in three different forms. The written syllabus of SDEP is good for its implementation and also for the betterment of the students.

We cannot be contented, if we have a written syllabus. The syllabus for dance subject should be clearly informed to the dance teachers and students in advance with the help of a printed document. The identified dance contents and topics in the dance syllabus for the course should be made available in a printed form. The syllabus should be published in the text books / reading manuals such that they can be handed over to the students and the dance teachers. The Government and school managements should provide all the support for this purpose.

Many details have been discussed in the earlier part of this topic. But the books / reading manuals should contain language, concepts, and vocabulary that are presented in a simple manner. As the courses are designed for the primary level, the syllabus should be able to touch the hearts of the students and the text books should be full of attractive and beautiful pictures / illustrations and examples. The syllabus should be available to the students before the time of its implementation. The course procedure should be made available to the dance teachers in a written / printed form. This will enable the dance teachers to teach effectively and the students will learn the dance subject with complete interest.

Keeping all the above points in mind, SDEP's syllabus implementation is done with the help of course contents and course procedure identified for each course. This will be discussed later. Generally text books are designed with the help of the course contents mentioned in every course. By doing so, the dance subject can be taught universally at all places in the same manner. The dance teachers and students should know about the details of the course well in advance. Text books can effectively guide and provide proper direction to the dance teachers and students. Based on the text books, the dance teachers can plan and implement their teaching methodology for their theory, practical and assessment parts. The dance teachers can involve the students in the contents by making their own notes, activities, teaching aids, props, objects and technical things which are the supportive equipment. This requires the active involvement and support of the management.

As on date there is no text book that is designed for the dance education at school level. So, the SDEP syllabus can be provided to the students by the managements such that they can use it as a text book.

## **7) Where can we implement SDEP syllabus?**

The SDEP syllabus is mainly aimed to cater to the needs of dance education in the schools. This syllabus is made in such a way that it can easily fit into any class format i.e. GDC, ODC and EDC respectively. There are many advantages of implementing this new syllabus and it is very helpful to students, dance teachers and the schools which have been discussed earlier. Other than the schools, the SDEP syllabus has contents which can also be also useful to learn many dance forms like traditional dance, folk dance and western dance. The very special advantage of SDEP is that it can be moulded to teach any dance style and the dance teachers can utilize the syllabus for teaching their own dance form e.g. *Bharatanatyam, Bhangda, Salsa* etc,. Every dance form can use this new SDEP syllabus for their

benefit. At present it may appear that, the use of this syllabus is only limited to primary school, but at a later stage dance institutes and dance colleges can also use this syllabus.

When the dance subject is introduced in the schools in the form of GDC / ODC / EDC, every student of the school obtains the right to get quality dance education. The SDEP syllabus trains the students at the primary level to dance, observe, listen, think and understand. In addition to this, they learn to create, imagine, experience, research, choreograph and perform in the class room or on the stage. They also get training through SDEP syllabus to move their body according to rhythm, to experience the dance steps and to enjoy the dance performance. Other than this they also learn to dance on their own, compose movements / steps and obtain awareness about dance. The students experiment and enjoy with dance themes that are taken from the topics of other subjects with the help of SDEP syllabus. To conclude they are able to develop all these qualities by the end of primary dance education.

After achieving these aims at the primary level the students will be able to easily learn various dance topics at the upper primary level. SDEP has designed the syllabus for primary schools in such a manner that all the students get capabilities and it will be able to set good educational standards. It is not an exaggeration that in the near future it can also be implemented at secondary school level.

## **8. Who can implement the SDEP syllabus?**

It should be noted that all over India, there are no certified and trained dance teachers for schools because of the non availability of dance teacher training institutes that can teach dance teacher training courses to produce certified and trained dance teachers.

In order to implement and instruct a course, we require highly experienced and dedicated teachers. They can teach the students in a very qualitative manner, which will allow

the students to completely understand the course and it will allow the teachers to reach the set goals. In this way, the teachers can do justice to the syllabus and take the programme ahead. When SDEP is implemented in a school, it also requires highly experienced and creative dance teachers.

When the dance education has to be implemented in schools, the authorities can follow two methods i.e. they can either recruit full-time dance teachers or part time dance teachers.

Depending on the requirement of the school, interest and economic conditions of the management, the recruitment of dance teachers takes place. In the present days, part-time dance teachers are recruited by following the method of self-sponsorship of the students.

#### Full-time dance teachers:

The full-time dance teachers are always available to teach the students and they work for the managements in the schools. Like the other subject teachers, these teachers are also given equal importance and facilities by providing them with teaching periods and sufficient work load. As per the SDEP these teachers should mainly handle the GDC (General Dance Class). According to the teaching methods of SDEP, GDC can be taught weekly in one or two periods for each course.

#### Part-time dance teachers:

These dance teachers are recruited when there are sufficient dance teaching periods in the schools. In the SDEP their role is to handle ODC's and EDC's. According to the plan laid by the SDEP, ODC can be taught weekly in one or two periods for each course. Before the commencement of an event, some amount of time is allotted to EDC. These

part-time teachers are not available in all given situations for the school needs and they change frequently, i.e., they leave the school or the work. If the full-time dance teachers belong to one particular dance style, they can deal with ODC.

#### Role of dance teachers in the schools

Generally it is observed that dance teachers in the schools are trained in any one of the Indian traditional / Indian classical dance form. Managements show interest to recruit these persons as full-time dance teachers. The Indian Government has only recognized *Bharatanatyam, Kuchipudi and Kathak*, etc., as Indian classical dance forms. These classical dance forms are taught by *Gurus* or *Gurukulas* or universities and a certificate / degree is provided at the end of the course. The Government supports and recognizes these institutions which teach the Indian classical dance forms. Those students who are trained in dance in these institutions get recognized and become popular as dance artistes and dance teachers. Some of these eminent artistes get recruited into schools as dance teachers. It may be noted that classical dance forms are given some support by the private organizations / educational institutions also. Except the classical dance forms, the remaining dance forms like folk dance and western dance have teachers and institutions run under private managements only. The Government does not recognize or interfere in the management of the institutions which teach folk dance and western dance. So, school managements do not take a chance in recruiting the folk and western dance teachers as full time dance teachers.

According to SDEP, dance should be taught in schools through GDC, ODC and EDC only. The role and limitations of the dance teachers are decided by SDEP. They have been described below.

### The role of the dance teachers in the GDC:

Those dance teachers who are recruited for teaching dance in the schools do not have the scope to completely implement the standards of classical dance training. So they have to mould themselves to the school environment i.e. they should be able to utilize the classes assigned to them as per the time-table to teach dance according to the instructions of the school management. The dance teachers should keep in mind the interests of the students and their parents. The method in which *Gurus* teach classical dance training and the dance teachers who have learnt the classical dance training may be conceptually same. But, their aims and their teaching methodologies will be different. The dance teachers should be able to mould their behaviour, attitude, teaching methodology according to the requirement of the school.

The students who learn the general dance class have their own desires and their parents' thoughts are different from them. Generally while teaching GDC there is no particular aim, nobody has any expectations from it. But, due to this the dance teaching may go astray. So, the SDEP syllabus has been designed in such a manner that we can teach GDC's with a particular aim and objective. The dance teachers who have to handle the syllabus of GDC should be given the necessary training.

Generally, in the schools where the dance teaching has been introduced at the primary level, students are taught GDC with in a period. The SDEP has suggested that at least two periods can be allotted for the GDC. If this is not possible, the school administration can allot at least one period as usual for the GDC. To implement the complete teaching of the GDC, the dance teachers cannot continue with the knowledge of only one dance form. They should be well-versed with the knowledge of various dance forms. SDEP strongly believes that only such teachers who have the knowledge of various dance forms can do proper justice to the GDC's. So, the dance teachers who have to deal



with the GDC's should spend their complete time in the school and teach the GDC's class-wise, course after course. Hence, SDEP suggests that full time dance teachers should be recruited at primary level by the school managements.

#### The role of the dance teachers in the ODC:

The students who would like to learn dance with interest voluntarily, can associate with their own school where traditional / classical dance or folk dance is taught by an ODC dance teacher. The parents of the students can join them in the ODC with a single aim of allowing them to learn above said dance forms. But in the present scenario the aim of ODC will be limited to prepare the students for school events only. The teaching of traditional / classical dance in school will not be able to meet long term benefits.

The *Gurus*, Institutions, Experts and Universities have prepared for many years, a specially designed syllabus for the ODC long ago and made it available for dance teaching universally. But, this dance teaching has been done by following a *Guru - Shisya parampara* (teacher-student system) and has been in force and helped only the highly interested and lucky students. Hence, this system has not provided any specially designed syllabus and training procedure for the schools. SDEP has taken the responsibility to provide syllabus and training procedure for the different classes as per the required course. We shall know how *Bharatanatyam* dance can be taught to students in the ODC at a later stage.

Though the dance teachers in the schools may know different dance forms or dance styles, they will have mastery over one dance form or one dance style. So, in the ODC the dance teachers should concentrate on teaching one dance form or dance style. Such dance teachers can do proper justice to the ODC. Only selected students who are highly interested are given this form of training usually once in a week. Hence, those teachers who would deal with ODC can be recruited as part-time dance teachers. It has been suggested in the SDEP

that for the bright future of the dance students and dance development at least two ODC's may be conducted per week.

#### The role of the dance teachers in the EDC:

The event dance class is aimed to provide dance training to the students such that they can perform all over the year, during the national and other festivals / days celebrated in the school. They can perform some dance theme on Independence day, Republic day, Annual day / Cultural day, Sports day, Language days, etc., by getting proper training in EDC.

The work related to the event dance trainers, begins some days before an event has to be conducted in the school. These event dance teachers are usually recruited on part-time basis by the school management. But the SDEP suggests that a capable full-time dance teacher can take up the responsibility of dealing the EDC. But these teachers should be provided certain time and facilities to conduct the EDC. Generally the other members of the school think that the EDC is only the main aim and work of the full-time dance teachers in the school. The SDEP clearly suggests that GDC, ODC and EDC's should always be conducted in separate periods and they should always be viewed differently because of their individual aims and objectives.

When we try to understand about the syllabus and dance style related to the EDC, we come to know that EDC does not have any special syllabus and dance style. Keeping in view, the time allotted to the event that has to be performed immediately, the dance theme, dance style, group of students and dance training procedure will be decided accordingly. This is considered as the syllabus for the EDC. Depending on the dance ability of the students, time is allotted to the EDC. The EDC dance teachers should generally accept the pressure with a positive attitude during the selection of the students and the performance of the

event. After the completion of the event the deal is settled between the management and the dance teachers.

Instead of having command on one dance form or style, the dance teachers should have complete idea of the different dance forms or styles while teaching EDC, for the success of the event. Only such dance teachers can do proper justice to the EDC.

### 9. How is the course procedure of SDEP syllabus designed?

In the SDEP syllabus, a particular dance class that is to be taught at one particular grade has a syllabus i.e. referred as a 'course'. The dance subject syllabus is very wide and primarily it is designed from class one to class five as five courses respectively. The course contents related to the five classes are presented course-wise as mentioned in the SDEP syllabus. The course procedure clearly directs the dance teachers about the course and the stage at which it has to be taught and how it has to be taught.

Table 2.2

Course procedure							
Aims & Objectives	Title	Number	Contents	Methodology	Assessment	Schedule	Norms

The implementation of the SDEP syllabus completely depends upon the course procedure. In this course procedure there are eight wings, viz., 1) Course aims & objectives, 2) Course title, 3) Course number, 4) Course contents, 5) Course methodology, 6) Course assessment, 7) Course schedule and 8) Course norms.

Let us know about each wing given in this course procedure in detail.

1. Course aims & objectives:

- i. The main aim of SDEP course is to teach the dance subject strictly according to the syllabus as provided by SDEP.
- ii. The SDEP course also aims that the different dance forms should be taught to the students with movements as per the laid syllabus in such a way that they enjoy the course.
- iii. The SDEP course aims to design a plan of action for the appropriate implementation of the course and the course contents as per the schedule given in the time-table without any delay or error.
- iv. The SDEP course plans to allow students to think on their own and enjoy the dance course completely by the help of activities, theme, performance, theory, assignments, etc. It also guides the teachers to provide entertainment and happiness in the students and bring creativity in them by implementing this dance course in an appropriate manner.
- v. The SDEP course helps to create awareness in the students, who have varied interests in experiencing the dance.
- vi. The SDEP course aims to cater to the dance interests, needs and advantages of all the students, depending on the schools' needs through GDC, ODC and EDC's in a planned manner.
- vii. The SDEP course trains all the dance students to identify the other art forms (*Lalita kalalu*) embedded in the dance education viz., music, drama, art and poetry, etc.
- viii. The SDEP course encourages the participation of many students for dance performance especially male students.
- ix. The SDEP course plans for the implementation of the dance subject as a compulsory subject in schools like other scholastic subjects.

## 2. Course title:

Every object, living thing, material or element in the nature is provided a name or a title by the human beings. By the help of this name we can easily recognize that object or living thing. We can also know about the quality and characteristic or behaviour of the said object or living thing by the help of the name. The approach of one human being towards the other human being and recognition is also dependent on the name. As a human being is given a name by birth, in the same way a course also is given a title and it is very important for understanding that course. In the SDEP also courses are given titles. The course title reflects the material of the course. It also reflects the special features of the course. The course title is unique and it is easy to recognize and understand the material of the course. The objective of the dance syllabus taught to the different classes is presented by the course title.

SDEP has given different names to different dance courses that are designed / to be designed from pre-school to senior secondary school. According to the school curriculum at the pre-school level (level-1) i.e., kinder garten (KG), children belonging to the age group of

**SDEP'S  
INFANT DANCING**  
శిశు నర్తనమ్

**SDEP'S  
CHILD DANCING**  
బాల నర్తనమ్

**SDEP'S  
YOUNG DANCING**  
యువ నర్తనమ్

three to four years are taught dance with the help of a course named 'Infant dancing' (*Sishu nartanam*). At level-2 i.e., from class one to five, children belonging to the age group of five to ten years are taught dance with a help of a course named 'Child dancing' (*Bala nartanam*). At level-3 i.e., from class six to twelve, children belonging to the age group of eleven to seventeen years are taught dance according to SDEP syllabus with the help of a course named 'Young dancing' (*Yuva nartanam*).

### 3. Course number:

Depending on the class, the course contents of a course are upgraded i.e. level-1 to level-3. In the SDEP there are five stages for five courses. The training is given as per the course in which the student is learning. This system provides a serial number for each course and the course gets due identification.

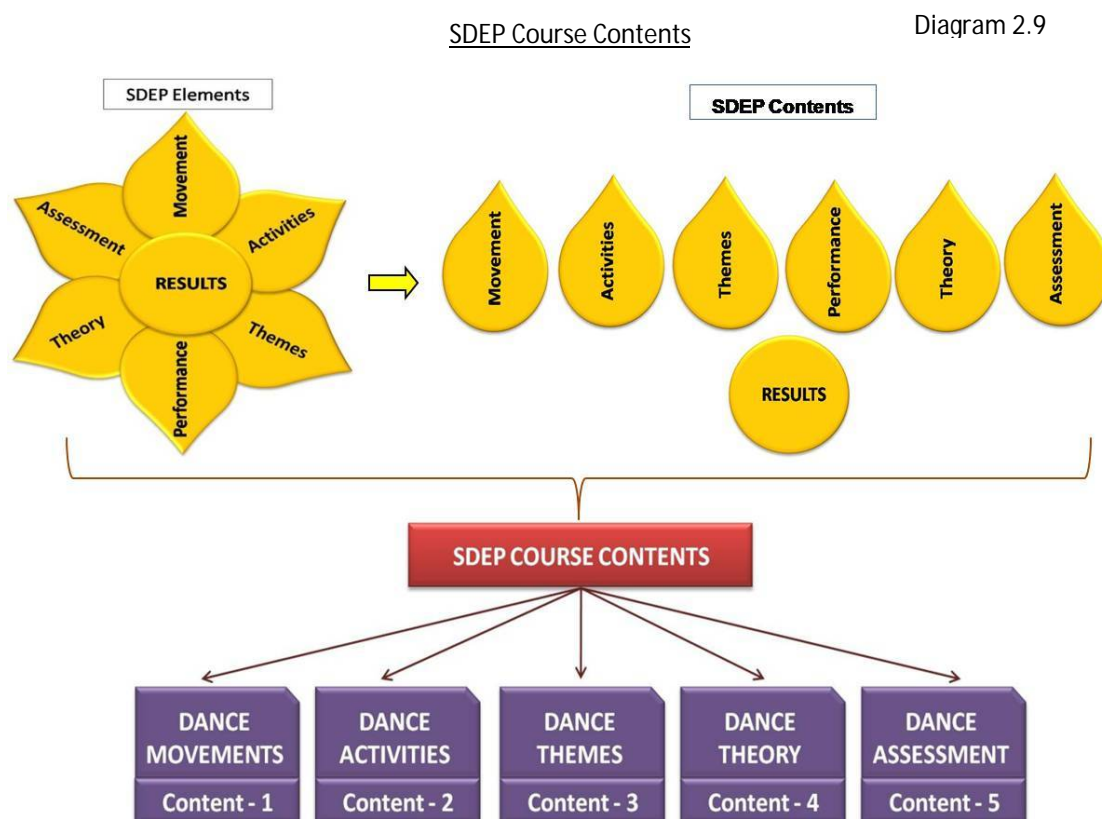
So, in the SDEP syllabus each course has been provided with one number to avoid any confusion in recognizing the particular course. According SDEP at the level-1 (KG), Infant dancing is divided into two stages – ‘Introduction’ (*Parichay*) and ‘Entry’ (*Pravesha*). At level-2 (Primary), Child dancing is divided into five stages that is from class one to five and the dance courses are given numbers 1, 2, 3, 4 and 5 respectively. At level-3 (Secondary & advance), Young dancing is divided into seven stages that is from class six to twelve and dance courses are given numbers 1, 2, 3, 4, 5, 6 and 7 respectively.

The name of the course as discussed above is known by the help of the course title. The course number tells us the serial order of the course. When they both are put forward it brings out the uniqueness of the course. At the present moment SDEP has designed courses at level-2 i.e. child dancing. The syllabus of the class 1 is COURSE-1: ‘Child dancing-I’. The syllabus for class 2 is COURSE-2: ‘Child dancing-II’ and so on. To conclude, it can be said that in the SDEP syllabus ‘Child dancing-I’ to ‘Child dancing-V’ are five courses with complete designed syllabus.

### 4. Course contents:

Based on the seven elements of the SDEP, the contents of the SDEP syllabus have been designed and from the SDEP syllabus, the Course Contents have been developed. But, for the ease of understanding of the dance students, the seven elements of the SDEP which help for dance education are mentioned in SDEP course as five different contents.

The course contents may appear to be similar in each course. But, the subject dealt is designed in such a manner that it differs from course (class) to course (class), depending on the level of the student.



As mentioned in the above flow chart the contents are taught through the SDEP course (child dancing) and the dance education process goes on with the help of systematic stages.

As each course has the practical, the theory and the assessment parts for dance education, each dance course has five important contents, namely: 1) Dance movements, 2) Dance activities, 3) Dance themes, 4) Dance theory and 5) Dance assessment.

#### Content – 1. Dance movements:

This content deals with five topics, which describe the various movements / dance movements / steps, which the students experience. Movements are further divided into five

topics i) Warming-up movements, ii) Natural movements, iii) Folk dance movements, iv) Classical dance movements and v) Warming-down movements.

#### Content – 2. Dance activities:

This content deals with the movements/steps that were experienced by students in content-1 and are explored here. Various dance activities suggested in this content (vi. topic) are given to the students depending on their level of dance education.

#### Content – 3. Dance themes:

This content (vii. topic) deals with the various movements/steps that were experienced and explored earlier by the students and are experimented and performed further.

#### Content – 4. Dance theory:

This content (viii. topic) deals with the explanation about various interesting topics related to the dance theory that students understand.

#### Content – 5. Dance assessment:

This content (ix. topic) deals with the assessment of students for their performance and is provided a suitable grade.

As dance subject (*Natyasastra*) is a practically oriented subject, SDEP syllabus lays more emphasis on practical work and out of the five contents three contents are for PRACTICAL, one content is for THEORY and one is for ASSESSMENT. But, we should keep in mind that the 'Theory' content also contains certain practical concepts.

A detailed explanation about five important contents of each dance course related to 'Child dancing (*Bala nartanam*)' is going to be given in the next pages.



### 5. A detailed version of course contents:

In SDEP's 'Child dancing' five important contents have been proposed under each course. These contents play a vital role in dance education. The process involved in the course contents is reflected and classified with the help of five important modules.

Table 2.3

SDEP's Child dancing		
Courses 1-5		
No	Module	Course contents
I	Experience	Dance movements
II	Explore	Dance activities
III	Experiment	Dance themes
IV	Explanation	Dance theory
V	Evaluation	Dance assessment

The course contents and modules have been explained with the help of a table given here. The modules are as follows with the contents in dance: Experience, Explore, Experiment, Explanation and Evaluation are given as course contents respectively in the order - 1) Dance movements, 2) Dance activities, 3) Dance themes, 4) Dance theory and 5) Dance assessment. Each module and content is explained below.

### Content I – Dance movements

Movements that are required by the students before, during and after the dance experience are put together in this content. These movements have been enlisted in this content through various topics. They are 1) Warming-up movements, 2) Natural movements, 3) Folk dance

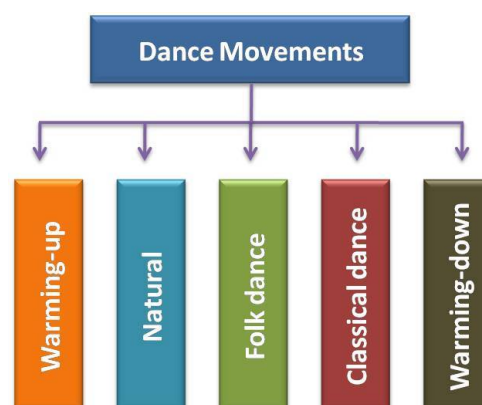


Diagram 2.10

movements, 4) Classical dance movements and 5) Warming-down movements, as shown in the 'ray diagram'. So this content is matched with experience module as shown in the table with the above paragraph. The importance of these topics has been explained in the following pages.

1) Warming-up movements: Before the students start experiencing dance they are given



preliminary exercises in every period in each course to introduce them to the topic of the course. Such preliminary exercises are termed as warming-up movements.

What is warming-up?: To increase the heat in the muscles in a step by step manner and to increase the heart-beat, this physical activity (warming-up) is suggested to the students before they experience dance.

What are these movements?: The warming-up movements are of different types, namely: jog, joint rotations, stretching and bending, etc.

Why should students attempt these movements?: Students, who are experiencing dance, develop enthusiasm, energy, flexibility and complete alertness by doing the warming-up movements before dance initiation.

Uses of these movements: Due to the warming-up, students get sufficient heat in the body. The blood circulation to the various parts of the body increases reasonably and Oxygen is supplied to the entire body parts. The nerves become alert and the energy in the muscles increases. The body will start cooperating in such a manner that, it is away from any accident or risk. The body gets enthusiasm to start the dance. Motor skills are developed in the students and their body gets a good shape as it is toned well. These movements provide various benefits to the students before they start their dance.

Last but not the least, any physical activity depends on these warming-up movements. No physical activity should be taken up without these warming-up movements. So, this topic is one of the important topics in the SDEP.

2) Natural movements: The primary natural movements that have to be compulsorily



experienced by the students are introduced by the help of this topic in every course, which are called natural movements.

What is natural movement?: Any movement that is known to and can be done in a natural way, by every healthy human being is called a natural movement.

What are these movements?: These movements are the basic and root source of movements.

For e.g. sit, stamp, placing, balance, jump, rotate, etc.

Why do we need these movements?: By the help of these movements students will be able to get awareness about movement vocabulary.

Uses of these movements: To learn any type of movement one should compulsorily know the natural movements. The students will be prepared to follow and implement the instructions given by their dance teacher through these movements. Students will be able to basically understand about the root cause of the movements and they also learn the amount of usage of the different organs through these movements. They will also be able to know the various movements that are to be performed by the different body parts.

Lastly, it should be noted that this topic, named natural movements is an introductory topic to SDEP dance education.

3) Folk dance movements: During the process of learning dance education, students have to



pick up some primary steps related folk dance movements in each course.

These steps are going to be introduced through this topic.

What is folk dance movement?: Folk dance groups (the people who are living in the villages) sing and dance during their happy as well as sad moments and that is

called folk dance movement. These folk dance movements are performed gracefully and rhythmically by those people with the help of natural and inherent body movements.

What are these folk dance movements?: This topic deals with the movements collected from various folk cultures, e.g. *kolatam*, *Lambadi*, *Ghumar*, *Lavani*, *Garbha*, *Bihu*, *Bialata*, etc. In these dance traditions the movements / steps do not have a special name. But we can recognize the dance by the help of the actions or the body movements.

Why do we need these movements?: These movements help students to try the dance in an easy and natural manner. Very easy body movements involved in the practice of the dance, help in increasing their interest and confidence. By the help of these movements, the students are introduced to various cultures. These movements will help them to prepare themselves both physically and mentally, when they have to practice traditional dance movements in near future.

Uses of these movements: Generally students do not require any special training to attempt these folk dance movements. Without any discrimination, both male and female can easily try and enjoy these movements. So, it is easy to understand the various cultures of the different people. The music of these folk dances is catchy, rhythmic and attractive to the students. These movements provide confidence and are useful to the students in many ways.

Lastly, the students can learn these folk dance movements easily and in a very short span. Hence, these folk dance movements have been included as an important topic in the SDEP syllabus.

4) Classical dance movements: During the process of learning of dance education in each course, students should learn certain primary classical dance movements. They can learn these movements through this topic.



What is classical dance movement?: Classical dance movement is the dance

movement which is performed in a traditional way by learning it as a process. There are different types of classical dance forms with a particular type of dance movements. Each style of classical dance has a special form and format. The learners have to practice and put good effort to achieve the classical dance movements by following certain rules within a given frame work.

What are these classical dance movements?: In India there are different types of recognized dance forms namely, *Bharatanatyam, Kuchipudi, kathak and kathakali* etc. When a topic related to classical dance has to be taught, the dance masters of that classical dance style pick up important body movements from the tenets of the particular style to teach the topic. Each and every classical dance step is given a codified name according to its dance style and language. Generally the step is given a name, depending on its action. But in SDEP, some of the important actions in various classical dance styles have been selected and given common names in *Sanskrit* for classical dance training. Some of these names are given here: *Tadanam, kuttanam, Udghattitam, Plavanam* etc.

Why do we need these movements?: The classical dance movements that are a part of the traditional dance styles are introduced to the students to teach them the important features of classical dance styles like *angikam, vaachikam, aaharyam and sattivikam* etc. Students can practice, perform and get expertise in traditional dance with the help of these movements. There is no gender discrimination in the practice, experience, enjoyment, awareness of these movements. By the practice of classical dance movements, students can achieve the objectives like understanding, creativity and skill. They can also learn to protect the country's heritage and culture and get various benefits by practicing classical dance movements.

Uses of these movements: Every student gets special training to experience classical dance movements. So, most of the students get perfection in their body and dance movements. As a part of classical dance training the students experience the art of expressing their feelings

with the help of basics like *Angika*, *Vāchika*, *Aahaarya* and *Saattvika* etc. They get good recognition in the society as actors and classical dancers. With the help of this training the students can easily learn the complex movements of classical dances without any gender discrimination and they will get good command over their bodies and minds. So, students understand, enjoy and experience classical dances and learn the different cultures of the various dance styles. Hence, they develop self confidence and finally their personality develops. The students learn to respect the Indian heritage, culture and tradition and become the representatives who can pass this great treasure to the next generation acting as the heirs. There are many benefits to the students who learn classical dance movements.

Lastly, students can experience these classical dance movements in a very short duration and they get awareness about the classical dance forms and styles. So, these classical dance movements have been made an important topic in the SDEP.

5) Warming-down movements: While learning dance in every class, students start the dance



with a certain exercise which is called warming-up. In the same way after completing their dance activity they have to do a certain exercise to cool down the body with the help of warming-down movements. The warming-

down movements that have to be done in each course are introduced in this topic.

What is warming-down?: Any type of process which provides complete relaxation to the muscles of the body after any physical activity is called warming-down.

What are these movements?: These movements that are done by students are categorized into various types namely, closing eyes, slow walk, stretchings, body loose, shake, listening music, *yogasanas* etc. Discussions, information related to dance given to students can also help in warming-down.

Why do we need these movements?: When the students experience a dance they work hard and put the body in different types of postures and their body gets tired accordingly. By the

help of the warming-down movements, the tired body parts will get the requisite relaxation and get back the energy required to perform the next activities.

Uses of these movements: The body is totally tired after the dance activity and the warming-down movements bring back the blood circulation and heart beat to the normal condition. Due to warming-down, initially the nerves, muscles, ligaments and all the body parts get the required pleasantness and peace. They get back the energy and are revitalized to do the next activity. The mind and the body of the students get prepared to work normally. There are many other benefits of the warming-down movements.

Lastly, without doing these movements students will not be able to concentrate on the next activities in the school. Hence, this topic is made an important part of SDEP.

### Content II – Dance activities

As part of the dance training dance activities are introduced in each course through this content. In continuation with the steps / movements experienced in the earlier content (Dance movements), the students explore the movements in this content. These dance activities are designed with the help of three dancing elements and its parts namely, Body, Space and Dynamics. So this content is matched with explore module as shown in the table

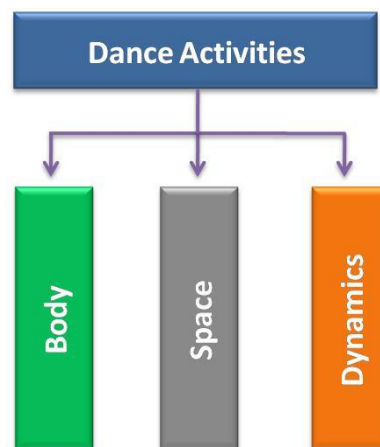


Diagram 2.11

under SDEP course contents. This is brought before you with the help of a ray diagram given here.

What is dance activity?: The dance activities are designed with the help of three important elements of dance namely, Body, Space and Dynamics. The basic elements have their own parts that can be mentioned as: Body – Parts, Shapes, Balance and Relationship, etc., Space –

Place, Size, Extension, Level, Direction and Pathway, etc., Dynamics – Time, Energy, and Weight etc.

What are these activities?: These activities are of different types designed with the above mentioned elements and their parts. They are for e.g. Moving stars, Near & Far, Magic hands, Freezing parts, Making shapes, Move with balance, Sharp & smooth movements, Patterns etc.

Why do we need these activities?: Only experiencing the dance movements, does not complete the dance training. The students should be able to explore those dance movements with the help of all technical methods through body, space and dynamics, i.e. dance activities. Then they can completely understand the movements. Lastly, they will also be able to remember the experienced and explored movements.

Uses of these activities: Each and every course of SDEP has dance activities which are designed in such a manner that they can match with any dance system (form). This is a special kind of dance training. If the dance movements are done with the help of the knowledge of body, space and dynamics, the dance students will be able to sharpen their skills in dance and become aware about experiencing and exploring the dance. The students will be able to actively participate in the dance class. Their body will be able to mould towards the dance and they will also be able to use the available space with sufficient energy and utilize the dynamics. They will be able to enjoy the dance class completely by practicing the dance activities. The students will also confidently compete with each other and will be able to enhance their skills and creativity in dance. There are many other uses of dance activities.

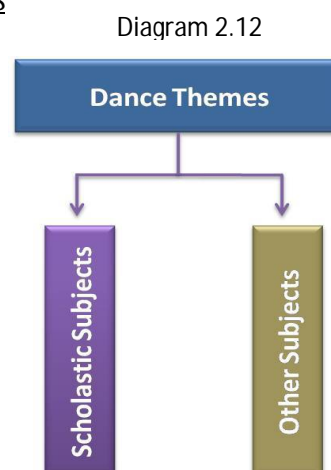
Lastly, the students will be able to understand the basics of dance practice, performance and unique style by the help of these dance activities. Hence, dance activities have been made an important content of SDEP.



### Content III – Dance themes

As part of the dance education in SDEP, dance themes that have to be made and performed by the students are introduced through this topic. The students were able to experience and explore dance in the earlier contents with the help various movements / steps. The experience earned by them will help them to create dance

themes now. This content is completely filled with experiments that have to be done in dance with the help of dance themes. So this content is matched with experiment module as shown in the table under SDEP course contents. The content is divided into two categories, themes taken from scholastic subjects and themes taken from other subjects.



What is dance theme?: Under the guidance of the dance teacher, small dance programmes that are designed by the students with their own thoughts are called dance themes.

What are these themes?: Other than the stories taken from epics like *Ramayana*, *Mahabharata*, *Bhagavata*, etc., students can select topics from their school subjects (Science, Social, Languages and Mathematics) to create a story / play / dance drama to develop a dance theme. This can be utilized by the students to experiment with the dance theme that is narrative and abstract in the format. These themes can be patriotic, social, cultural, etc., to give a performance which is the main aim of this content, for e.g. *Nature*, *Seasons*, *Mera desh*, *Vandemataram*, *Shapes & Angles*, *Pied piper*, *Maa telugu talliki*, *Milesur meraa tumharaa*, etc.

Why do we need these themes?: Learning some movements / steps does not mean complete dance education. The students should be able to experiment with the movements that are experienced / learnt by them. The students should be able to design a theme and perform it under the guidance of their dance teacher.

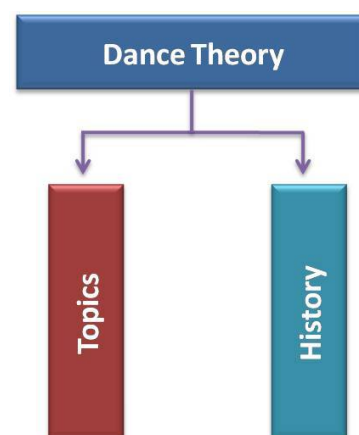
Uses of these themes: In every course these dance themes can be designed with the help of any dance form or natural movements. This content is designed for the students and by the students for a performance. In this content, dance is considered as a natural skill gifted to us by nature, such that students can compose movements and everyone gets a chance to involve in the dance theme. So, the students will experience dance willfully during the dance classes and everyone starts thinking that dance belongs to all and is very interesting to learn where no one is left out. They will be able to get the experience to create required material for the dance performance and create dance items. The students will be very enthusiastic to compete with each other in creating dance items. Due to this they will be able to develop skill and creativity in themselves with confidence. They will be able to learn values like cooperation, patriotism, respecting the ideas of others and team work by creating various dance items taken from their own scholastic subjects for performing the themes. They will also improve their interest in academic education. There are many such uses of learning dance themes.

Lastly, the students get awareness about dance performances and dance practice. Their performance levels will improve and become unique. Hence, these dance themes have been made an important topic in SDEP.

#### Content IV – Dance theory

As a part of the dance education students are introduced to selected, varied and interesting information about dance through dance theory content. During the break time of a dance training session / class, students are exposed to the explanation of dance theory. So, this content is matched with explanation module as shown in the

Diagram 2.13



table

under SDEP course contents. The dance theory is divided into two parts, i.e. dance topics and dance history, which is interpreted with the help of a ray diagram.

What is dance theory?: The dance is a science which is linked with the scientific, cultural and historical matter. Dance theory is very important and the life of dance to deal with the 'dance practical'.

What are the parts of dance theory?: The dance has very important life like internal elements in it. They are *aanigika*, *vaachika*, *aaharya* and *saatvika*. Other than these elements there are certain lives like external elements like Stage decoration, music, dance history, dance styles etc. The students are given a bird's eye view / briefing about both the internal and external elements of dance. These consist of uses of rhythm, expressions, gestures and some details about dance cultures and history.

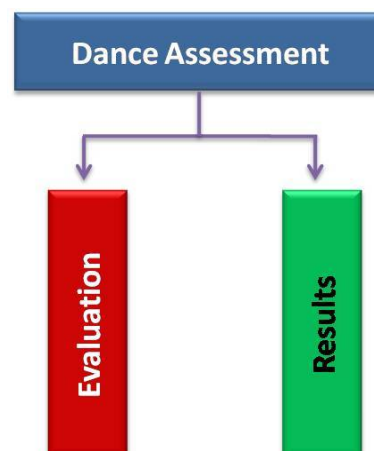
Why do we need dance theory?: While experiencing dance the students will experience many movements. With the help of dance theory students are given detailed explanation about the root of movements in dance and many other interesting details related to those dance movements. These facts are put before the students in a very simple manner during the interval of a dance class.

Uses of the dance theory: By gaining knowledge about dance theory the dance performance of the students will improve. They will be able to explore dance and analyse the learnt concepts in dance. Students will be able to understand about dance culture and consequently they will also understand Indian heritage and culture. This helps students in developing a positive attitude towards dance education. The small break available during a dance class can be used completely to introduce dance theory.

Lastly, the students will not be able to develop awareness about dance without exposure to dance theory. The dance education will be incomplete without learning dance theory. Hence, this dance theory has been made an important content in SDEP.

## Content V – Dance assessment

Diagram 2.14



As discussed in the earlier four contents this content is not related to dance instruction or dance training. This content is about 'assessment'. Hence, it is called dance assessment. With the help of this content we can measure the performance and standard of the students in dance experience. We will be able to assess how much the teacher has trained and how much the students have experienced dance. That is why this content is linked to evaluation module in SDEP contents. Dance assessment is divided into two parts: 1) evaluation and 2) results. This has been explained with the help of a ray diagram in the earlier page.

What is dance assessment?: The students performance is assessed depending on their understanding of the earlier four contents and they are given a grade in this fifth content. So, this is called dance assessment.

What are the parts of dance assessment?: With the help of dance experience, dance experiment and dance external segments we can assess the parts of the four modules, which are: Body, Space, Dynamics, Cognitive, Performance, Interest, Spectatorship, etc. After the assessment the students are given a grade in every module and at the end of the term a final grade is given.

Why do we need dance assessment?: Any experiment that is not properly tested, will not give the necessary results. Hence, in the SDEP system assessment is given due importance. Various assessment methods are used to test the ability, performance, awareness, interests, etc., of the students towards the dance education. At the end of the assessment process the students are given a appropriate grade. In this way the students performance can be known to the dance teacher and we can meet the aims and objectives of the dance teaching.

Uses of the dance assessment: Assessment is a tool for dance education. With the help of this, teachers can update their potential and skill in teaching dance education. Assessment also helps to test the students performance, interests, standard, weakness, skill and creativity in dance education. Dance education can be made attractive and interesting by conducting the assessment. The dance assessment content will be helpful in moulding the dance teaching methods according to the interests of the students. By providing a grade the students will be encouraged to develop further interest in experiencing dance education. Lastly, it is to be noted that if desired results are not registered, then the teacher should not think that the experiment (content) was a failure. Whether positive or negative the results encourage us to start a new experiment. We should find out the reasons of failure of an experiment and try to correct ourselves and the corrections should help us in starting new experiments. Hence, dance assessment is an important content in SDEP.

#### 6. Course methodology:

Course methodology is the system by which we can implement the five contents as mentioned in the five courses of SDEP syllabus. The most important classes like GDC, ODC and EDC as mentioned in SDEP can be taught in a planned manner with the help of this course methodology.

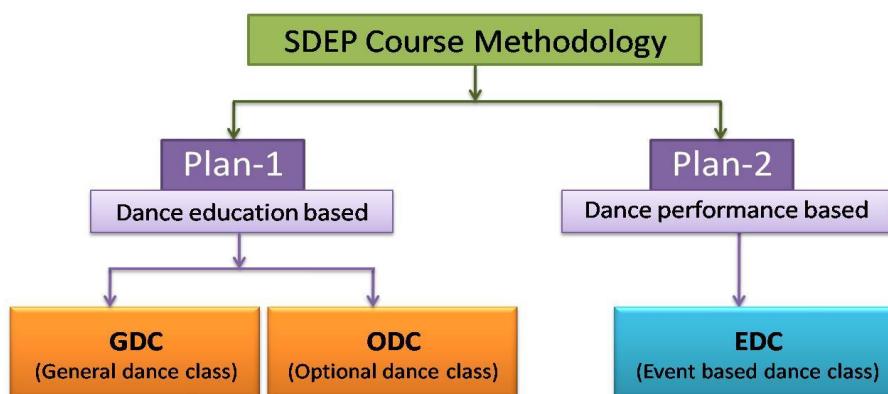


Diagram 2.15

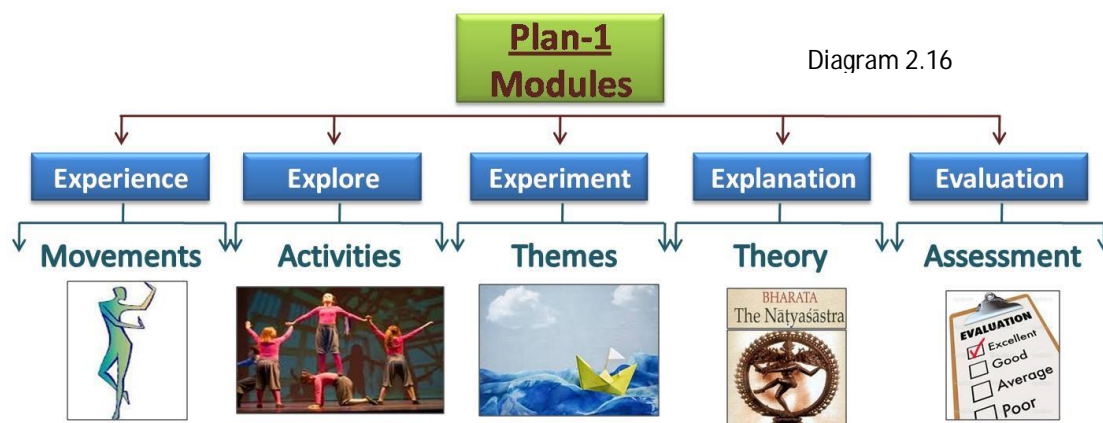
In the SDEP, the course methodology to teach the three important classes i.e., GDC, ODC and EDC, is divided into two ways. They are Plan-1 and Plan-2. Plan-1 is called as 'dance education plan' and Plan-2 is called as 'dance performance plan'. As shown in the above diagram Plan-1 is suitable for teaching GDC and ODC classes and Plan-2 is suitable for training EDC classes. The teaching done for the five contents in the SDEP course gives direction to teach GDC and ODC and further it also gives direction to implement the teaching method for training EDC. The SDEP designs the plans, taking into account the 'time allotted' and the 'aims & objectives' for the implementation of the above three classes. Now, let us clearly understand the modules of Plan-1 and Plan-2.

#### Plan-1 (Dance Education Plan)

The objective of dance education plan is to give basic information about dance to the students through dance experience. This plan can be certainly implemented in schools which have identified dance as a compulsory subject. This is very useful to the students who are taking up dance course for the first time because the students can enjoy dance from its roots. It is useful for the students who are aware about dance and for those who are not aware about dance. So, this plan is useful to all the students of the school. The teaching of dance is always new under this plan. Every period is a new experience. Without any reference to the past periods, students experience the dance in a new manner in every period and develop the required interest in dance. Each period has its own dance syllabus, which is surprising to the students. So, this plan is very suitable for GDC and ODC classes.

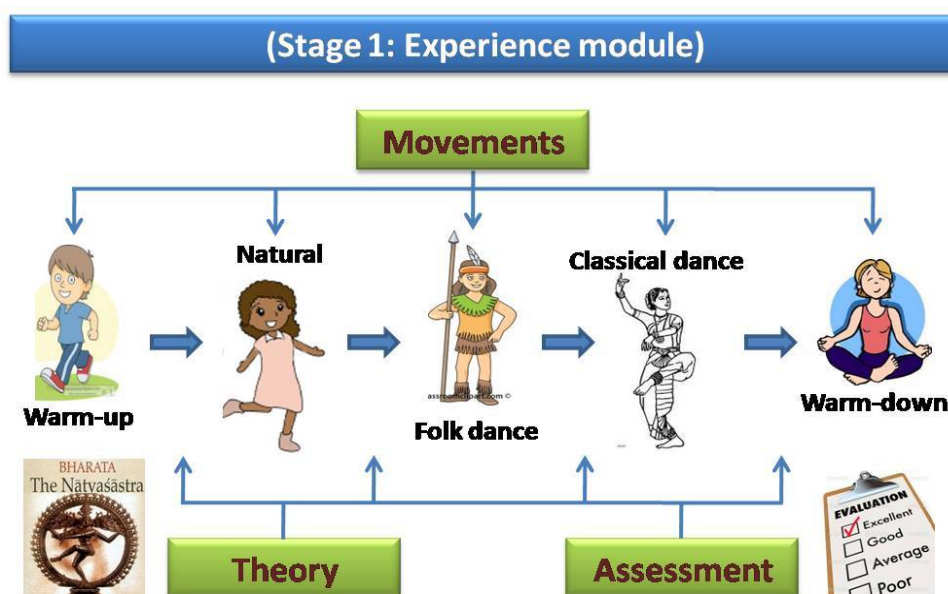
In Plan-1 students will be able to experience special dance contents through GDC. They will be able to get awareness about different dance styles, not limiting themselves to one dance style. In the ODC, students are given the choice of learning a particular dance style with the help of related activities and themes and they will be able to understand the

dance in a new manner. The instruction in plan-1 is to create interest about dance depending on the interest on the students. Let us look into the various modules in the plan-1 that includes GDC and ODC.



Now, we will know about the five modules (Experience, Explore, Experiment, Explanation and Evaluation) and the contents of plan-1 which are very important for its implementation.

Diagram 2.17



The objective of this module is to introduce students to the various important movements and help them to experience those movements. So, this module is called 'experience module'. At first, the dance teachers will introduce the movement concepts in

the five topics and allow them to continuously experience the movements. During the instruction of this module the dance teacher introduces the different topics in the theory concept, in convenient breaks, when the students relax. During this module, the dance teachers carefully observe the performance and talent of the students and evaluate them at the end.

The most important content in experience module is 'movement content' and it consists of five topics. Movement has already been discussed in the SDEP contents. Now, let us know the step by step implementation of the movement – topics.

### Movements

When the movements concept is introduced in the dance class, there are five important topics starting with warm-up movements followed by natural movements, folk dance movements, classical dance movements and warm-down movements. With the help of these movements the students experience, the simple body movements to complex classical dance movements, in a step- wise manner.



This process is designed in such a way that, certain periods are allotted in the course schedule to teach this module. These periods are used to allow students to experience the topics like folk dance movements or classical dance movements. To experience these movements the students should be aware of supportive topics which will help them. These topics are warm-up, warm-down and natural movements. These movements should be learnt by the students during the time allotted for this module. Let us observe the process of experiencing this module with the help of the steps given below.



Step-1: At first the students should experience the warm-up movements to make their body ready for dance.

Step-2: In the second step the students should experience the natural movements such that their body can experience the steps for folk or classical dance movements.

Step-3: In this stage, the students will be able to experience the folk dance movements easily, and it will enhance their confidence and talent in dance.

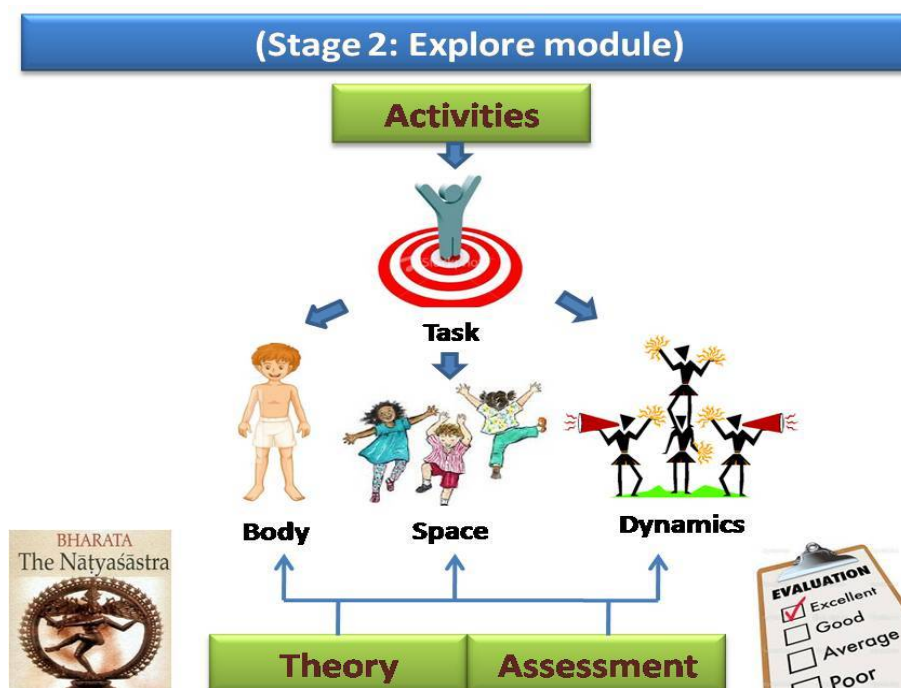
Step-4: Here, the students will be able to apply their knowledge gained by experiencing certain important steps related to classical dance to perform a particular dance style completely.

Step-5: Lastly, warm-down movements are experienced by the students and they are refreshed and ready for the next class.

In this experience module, theory and assessment concepts are the remaining concepts. While introducing the different topics in theory concepts, we shall utilize the periods allotted for the module. When the students get some gaps / intervals during their dance experience from step one to step five, the theory concept can be introduced. This theory concept should be introduced in such a manner that it can create awareness and interest towards dance in students.

Later, the performance of the students from step one to step five should be assessed with the help of various topics (parameters) mentioned in the assessment concept. It should be kept in mind that assessment concept is only used as a measurement concept and it should be introduced like theory concept but it is not a teaching concept. Assessment concept is very helpful in providing a grade to the students at the end of the course.

Diagram 2.18



The main objective of this module is to introduce the students to dance activities and develop their thinking skills. So, this module is called explore module. This explore module discusses about various dance activities. In this activities concept there are three important topics which are selected for implementing other related activities that are to be done by the students. The students are always guided to explore the dance. During the activities session, the theory concept with its related topics is introduced at intervals / breaks of the session. In addition to this, the dance teachers observe the performance of the students in this module and test them to evaluate their dancing skills. The most important three topics in activities concept, which is a part of explore module has been already explained in detail in SDEP contents. Now let us know how to implement the module in a systematic manner.

### Activities

The very useful dance elements like Body, Space and Dynamics which are a part of the activities concept are used to design various activities to enhance the thinking skills are given as a task to the students.

This process is implemented as per the course schedule designed for this module and periods specially allotted for the task that has to be done by the students to achieve set goal. These are called activities which are based on the related topics of Body, Space and Dynamics. The students can achieve these activities



with the help of dance movements or non dance movements and explore the movements which are experienced by them in the previous module.

The students should be allowed to try these activities under this module in the time allotted to this module in a step wise manner.

Step-1: The dance teachers instruct the students to achieve the task designed under body element with its related topics.

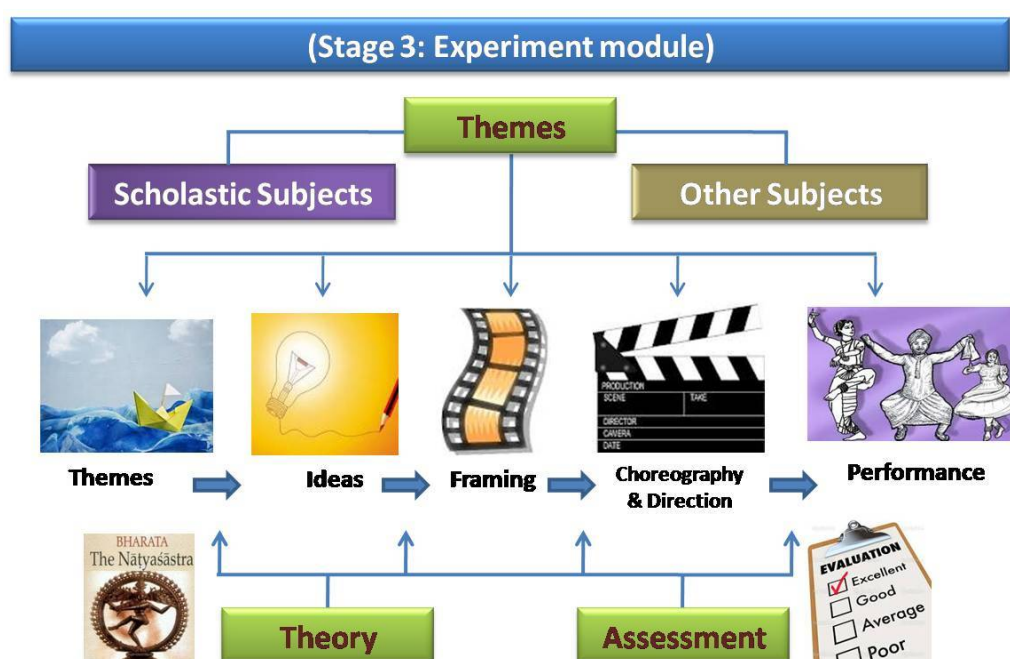
Step-2: There after, the dance teachers instruct the students to achieve the task designed under space element with its related topics.

Step-3: In the next step, the dance teachers instruct the students to achieve the task designed under dynamics element with its related topics.

Note: The students will have varied experience by achieving the three tasks by using the three movements / steps. By using one step / movement also the students get another experience. This module has to be implemented according to the time allotted for it.

In this explore module, theory and assessment concepts are the remaining concepts. While introducing the different topics in theory concepts, we shall utilize the periods allotted for the module. When the students get some gaps / intervals during their dance experience from step one to step three, the theory concept can be introduced. This theory concept should be introduced in such a manner that it can create awareness and interest towards dance in students.

Later, the performance of the students from step one to step three should be assessed with the help of various topics (parameters) mentioned in the assessment concept. It should be kept in mind that assessment concept is only used as a measurement concept and it should be introduced like theory concept but it is not a teaching concept. Assessment concept is very helpful in providing a grade to the students at the end of the session. Diagram 2.19



The main aim of this module is, to design various themes and introduce these themes to the students, which can allow them to think about them and experiment with them. So, this module is called experiment module. The complete module has a discussion about themes concept only. The dance teachers allow the students to experiment continuously with the themes taken from topics belonging to scholastic and other subjects. Theory concept will be introduced in the interval time of the session allotted to themes concept. At the end of this session, assessment concept will be utilized to check the performance and skills of the students. We have already been informed about the themes concept and its five important topics in the SDEP contents manual earlier. Now we will know the step wise implementation below.

## Themes

To start the themes concept the most important themes are selected by the students from their scholastic subjects and other subjects of their class primarily. Later, they utilize these themes to make performance in a particular format.



**Themes**

The process of implementing the whole module is done by allotting special periods in the course schedule. The dance teachers ask the students to perform selected themes. In this module the students learn creativity and experience by the help of the selection of the themes, composing the themes and preparing necessary material for the performance. The experience gained in the first two modules is very helpful for the betterment of the students, to experiment further, in this module. These experiments should be done in the time allotted for this module. Now let us know the teaching process of this module in a step wise manner.

Step-1: Theme: The dance teachers make a proposal to the students to design a theme for an event or for practice and to be presented in the form of a dance / play / act, etc. The main objective is to allow the students to discuss among themselves in groups about a theme for a performance in the presence of their teacher.

Step-2: Ideas: This is a brain storming session. The students are asked to design a dance theme collectively with the help of various ideas. They should find answers to these questions - What is the subject? How to select the subject? From where to select the subject?. They will be able to decide the subject from their lessons, poems, stories, tales, epics, etc., and get clarity about the theme.

Step-3: Framing: In this step the students learn how to present a theme in a frame by frame manner, which is referred as framing. The students will get an idea to decide the format, how to perform the theme? (narrative, abstract). Out of the various forms like folk, classical, creative dance and drama, the students have to select one form. The students

should write step by step about the characters, scenes of the selected theme. They should also arrange for relevant music and properly implement the theme by deciding its order, which is very important.

Step-4: Choreography: To prepare the students to get ready with the internal elements of the theme (dance/drama) is the main objective here. This is referred as choreography. These internal elements are: movements, steps, dialogues and expressions, etc., which should correlate with the characters.

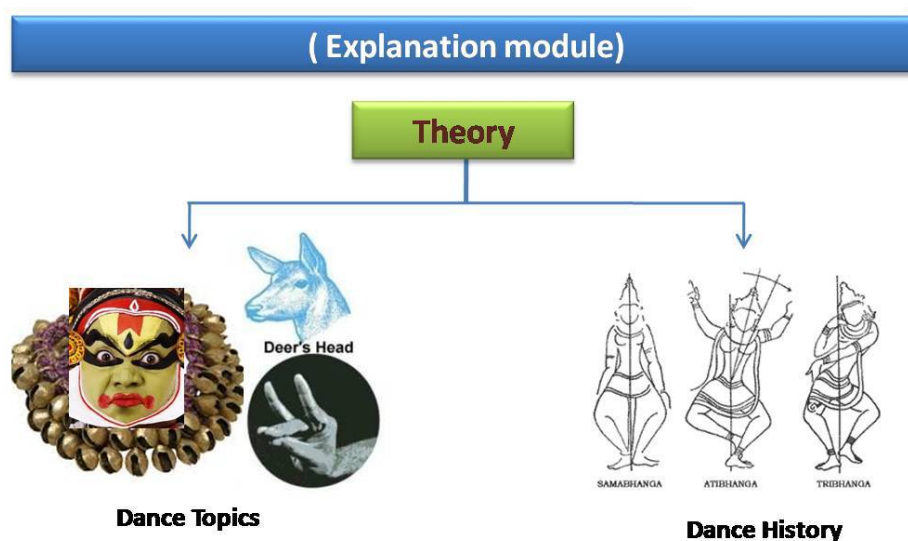
Step-5: Performance: The main objective of this step is to keep ready the external elements related to the theme for the stage performance, which are: costumes, make-up, stage, props, etc.

Note: While the students are instructed the three modules, at all stages the dance teachers should act as facilitators to help the students.

In this experiment module, theory and assessment concepts are the remaining concepts. While introducing the different topics in theory concepts, we shall utilize the periods allotted for the module. When the students get some gaps / intervals during their dance experience from step one to step five, the theory concept can be introduced. This theory concept should be introduced in such a manner that it can create innovative skills and interest towards dance in the students.

Later, the performance of the students from step one to step five should be assessed with the help of various topics (parameters) mentioned in the assessment concept. It should be kept in mind that assessment concept is only used as a measurement concept and it should be introduced like theory concept but it is not a teaching concept. Assessment concept is very helpful in providing a grade to the students at the end of the course.

Diagram 2.20

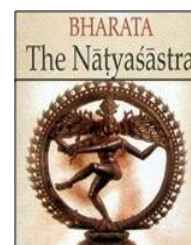


Knowing the details about the dance theory related to movement or dance form and experiencing it, is an important part of dance education. So, this module is called explanation module. Various theory concepts are discussed under this module. At the end of this module dance teachers will carefully observe the performance of the students and their skills to evaluate them at each and every step.

The theory concept is the most important part of explanation module. The three important topics related to theory concept have been discussed in detail, earlier in SDEP contents. Let us know how to implement the topics in a stepwise manner.

### Theory

It is important for the students to know the details about their dance performance also. It is an important part of their dance education. The students learn about gestures (*hastas*), rhythm (*tala*) and their usages (*vinisogas*), expressions (*navarasas*), terminology, history, dance traditions, styles, *Gurus* and eminent scholars, etc., in dance under the theory part to develop awareness.



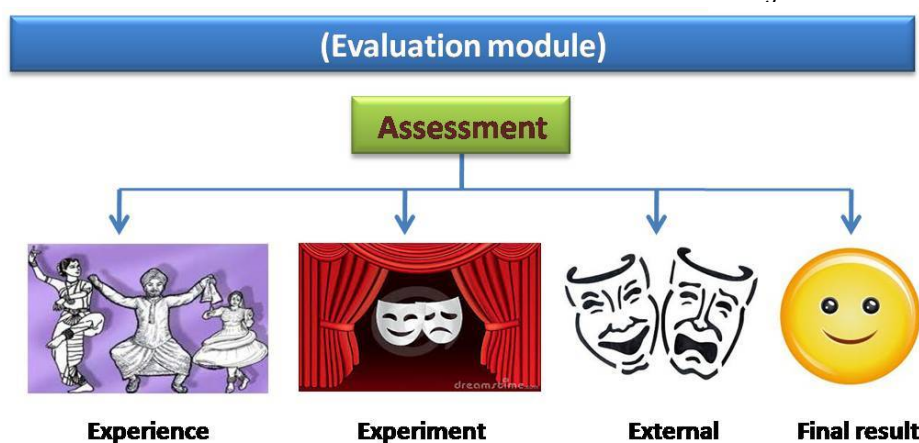
For the process of implementation of this module certain periods have been allotted in the course schedule. Other than that, the theory can be introduced in the short intervals of

the sessions, when the students are eager to know, when the students are relaxing in the breaks, when the time for teaching is less and during final assessment. The dance teachers have complete freedom to implement the process of teaching theory content. The theory content proposed in the course can be taught at any time depending on the situation. Let us now know about the topics in the theory content. They are presented as two parts, namely 1.Dance topics and 2.Dance history.

1. Dance topics: Generally the vocabulary (*plavanam, nrittam*, etc.) used, the usage of the words like (*tarikita, dhitom*, etc.). Rendering the various *Jatis*, the usage of *Hastas*, the background of *Talam, Abhinayam* and its importance are introduced to the students under this topic. e.g. Space, Dynamics, *Tattu, Talam, Jati, Plavanam, Navarasas, Rangam*, etc. are introduced.
2. Dance history: In this topic students are introduced to dance and its history, the details about different dance styles, the ancestors, Gurus, performers, institutions, etc.

Note: SDEP suggests that, the theory content should support the practical part of dance education. Theory alone cannot be dance education. To have awareness about only dance theory does not help the student, who is learning dance education. It is better, if the suggestions given by SDEP related to teaching of theory content is followed totally.

Diagram 2.21





We should try to find out what students have experienced in Plan-1, as part of Plan-1. How has each student performed? How did they shoulder the given responsibility? How far have they become experienced? How did they face the failures? How did they improve? The analysis of the results is the main aim of evaluation module. At the end of the assessment of each term the students should be encouraged by providing them a grade.

The prime concept in evaluation module is assessment. Assessment is done through four topics (domains) namely: Experience, Experiment, External and Final result. With the help of these domains the dance teachers critically observe the performance of the students and continuously assess them. At last, they also declare the grades obtained by the students.

### Assessment

The Individual and Group activities as described in the modules (Experience, Explore, Experiment and Explanation) of SDEP are observed and assessed by the dance teachers. The dance teachers check the experience, performance, skill, sincere participation of the students during class assessment. They assess and declare the grades of the students through the above said segments like, experience, experiment, external and final result.



In this process, the four modules co-ordinate with each other and hence they are parts of evaluation module. After a detailed study of these modules the assessment is done with the help of four segments namely: experience, experiment, external and final result. It is proposed as the assessment content in the evaluation module. As mentioned in the contents, the assessment procedure will be done parallelly with dance training. Some periods have been allotted in the course schedule to teach this module. In addition to this, the assessment is

done during the intervals of dance sessions, when students have little time to relax and when the dance teaching time is less. Dance teachers have complete freedom in implementing the process of evaluation.

Now let us observe the four segments under the assessment content.

1. Experience segment: The students' skills are assessed in the following topics namely: Natural, Folk and Classical movements, etc.
2. Experiment segment: The students' skills are assessed in the following topics namely: Cognitive and performance, etc.
3. External segment: The students' skills are assessed in the following topics namely: Interest and spectatorship, etc.
4. Final result: The students' are assessed and given a final grade in the above said segments after taking the average of the different grades achieved by them in various topics. This is called the final result.

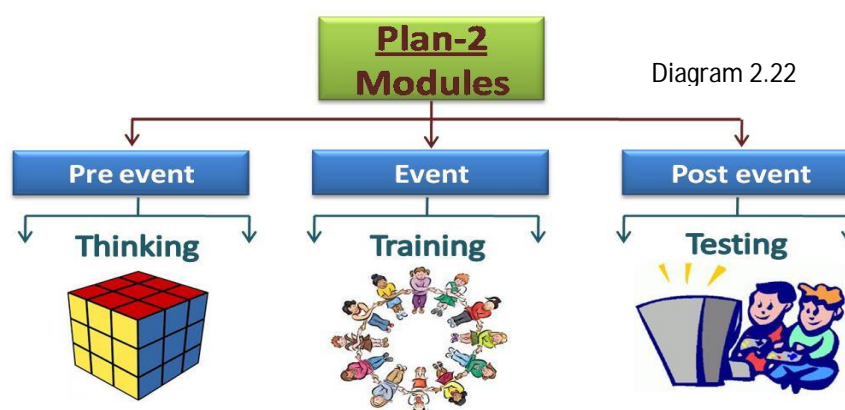
Note: Every period is a test for the students. The dance teachers should assess the performance of the students inside and outside the classroom in a continuous and comprehensive manner.

A detailed account of assessment will be given in the chapter of course assessment.

Finally, the students know, understand, experience, and experiment through the different modules envisaged in Plan-1. The main aim of Plan-1 is to allow the students to experience movements, dance activities, theme performance, understand theory topics and to get assessment. Performance does not mean the exhibition of an activity and theme on the stage by the students. But it should be understood that every dance class is a performance for the students.

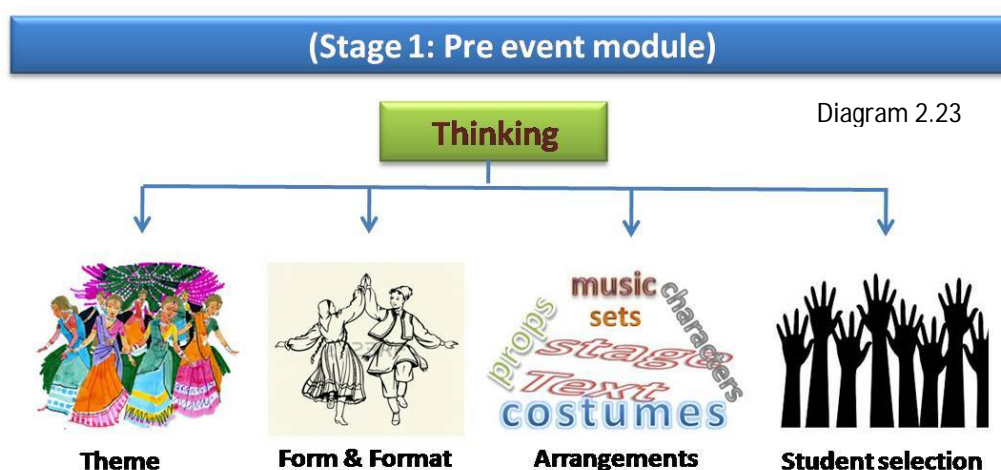
### Plan-2 (Dance Performance Plan)

Dance performance plan is a plan that is designed to train the students for cultural events (Cultural day, Annual day, Sports day, Independence day and inter/ intra school competitions, etc.) that are performed for the school. This plan should be compulsorily implemented in those schools where dance events are performed regularly. This plan is apt for those students who already have some experience in dance and have interest to take part in the dance events. Generally, a selected group of the students who have good interest in dance are selected for such training given in this plan and it is very useful for their improvement in the dance. Due to this they can excel in the field of dance performance. In this plan, the dance themes related to different dance styles are presented before the audience in a very new pattern. This plan is suitable for event dance classes because of the limitations like, strength of students, time and dance training, etc. Generally, implementation of this plan has to be done through EDC's. But, sufficient time is not allotted for EDC's. This is the most important obstacle in this plan. The whole process of this plan is monitored by the dance teachers only. The students have to follow the dance teacher and they do not have any independence to express their thoughts and opinions. The role of assessment is very less because, the students of the whole school cannot experience the dance training under this plan. By adding certain topics in the modules of Plan-1 to this plan we can create new dimension in dance training. Then dance education can become a complete education.



As mentioned earlier, Plan-2 is an appropriate process for dance performances. There are three important modules in Plan-2. They are pre-event, event and post-event. The three important concepts in the process are explained with the help of three important stages. They are Thinking, Training and Testing. Now we will try to understand the various topics given in the three modules with the help of respective stages of implementation.

The dance theme, form & format, arrangements and student selection for a dance



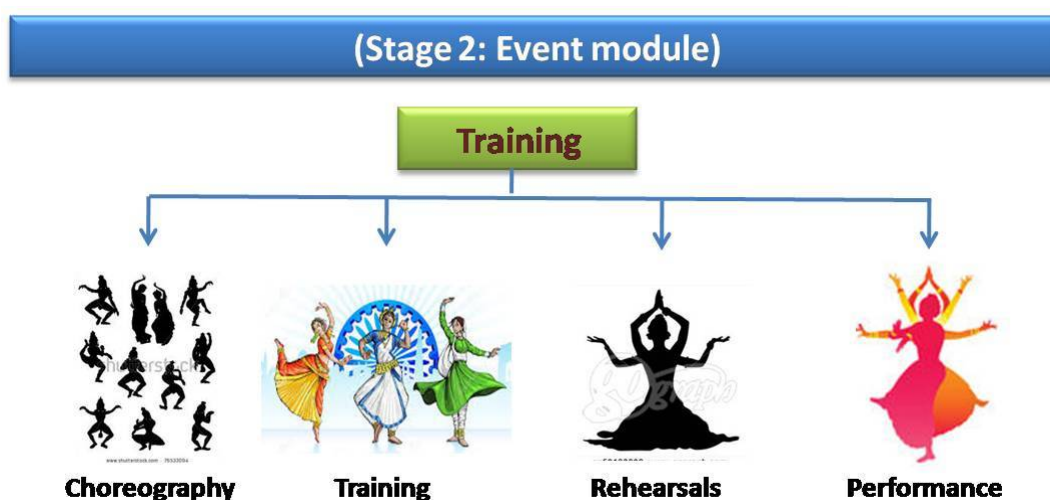
event that has to be performed in the school can be collectively called as pre-event module.

The most important process is 'thinking'. So, this content is called as thinking content. Let us know the different stages/ parts of this content that are given below.

1. Theme: Selection of the dance topic for an event is discussed in this stage. The importance of the dance event and the theme are also discussed here. The school cultural committee members can also take part in this discussion. They discuss about the story element in the dance event and come to a conclusion and decide the topic for the said dance event which is to be performed on annual day, cultural day, etc.
2. Form & format: Which form (Classical dance / folk dance / drama) of the dance topic should be selected for the performance? It is discussed. Later a detailed discussion about the format (*natya*, *nrityam*, *nrityam*) is also done in this stage of the thinking concept.

3. Arrangement: Music and its duration, costumes, stage, sets, props and make-up, etc. for the selected dance topic of the dance event are discussed in this stage of the thinking concept.
4. Student selection: This stage is the most important and difficult, as the selection of the students who are suitable for the characters, has to be done carefully in this stage of the thinking concept.

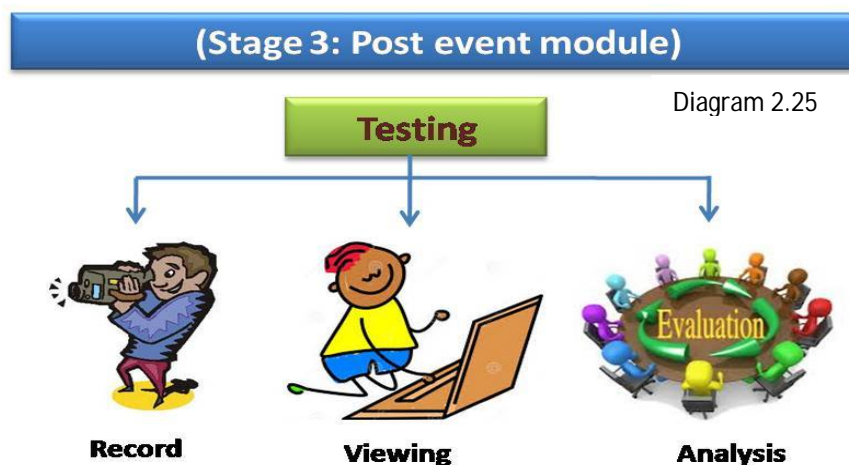
Diagram 2.24



When the theme and student selection are completed in the pre-event module, then this event module will begin. In this module, all the details from the training process to the performance are given to the students. The most important content in this event module is 'training'. So, this module can also be called training module. In this training module the students complete a process of experiencing the movements to performing the movements. The different steps in this process are choreography, training, rehearsals and performance, etc. Now let us know about the steps which are given below.

1. Choreography: In this step, the topics related to the choreography that have to be achieved by the students for the performance are decided by the dance teacher for the event.
2. Training: In this step, the various dance movements of a particular dance style are experienced and practiced by the students for the event.

3. Rehearsals: In this step, the students practice the dance movements experienced by them without any mistake repeatedly for an event. Such practice by the students on the stage for a flawless performance done extensively is called stage rehearsal.
4. Performance: In this step, the students perform the event without any error, as expected by their dance teacher on the stage without any stage fear.



In this post event module, the process will start during the final performance or rehearsals of the dance event, but it is a post event process. In this module, the most important procedure is the recording of the performance and its assessment which is nothing but 'testing'. So, this module is called testing module. The students will get a chance to correct themselves and improve their performance to perform in an ideal manner by analyzing their mistakes. Actually, this module should be implemented properly between stage rehearsals and performance in the event module to bring out the best from the students. By the help of this process, the percentage of mistakes can drastically be brought down and this will encourage the students for a better performance. In this module the three main stages are recording, viewing and analysis of an event. These stages are given below.

1. Record: In this stage, the stage performance / rehearsals are clearly recorded in detail.

2. Viewing: In this stage, the students and their dance teacher view the performance to check whether there were any mistakes, such that they can improve their performing ability.
3. Analysis: In this stage, the students get a chance to view their performance and analyse their mistakes. The critical observation of the event helps the students to rectify their mistakes and get confidence for good participation.

Finally, students understand, experience the dance performance and experiment with it through the various modules in Plan-2. The main aim of this module is to make a theme to perform, allow the students to practice and understand the theme and present the performance as visualized in Plan-2.

Differences between Plan – 1 and Plan – 2

Table 2.4

PLAN-1	PLAN-2
1) Dance training starts with experiencing the movements and ends with performance.	1) Dance training is given for a selected topic and ends with its performance.
2) All the students will become the part of the performance.	2) Only selected students can take part in the performance.
3) Training is obtained in different areas of dance education.	3) Training is obtained only in the selected topic for the performance.
4) Utmost importance is given to assessment.	4) Assessment is not given importance.
5) Long-term training plan.	5) Short-term training plan.
6) Students are involved in all the stages of the dance education.	6) Students role is limited to the performance.
7) Students experience dance in a traditional manner from the primary stages and it is very useful to them.	7) Students do not get the desired benefits of dance education in this plan.
8) This plan is very useful for the development of the dance.	8) This plan is very useful for dance performance.

### 7. Course assessment:

The most important part of SDEP is course assessment. The students' performance should be evaluated by the dance teachers at various stages of the course. During the evaluation the dance teachers try to get answers for some questions such as; how is the students' performance in their classes in their respective course?



Are they able to do their work with responsibility? How much is their success rate? Are they trying to overcome their failures? How are they receiving the praises and criticisms? Are they enjoying their course or not? In addition to this the dance teachers also check the practice, performance and behaviour in dance education. In short, in this assessment process the kinesthetic skills, cognitive skills and performing skills, etc. are assessed. In the fields like, Interest, spectatorship, behaviour and performance also the dance teachers evaluate the skills of the students.

Very important parameters for evaluation in dance have been identified in the SDEP. Based on these parameters the dance teachers check the ability of the students in dance and provide them a grade. These ability tests are conducted two times separately in Term-1 and Term-2 and a final grade for the course is given at the end of the second term. This takes place in the course as a continuous process. The details are already mentioned in the course methodology.

To implement this assessment a proforma is given below. The parameters are also clearly mentioned.



Table 2.5

SDEP - Student performance record																						
Term:		Class:		Section:		Teacher name:									Sign:			Date:				
Rolls	Name of the student	Experience segment									Experiment segment					External segment					Final Result	
		Natural movements			Folk movements			Classical movements			Cognitive		Performance			Interest		Spectator				
		Body	Space	Dynamics	Body	Space	Dynamics	Body	Space	Dynamics	Creative	Composing	Movement	Expressions	Gestures	Attendance	Group	Assignments	Appreciation	Analysis		Grade
1																						
2																						
3																						
4																						
5																						
6																						
7																						
8																						
9																						
10																						
Grades: A+ (Outstanding 75% and above), A (Excellent 60% and above), B (Very good 50% and above), C (Good 40% and above), D (Not respond 40% and below)																						

The Dance teachers should clearly know the parameters of the students' performance record and then record the merit of the students. So, each parameter is explained in detail below.

1. Term: Every course has two terms; they are Term-1 and Term-2. The no of the term should be mentioned by the dance teachers in the space provided.
2. Class and section: The teachers should enter the class and the section to which the students belong.
3. Teacher's name, sign and date: The teacher who is teaching that course should enter her/his name in the space provided. He/she should also sign and put the date after the assessment.
4. Rolls: The dance teacher enters the roll numbers allotted to the students in the given spaces as per the school record.

5. Name of the student: The names of the students should be entered by the dance teachers according to their roll numbers.
6. Experience segment: This segment checks the experience and merit of the students. Was each student able to experience the various dance movements like natural movements, folk dance movements and classical dance movements? Has each student acquired the ability to implement the dance elements (body, space and dynamics)? The dance teachers try to find out the answer for these questions. The dance teachers assess the students in this experience segment and fill-up the grades in the space provided.
7. Experiment segment: This segment checks the ability of the student to experiment with the dance. It has two parts a. cognition, b. performance.
  - a. Cognition: The dance teachers try to assess the skills of the students in creativity and composing and give the suitable grade accordingly.
  - b. Performance: The dance teachers assess the student's stage performance to check their skills in movement, expression, gesture and give the suitable grade accordingly.
8. External segment: The dance teachers assess the student's external behaviour. This segment has two parts. They are a. interest, b. spectatorship.
  - a. Interest: The dance teachers observe the attendance, the group behaviour and assignment completion to provide a suitable grade.
    - i. Attendance: The interest of a student in a subject depends on his attendance. The absence may be due to his absence to the school or absence to the class by taking permission or coming late or absenting without permission or lack of mental preparedness to attend the class. This will directly indicate their response and interest towards the dance class. The dance teachers should

carefully observe the students during the class. This style of teaching used by the teacher also affects the attendance of the students. So, the dance teachers should compulsorily take attendance of their class.

- ii. Group activity: The students form the groups to do the various activities as mentioned in the course to achieve a goal. The dance teachers observe the behaviour of the students in the groups and provide them a suitable grade. This helps to assess the student's behaviour in groups.
- iii. Assignments: The students are given assignments as part of the course. With the help of this the dance teachers can assess the students' interest.

b. Spectatorship: The dance teachers observe the skills of i. Appreciation and ii. Analysis, through this part of the external segment. The students have to observe the performance of their classmates. The teachers observe these spectators (students) and provide them a suitable grade in this parameter.

- i. Appreciation: The dance teachers observe the behaviour of the students when they are watching a performance and assess them. They will be able to check, how much the student has understood about the performance before and after the explanation.
- ii. Analysis: The teachers should ask and find out the students about their thoughts after observing a performance. The teachers should take the response of the students as a feedback. The teachers should appreciate the students if their observation is good. By the help of analysis the students will be able to develop clear observation and expression about a dance performance. This helps in the assessment of the students' analytical skills.

9. Final result: After dance experience by students as per SDEP, dance teachers should enter the details of the grades obtained by the students in experience, experiment and

external segments and calculate the average and provide a final grade to the students.

The grades are given on a five point scale as suggested by the CBSE also for assessing co-scholastic subjects. The grades as follows:

Table 2.6

Grading System		
Grades	Parameter	Points
A+	Outstanding 75% and above	5 points
A	Excellent 60% and above	4 points
B	Very good 50% and above	3 points
C	Good 40% and above	2 points
D	No response below 40%	1 point.

#### 8. Course schedule:

To implement the SDEP syllabus in an appropriate manner, the school management should provide sufficient time to the dance teachers to teach dance education. How much time should be allotted by schools for dance education? How much time should be provided to the different classes in various courses? When should they be allotted the time? We can get the answers to these questions in this part named, course schedule. In this course schedule, the details of the teaching periods required by the dance teachers for teaching the syllabus in a course are discussed.

If we observe the school schedule, we will be able to understand that the time allotted for dance education is in the form of sessions / periods which is spread over from April – June and it is called an academic year. At present there are two terms in the academic year as prescribed by the CBSE. The Dance education has to be taught in a course by dividing the course in two terms i.e. Term-1 and Term-2.

Table 2.7

Dance slot in schools schedule – Term wise									
Type	Academic year Starts	Term - 1			Term - 2			Total Sessions Approx	
		Term Duration	If One Session	If Two Sessions	Term Duration	If One Session	If Two Sessions		
One	In April	Apr-Sep	Approx 14-15	Approx 20-30	Oct-Mar	Approx 14-15	Approx 20-30	30	60
Two	In June	June-Nov	Approx 14-15	Approx 28-30	Nov-Apr	Approx 14-15	Approx 28-30	30	60
One Session – 40 / 60 / 90 min.									

According to school schedule – term wise time table, if dance classes are conducted in two sessions / periods per week for GDC's, then 28- 30 periods / sessions are required per term. As the academic year has two terms a total number of 56- 60 periods / sessions are available. If one period / session is allotted per week then, in each term 14 to 15 sessions / periods are available for GDC classes. It indicates that 30 sessions / periods are available per year for GDC classes. One session / period can be of 40min. / 60min / 90 min. duration. This is done with the permission of the management. National Curriculum Framework of NCERT 2005 (Refer page no 54) under topic '*Curricular areas, School stages and Assessment*' in the article 3.5 Art education, suggested that art education can be allotted block periods of one hour to one and half hour time per week. We know that according to NCERT, dance is a part of art education.

CBSE has proposed that while designing the time-table, art education (dance/music/dramatics) can be given 3 periods per week. This is only a recommendation. Subject and period's allotment lastly depends on the decision of the school management. The number of teaching periods required for GDC, ODC and EDC are clearly specified for teaching the syllabus conveniently in a year, half year, month, week, and day, by SDEP. The tables are prepared accordingly.

At present SDEP deals with primary level i.e. from class one to class five. So, now each course of SDEP is given certain periods in the time table.

Table 2.8

Suggested classes					
No	Levels	Courses	GDC's	ODC's	EDS's (Depends on event requirement)
1	Primary	1-5	2 sessions per week	1 session per week	Approx. 8-10 sessions for an item
2	Secondary	6-10	1 session per week	2 sessions per week	Approx. 8-10 sessions for an item
One session 45 min. / 60 min. Note: GDC-General dance class, ODC – Optional dance class, EDC – Event dance class					

The table given above suggests that GDC is given two sessions or periods per week, ODC is given one session or period per week and when there is an event, an EDC class is allotted one hour. Eight to ten such sessions or periods are provided by the school before the event. SDEP has a confidence that students will be able to experience dance and get the complete benefits through SDEP.

All the students experiencing dance education are trained through two GDC sessions / periods according to SDEP. As per the SDEP syllabus 30 periods per term are given to train the different modules of one course (there are five courses). The tentative module wise allotment per term is given below.

Table 2.9

Module wise periods allotment per term						
No	Modules	Slot: Weekly Two periods – each period 40/60 min.				
		Course1	Course2	Course3	Course4	Course5
I	Experience	10	10	08	08	08
II	Explore	04	04	05	05	05
III	Experiment	08	08	09	09	09
IV	Explanation	04	04	04	04	04
V	Evaluation	04	04	04	04	04
Total		30	30	30	30	30

In one year, which is divided in to two terms GDC is given 60 sessions / periods. In one term 30 sessions / periods are allotted to teach one course by SDEP such that,

experience module to evaluation module can be taught in an effective manner in each course. It is explained in the above table. The slight changes in explore and experiment modules in all the courses should be kept in mind. As we proceed from course one to five the periods allotted for experiment module will increase gradually.

Further details about time-tables, will be explained in the course manual.

#### 9. Course norms:

Let us examine the course norms with the help of certain questions given below. Who can design the course? Who is eligible to implement it? What is the method of teaching and assessment? Who is eligible to make the changes in the course? How should the teacher deal with the students during the course? The answers to these questions will give us an idea about the course norms.

##### 1. Who can design the course?

Those dance teachers who train the students in the school can design the dance syllabus and suggest required changes. The dance teachers know when, what and how to teach the students as they are highly experienced. They know well the capabilities, interests and the psychology of their students. The teachers utilize all their experience to design the course syllabus and make various topics in the dance education and experiment with them many times. With the help of this they are able to summarise the results and design a syllabus well suited for the students. Hence, it can be said that only dance teachers with complete subject knowledge, capability and experience can design the course.

##### 2. Who is eligible to implement it?

Those dance teachers, who have experience in dance and know the psychology of the students and are interested in teaching dance with passion are eligible to deal with

the SDEP. The further details related to this question have already been discussed under 'Who can implement the SDEP syllabus? (WHO)'.

3. What is the method of teaching and assessment?

Both teaching and assessment are part of the course norms. This has already been discussed in course methodology and course assessment. It is emphasized in the course norms that according to course methodology and course assessment of SDEP, we should teach and assess the students. These issues should be compulsorily discussed with the students during course implementation.

4. Who is eligible to make the changes in the course?

The syllabus designed by SDEP for dance education is complete in all respects. So, the dance teachers should follow the SDEP syllabus as it is. But the dance teachers can make certain changes in the syllabus to match their form or style of dance. For the betterment and convenience of the students, an experienced dance teacher can make certain changes in the 'contents' part of the SDEP syllabus depending on their form and dance style. But they should implement SDEP syllabus format as it is and should not make any changes as far as possible. If the syllabus format is changed then the related results will also change. So, it is necessary to take the permission of the group which has designed syllabus for feedback.

5. How should the teacher deal with the students during the course?

Dance teachers have their own style of dealing with students but certain suggestions have been given here. Firstly, the teacher should introduce himself to the students such that students can start experiencing dance as well as assessment and results according to the SDEP. Secondly, the dance teachers should inform the students



about their results after their experience in dance. This will give clarity to the students about the course. The dance teachers should clarify the doubts which are asked by the students during their dance experience. With the help of this the dance teachers will be able to win the appreciation of the students. Thirdly, the dance teachers should take enough care of the slow learners. The dance teachers always try to keep their students happy. With the help of this, the dance teachers can win the love and affection of the students. Lastly, the dance teachers should not touch / punish the students physically during the dance experience or any other situation / circumstance. The students who exhibit indiscipline should be dealt according to the school discipline norms. This will enhance the respect towards the dance teachers.

After the preparation of SDEP syllabus:

After the completion of the draft, the most important issue is the implementation of the syllabus, i.e. the dance training. Under this dance training the following things are proposed:

1. Time management, 2. Lesson plan management, 3. Equipment management, 4. Class room management, 5. Feedback / Review.

1. Time management: Keeping in view the 'time' allotted to the courses, the time tables should be made depending on the syllabus, the periods and availability of the dance teacher. Time management is possible only by the help of proper time-tables.
2. Lesson plan management: Lesson plans should be made depending on the time-table. The notes, teaching aids, activities and related teaching methodology for the course should be planned well in advance. Home-work and assignments which are assigned to the students should be clearly planned before implementation. The teacher should assess the psychological state of the students and then implement the

lesson plans in the time allotted without any changes or delay and each student should be assessed and graded according to SDEP norms.

3. Equipment management: The first and foremost requirement for dance is a very spacious class room fit for the class, which can be categorized under equipment. Equipment like computer / music player, sound system, *Nattuvangam* stool and stick, teaching aids, various props, etc. are required for dance teaching. These should be made available to the dance teacher who can utilize all these equipments. Well designed, attractive course manuals / content manuals related to the course should be made available to the teachers and students.
4. Class room management: For the class room management, the dance teacher should keep in mind the three issues that have been discussed earlier in this topic and implement the following points: a) The dance teacher should prepare the topic before teaching it to the students, b) The dance teacher should make proper arrangements in the dance class room for the topic, c) The dance teacher should procure all the equipment like teaching aids, music system, etc. and then arrange them and invite the students for the class. The teacher should inform the children the way to enter and exit the class room and how to behave and follow the class room norms, d) The dance teacher should inform the students about the course and its aims and objectives and clearly specify what he expects from them. The teacher should tell the students about the knowledge and skills they are going to gain through the course. The students should be told about the topic before its introduction and give information why the topic is being introduced and the benefits they are going to get by experiencing the topic. Along with this they should be informed about the dates of the tests, assignments and assessment. They should be told how the assessment is going to be done. The dance teacher should implement

the lesson plan in such a manner that they can sustain the interest of the students. The equipment should be properly arranged and used for the topic. By doing these things the students will be connected with their teachers, f) Assignment should be given to the students at the end of the class / session. The students should be informed about their achievements in the next class and should be encouraged after proper checking, g) The topic should be concluded in a proper manner, h) The benefits that are obtained by the students through the course should be discussed with the parents which will create a proper parent-teacher coordination. While declaring the results the parents should be informed about their child's physical capability and the form / style of dance which is suitable for the child. With the help of this we can guide the students about their dance future. All this comes under the category of class room management.

5. Feed back / Review: At the end of each topic, the students' opinion, awareness, feedback and the comments about students by their dance teachers should be carefully recorded in the remarks column, the experiences of dance teachers, their suggestions should be informed to the SDEP curriculum committee. All these things should be analyzed and if necessary the SDEP syllabus can be modernized to cater to the needs of future academic years.

#### Beyond SDEP syllabus:

The outline of the SDEP syllabus, its necessity and speciality should be completely and mainly understood by the dance teachers. They should learn and understand all the topics that are designed under the course syllabus including the related topics and sub-topics. They should make a plan to reach the desired goals and to allow the students to experiment with the topic. The dance teachers should perfectly implement the teaching plan in the right time

by procuring all the necessary equipment with the co-operation of the management. After the completion of the course, the skill of each student should be evaluated in an impartial manner and a proper grade should be provided to the student. If the students are not able to experience dance as mentioned in the topics of the syllabus the dance teachers should change their teaching method. If the students are not able to understand the topic, then this should be mentioned in the 'teacher experience' column of the feedback. The teachers should not take their own decision, but they should consult the SDEP curriculum committee for help in decision making. This will help to monitor and reduce more changes in SDEP syllabus. Due to this the trust on the syllabus will not decrease. The dance teachers should always remember that dance education and students' future depends on proper dance training only. The dance teachers should exhibit positive attitude, patience and deal with the students in a friendly manner to teach dance in the school and set good quality standards in the dance education.

While teaching dance, the dance teachers should wear clothes that are comfortable to them. They should wear only the traditional attire. This will also inspire the students to use the traditional dress for their dance experience. Especially girl students will be able to dance comfortably with *pyjama* (trouser).

After achieving the goals of SDEP, the dance teachers should compulsorily introduce new topics also, if any that are relevant to the students' dance education.

#### Conclusion of SDEP syllabus:

SDEP syllabus has been designed with the advices, suggestions, experiences, experiments and results given by experienced dance teachers. This has established a learning contract between teachers and students and initiated the dance education in schools. The objectives, courses, concepts, classes, classroom goals, activities, experiments, performances,

assignments, assessment and policies, etc. included in the SDEP syllabus have been designed and finalized to benefit the students in dance education and to get good results in their school education. With a strong belief that this will help the dance teachers as a planning tool, it has been decided that trained dance teachers can only implement the SDEP effectively. Hence it can be opined that SDEP is the written constitution (code) for latest dance education.

A very important thing should be kept in our mind. During the instruction of dance, if there is no concentration and aiming we cannot expect results. Three things are necessary for the proper implementation of dance instruction. They are 1. Syllabus, 2. Expert teacher, 3. Teaching methodology. In the absence of any one thing described above, justice cannot be done to the subject. If the subject is not dealt properly, then the school curriculum instruction will remain incomplete.

Lastly, SDEP will develop the dance knowledge and skills of the students. The students will be able to feel the greatness and utility of Indian dance. The students can set and protect good standards in dance education at University level and prove their talent to get awards that are declared by the Governments. The primary steps for such achievements should start at school level. But it should be noted that school dance education programme (SDEP) has certain limits. Special training is required to get the complete knowledge and skills in Indian dance, which is compulsory to the students.

Hence, all the students in the school should experience the dance education as a compulsory subject and SDEP syllabus implementation will enhance the dance education and help the future generations to fulfill the great aim of keeping dance alive.

\*\*\*\*\*

## **Constructing Pedagogy of Dance in School Education**

### **CHAPTER – III**

**(SDEP – Course)**

- 1) Course manual
- 2) Content manual

(Including Dance Activities)

## Preface

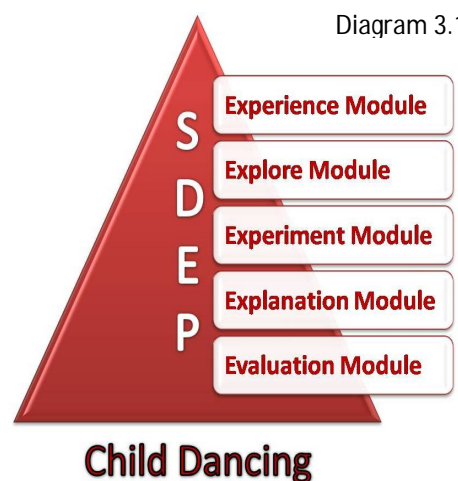
By keeping in view the students' capabilities at primary school, dance education has to be instructed by developing their interest in dance and by improving their standard in dance. They should enjoy performing dance with enthusiasm. For this a course manual has been prepared with the complete contents of SDEP's child dancing. This course manual will be followed by course-wise content manuals. This course manual has been made in such a manner that it is a ready reckoner to the dance teachers in primary schools. Every topic has been included after careful thinking and with the suggestions of experts in dance and other educators. These topics have been tested and assessed by dance teachers. This is called SDEP's Course Manual.

Every course in child dancing manual has five modules given as five contents. As mentioned earlier, SDEP syllabus has been designed for classes 1 – 5 as five courses for GDC / ODC. As it is going to be implemented at the primary level for dance teaching it has been named child dancing (*Bala nartanam*).

The five modules are given below with the help of a diagram. As observed in the diagram SDEP's syllabus has five modules in every course.

They are 1. Experience module, 2. Explore

module, 3. Experiment module, 4. Explanation module, 5. Evaluation module. These are called SDEP modules.



Now let us observe the names of the contents which are given under different modules of SDEP's Child dancing with the help of the following table.

Table 3.1

SDEP's Child dancing			
Courses I-V			
No	Modules	No	Contents
I	Experience	1	Dance movements
II	Explore	2	Dance activities
III	Experiment	3	Dance themes
IV	Explanation	4	Dance theory
V	Evaluate	5	Dance assessment

Depending on the process of teaching dance the five course modules are given different names. Each course module begins with the letter 'E' which is just incidental and not planned. The course contents that are related to the course modules are also given in the above mentioned table. Those are: 1. The students experience various dance movements in the Experience module. 2. The students achieve various dance activities in the Explore module. 3. The students experiment with the dance themes to compose variety of dance performances in the Experiment module. 4. The students gain knowledge about different dance topics of dance theory in the Explanation module. And lastly the students are assessed in dance which is called dance assessment in the Evaluation module. So modules are compared with the contents in the above table. The word 'dance' has been prefixed purposefully before the course contents. This has been done to create 'dance' as an aim for teachers and students and to introduce them to the limit of dance and fill enthusiasm in them. This has also been done to emphasize that everything they learn in the dance period is



to know and experience dance. It is also to bring dance education nearer to the students in an easy manner.

In the table given below, content wise topics of the course are clearly put forth. These contents and topics are co-related in such a way that they are ready for implementation. Even if the main aim and objective appears to be the same for all the five courses, the level of teaching dance changes according to the course. Let us have a bird's eye view about the process of implementation.

Table 3.2

SDEP's Child Dancing Course details					
Courses I-V					
No	Contents	No	Topics	Stage	Modules
1	Dance movements	I	Warming-up movements	i	Experience
		II	Natural movements		
		III	Folk dance movements		
		IV	Classical dance movements		
		V	Warming-down movements		
2	Dance activities	I	Body	ii	Explore
		II	Space		
		III	Dynamics		
3	Dance themes	I	Scholastic themes	iii	Experiment
		II	Other themes		
4	Dance theory	I	Dance topics	iv	Explanation
		II	Dance history		
5	Dance assessment	I	Evaluation	v	Evaluate
		II	Results		

**Content – 1**  
**Dance movements**



**Topic-I: Warming-up movements**  
**Topic-II: Natural movements**  
**Topic-III: Folk dance movements**  
**Topic-IV: Classical dance movements**  
**Topic-V: Warming-down movements**

The school students should compulsorily experience the dance movements. The first and important content which is 'Dance movements' is segregated into five topics. These movements are very important for students who are experiencing dance. Each one is explained below. Formats have been given in the Course manual as well as Content manual. Each format is followed by an example.

Table 3.3

Course I - V		Content – 1
Dance movements format		
No	Topics	Units
I	Warming-up movements	PET, yoga, dancing, Aerobics exercises
II	Natural movements	Required and Supplementary movements
III	Folk dance movements	General movements, Combinations, Using props and Special movements
IV	Classical dance movements	General movements, Combinations, <i>Jatis</i> and Using props.
V	Warming-down movements	PET, yoga, dancing, Aerobics exercises



**Topic – I | Warming up movements**

The students should compulsorily do some physical exercises before their dance experience. These physical exercises are going to be introduced through this Topic – 1. These movements are called warming-up



movements. Initiating a dance session all of a sudden is not advisable for the students. The students should be able to prepare their bodies for dance experience with the help of particular movements without causing any harm to their body parts and muscles. These movements are warming-up movements which create a motivation for dance and are very important movements for dance experience.

### **Methods of Warming-up:**

Generally the students hesitate to do common physical exercises. The same kind of exercises given to them regularly will reduce their interest. So we should not introduce such repetitive exercises. The students coming to the dance class are highly interested and motivated to experience dance. At this age the students always need something new every time. They should feel that every dance class is a surprise. Even if warming-up is done as a routine the dance teachers should never allow them to be unhappy. The students should feel that they are going to experience something new in every warming-up session. So this warming-up process is introduced with the help of four methods in a new pattern. Really speaking these four methods are well known all over the world. These are within the reach of every student. These methods are PET exercises, *Yogasanas*, Aerobics and Dancing.



**PET exercises**  
**PET Exercises:**



**Yoga**



**Aerobics**



**Dancing**

In the school education PET exercises are done as a part of the physical education learning under the guidance of the physical education teacher.

This is well known to the students of the schools where physical education is taught. These PET exercises are very useful and beneficial to the students. The main aim of these



exercises is to keep the students physically happy. Wherever they are, they are always active in their surroundings. Their bones and muscles grow stronger and the body gets a good shape for dance. There are many benefits to the students due to these exercises. On the other hand, physical education is not being taught in several schools. Though there is a PET in the school and PT is included in the time table, the physical exercises are not being taught properly. With the help of physical exercises the students get the required warming-up before dancing. Hence it has been suggested in the SDEP as one of the methods under Topic – 1 (warming-up movements).

### **Yogasanaas:**

*Yoga* is one of the most famous fields of physical education. It is proved that this is the base for many physical exercising methods in the world. In the Indian *Vedanta* (Philosophy) this is referred as *yogam* (the union of the mind and body). But at present this is known as a physical education system practiced in schools all over the world. It is well known to all as an important system of exercise. In this system there are many methods such as *Suryanamaskaras*, *Yogasanas*, *Dhyanam*, *Pranayamam*, etc. There are many benefits to the students due to *Yogasanas*. *Yogasanas* help to reduce the stress and keep the mind relaxed. *Yogasanas* also help in improving the concentration of the students in their learning. They improve the health and create awareness about personal health. *Yogasanas* reduce the muscle cramps and anxiety and



prepare the body for different postures. *Yogasanas* fill the students with *Pranayama* energy and improve the knowledge obtained through the sense organs. Lastly, *Yogasanas* always keep the body healthy. *Yogasanas* practiced for a long time help the students in improving their physical and mental health and their capability of the sense organs, thinking and spirituality for self introspection.

As the *Yogasanas* give so many benefits, they can be done before dance experience to provide good exercise to the students and to prepare them for dance. So this process is included as a part of the warming-up topic.

### **Dancing:**

To dance before the commencement of dancing is also an exercise. It may appear unusual but, it is a good exercise to the students. The students should be allowed to



dance according to their interest by listening to music of their interest which motivates them. The students react to it positively. There are many benefits of doing this type of exercise. This exercise burns the fat accumulated in the body and increase the interest in dance. The students become bold and shed stage fear and shyness due to the dance. They become confident that they can dance anywhere. The dance exercise keeps the students physically happy. They become active and show interest in learning dance. Hence dancing is included as an exercise under the warming-up topic, by naming it 'freestyle dancing'.

The students become healthy and happy by doing the above mentioned exercises, because the exercises provide blood circulation to the bones, muscles, heart and other body organs. They exhibit lot of interest and energy in learning dance.

### **Aerobics:**

Listening to the music and moving the body in a rhythmic pattern, to do physical exercises is known as aerobics. This is a well known form of physical exercise. There are many benefits due to aerobics. It helps in burning the fat in the body to give a slim shape to the body. It improves the supply of the Oxygen to all parts of the body and helps in good functioning of the heart and the blood vessels connected to the heart. On the other hand it is nearly equal to the dancing. So the students get a feeling that they are experiencing western dance. This exercise fills the students with lot of happiness and pleasure. The students can become prepared for the dancing experience, if selected aerobics exercises are done before the beginning of the dance class. The aerobics done in such a manner provide good exercise to the students. Hence this new form of exercise is included in the warming-up topic.



### **Procedure for warming-up:**

The dance teacher should select any one method out of the four methods that are suggested above. If the exercise is done for 3-5 minutes before the dance experience the students get the required warming-up before the beginning of the dance class. This has been suggested by the help of practical experience.

The main aim of the exercise procedure is to activate all the organs of the body. The procedure of exercise allows the body to get activated either from the feet to the head or from the head to the feet. Any method of exercise selected out of the various methods (PET/ Yoga / Aerobics / Dancing) should be implemented with the help of a proper procedure. The exercise should be done under the supervision of a dance teacher or a teacher expert.



In this procedure the first step is to do Quick warming-ups. With the help of this all the body parts of the students will gradually warm-up and the bodies of the students will become warm due to increase in body temperature. The next step is Stretchings. With the help of the stretchings the body will be able to move, bend and stretch. Then the final step is Joint rotations. If the student rotates his joints, his body parts will get proper grip and the whole body becomes ready for dance. So the student can select any one procedure out of the four i.e. (PET/ *Yoga* / Aerobics / Dancing) and follow step 1, 2 and 3 for the complete warming-up of the body. Then the students can have various patterns of exercises for warming-up. So, the warming-up will take place every week in a different pattern with a sum total of four patterns.

As described above there are three steps: 1) Quick warming-ups, 2) Stretchings, 3) Joint rotations. Using three steps the warming-up movements have been described in the table given below.

Course I - V			Topic – 1
Warming-up movements format			
Patterns	Quick warming-ups	Stretchings	Joint Rotations
1	Selected PET/ <i>Yoga</i> / Aerobics/ Dancing Exercises	Selected PET/ <i>Yoga</i> / Aerobics/ Dancing Exercises	Selected PET/ <i>Yoga</i> / Aerobics/ Dancing Exercises
2			
3			
4			

In the above table Topic-1, i.e. warming-up movements for classes one to five is divided into four parts. The four parts are: 1) Patterns, 2) Quick warm-ups, 3) Stretchings, 4) Joint rotations.

- 1) Patterns: In this part four patterns have been put forth to sustain the interest of the students by following one pattern on one day. This increases their interest in doing warming-up procedure.
- 2) Quick warm-ups: The procedure proposed in this part heats the body in a short duration. PET, *Yogasanas*, Dancing and Aerobics helps in achieving the required warm-up. E.g. Jog, March in place, Cycle skipping, Shuttle run, Brisk walk, Engine *daud* (a method in *Sukshma yoga*) etc.
- 3) Stretchings: The students will be able to bend their muscles and stretch them with the help of stretchings, which is a part of warming-up. Students can achieve this with the help of PET, *Yogasanas*, Aerobics and Dancing. E.g. Bendings, *Vrukshasan*, *Suryanamaskarams*, Moving sides, etc.
- 4) Joint rotations: Under this part the students will be able to experience the movements of various limbs and their joints in clock-wise and anti clock-wise direction. By doing this, their body parts get good grip and they will be able to experience dance in a proper manner. E.g. Shoulder rotations, foot rotations etc.



If necessary the dance teachers should undergo training in these movements such that they can help the students in an effective manner. The managements of the schools should encourage the dance teachers to undergo training in various warming-up movements. Many experts and web-sites are available for this.

Note: The details of introduction and implementation of warming-up movements (Topic-1 of SDEP) with syllabus are provided in the content manual.



## Topic – II | Natural movements

Dance is a collection of movements / steps. These movements / steps are formed by small body actions. These body actions have to be done with the help of various body parts. The body should be exposed to these basic body movements / steps to experience dance. The small body actions are called as natural movements. The students easily experience / learn dance with the help of these natural movements. These movements develop enthusiasm and students are able to enjoy the dance practice.

### **Procedure:**

All the basic steps related to every dance form learnt by the learners are a part of Natural movements. So, the teachers should select the Natural movements belonging to the basics steps dance form they intend to teach depending on the understanding level of the learners. The dance training should be given on the basis of the selected Natural movements. This will initiate the important component of the dance training. So, every student should experience or know about these Natural movements as a part of learning dance.

Natural movements play an important role to teach dance, to assess the merit of the students and to assess the students for the dance form in which they can fit. Hence, Natural movements are given an important place in SDEP syllabus.

Table 3.5

Course I - V		Topic - 2
Natural movements format		
No	Movements	Source
1	Required movements	Various actions from Folk & Classical dances
2	Supplementary movements	Various actions from Folk & Classical dances

The table given above indicates that there are two types of natural movements they are: 1) Required movements, 2) Supplementary movements.

- 1) Required movements: The Natural movements experienced by the students during dance learning are known as Required natural movements. Some mandatory movements / actions have to be introduced for the movements of the body limbs to acquire a particular dance form. E.g. Bend, Stamp, Jump, Turn etc. These are called Required natural movements. The students should compulsorily know these movements.
- 2) Supplementary movements: While learning the required movements the students are also exposed to related movements / actions. For e.g. Grow, Push, Bounce, Hard, Soft etc. These are called Supplementary natural movements. The important of these movements is linked to Required natural movements.

While experiencing any kind of dance form students should compulsorily know the Natural movements. Hence, they have been included in SDEP Child dancing as they have their own value.

Note: The details of introduction and implementation of Natural movements (Topic-2 of SDEP) with syllabus are provided in the content manual.



### Topic – III | Folk dance movements

The dance experience gained at the primary school level in a less time / duration is the Folk dance training. These Folk dance movements are well known in the society. The students are able to gain knowledge and respond to the movements / steps easily because of the easy style of the folk dance. The folk dance music / rhythm is very attractive. So, the students enjoy learning such dance movements. The folk dances are traditional in nature and are made up of very easy and graceful movements. These are not as difficult as traditional / classical dance forms. The students are able to learn the steps easily and present performances happily. The students are exposed to the rural culture of our country with the help of folk dances. By training the students in folk dance we can prepare a large number of students for cultural programs for school events. Hence, Folk dance movements have been included as an important part of SDEP syllabus. Let us observe the components of Folk dance movements.

Course I-V		Topic - 3
Folk dance movements format		
No.	Movements	Classifications & varieties
1	General movements (all purpose)	Basic movements of Indian folk dances with different limbs of the body
2	Combinations	Combination of various General movements
3	Using props	Various General movements using different props
4	Special movements	Formations & Acrobatic movements, etc.

In the above table the folk dance movements have been shown as components and shown as 1) General movements, 2) Combinations, 3) Using props and 4) Special movements.

- 1) General movements (all purpose): The dance teachers select certain common basic movements / steps from a variety of folk dances like *Bangda*, *Dandiya*, *Lambadi*, etc. and allow the students to experience these movements. The students will be able to experience Folk dance movements easily and get knowledge about various folk dance forms with the help of General movements. Hence, these general movements are made a part of Folk dance movements.
- 2) Movement combinations: To allow the students to experience a folk dance form the dance teacher uses a blend of various general movements which are explained above. This blend of movements is called Movement combination. These are necessary for providing training in a particular folk dance form / style. Hence Movements combinations are an important part of Folk dance movements.
- 3) Using props: While performing folk dances the performer has to take the help of certain things / materials which are called as props e.g. Stage settings, Sticks, Ropes, Bamboos, Spears, Pompoms, etc. The students have to be compulsorily trained about these props. Hence, using props has been included as a component of folk dance movements.

- 4) Special movements: Certain movements in folk dances are very difficult to perform e.g. acrobatics like revolving, jumping, somersault, cartwheel, formations, etc. These Special movements cannot be done by all the students. Hence, certain students who possess such skills have to be identified by the dance teacher for these Special movements. So, these movements are important component in the Folk dance movements.

Note: The details of introduction and implementation of Folk dance movements (Topic-3 of SDEP) with syllabus are provided in the content manual.



#### **Unit – IV | Classical dance movements**

Classical dance which is a very significant dance form has to be experienced by the students at the primary school level without any gender discrimination. This is very important, difficult and has to be learnt compulsorily by the students. The students will obtain many benefits by experiencing classical dance. They experience the culture and traditions of our country and by performing the classical dance, they acquire special recognition in the society. The dance teachers, students, schools get satisfaction by taking the responsibility of spreading Indian culture through the experiencing of Indian classical dance movements. By experiencing classical dance, the students become skilled at presenting the dance, performing, direction, script writing, music, stage arrangement, singing, accompanying *Nattuvangam* and orchestra, make-up, costume designing, event management and anchoring, etc. Hence, Classical dance movements have been made an important part of SDEP syllabus. Classical dance movements should be compulsorily learnt at the primary school level under the dance education, but it should not be implemented by force. But the

dance teachers should take the responsibility to encourage the children in taking up classical dance as an activity.

Table 3.7

Course I-V		Topic – 4
Classical dance movements format		
No.	Movements	Description
1	General movements (all purpose)	Basic general movements of Indian classical dances involving different limbs of the body
2	Combinations	Combination of various General movements
3	<i>Jatis</i> (Sequences)	Combinations of various <i>Adugus</i> / <i>Adavus</i> (Steps)
4	Using props	Try out various General movements with different props

- 1) **General movements (all purpose):** Under this section the basic steps from different Classical dance forms are selected by the teachers and taught to the students. With the help of these movements, the dance teachers can give guidance in classical dance and the students are introduced to the most important classical dance form and they acquire the skills in it. Hence, General movements are an important part of dance training.
- 2) **Movements combinations:** A step (*adugu* / *adavu*) in the classical dance form is a combination of general movements. 'Movements combinations' play a very important role in teaching any important classical dance form to the students. Such training of 'Movements combinations' will become the base for a classical dance form. Hence, 'Movements combinations' have been included as an important part of Classical dance movements.
- 3) **Movements sequence (*Jati* / *Swaram*):** A large number of 'Movements combinations' will become 'Movements sequence' (*Jati/Swaram*). 'Movements sequence' is so important that without it a classical dance cannot exist. It is like the heart of the classical dance. These movements are formed by the music of certain instruments and musical notes. The 'order of steps' (*nadaka*) and the method of rendering it depends on

the musical instruments. If these are not included as a part of the training, then the classical dance training will be incomplete. Hence, 'Movements sequence' have become an important part of the Classical dance movements.

- 4) **Using props:** While performing Classical dances the performer has to take the help of certain things / materials which are called as props e.g. Stage settings, Ankle bells, Ornaments, Garlands, Curtains, Flags, Swords, etc. The students have to be compulsorily trained about these props. Hence, using props has been included as a component of Classical dance movements.

Note: The details of introduction and implementation of Classical dance movements (Topic-4 of SDEP) with syllabus are provided in the content manual.

## Topic – V | Warming down movements



As the students should compulsorily do the warming-up movements before the dance experience, in the same way they have to compulsorily do exercises after the dance experience also. These are called Warming-down movements. After any physical activity the muscles in the body need relaxation, which is done by the warming-down movements. While experiencing dance the students have to perform many movements and put many postures that are hard. Due to this they are tired, the tired body limbs can relax and get back energy to work, only by warming-down movements.

These warming-down movements are of various types. E.g. Closing eyes, Slow walk, Stretchings, Body loose & shake, Listening music, *Yogasanas*, etc. Sometimes discussions and sharing of dance information can also provide relaxation to the students.

By the help of the warming-down movements the blood circulation and heart beat comeback to the normal condition. The whole body cools down and gets back the energy to work as all the nerves, muscles and the all the body limbs and mind get complete relaxation.

The body and mind will become ready for work after the warm-down movements. They are many other benefits to the students due to warming-down movements. Hence, this unit is made an important part of SDEP syllabus.

Table 3.8

Course I - V			Topic – 5
Warming-down movements format			
Patterns	Quick warming-downs	Meditate / Relaxation	Rhythmic clapping
1	Selected PET, <i>Yoga</i> , Aerobics, Dancing Exercises	Selected PET, <i>Yoga</i> , Aerobics, Dancing Exercises	<i>Caturasra, Tisra, Khanda, Misra and Sankeerna</i>
2			
3			
4			

Now let us know about the different components of the warming-down movements table.

**Quick warm-downs:** Out of the four methods of exercises i.e. PET, *Yogasanas*, Dancing and Aerobics, any one exercise can be selected for quick warming downs. With the help of these movements the body temperature can be brought down in a very less duration. So, these movements are called quick warm-downs. They have been included as an important part of Warming-down movements. E.g. Jog slowly, Body loose & shake, *Pranayama*, Dance topics, Discussions, etc.

- 1) **Relax:** The students get relaxation and peace of mind by doing *Dhyana* (meditation), *Pranayama* (Breathing), by the help of these exercises students can develop concentration and memory power. The warming down concludes by following the relaxation method.



- 2) **Rhythmic clapping:** This activity is done at the end of warming-down movements to indicate that the dance class is completed and the students can get ready to learn the next subject by doing rhythmic clapping. In the Indian dance / music education there are five types of *Gatis* i.e. *chaturasram*, *tisram*, *khandam*, *misram* and *sankeernam*. Any one *Gati* can be selected to train the students depending on their level. With the help of experiencing a *Gati* the students can develop rhythmic sense. So, rhythmic clapping has been included as the last part of warming-down movements.

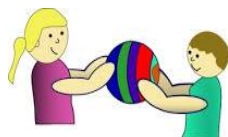
By doing the above mentioned exercising methods under Warming-down movements the blood circulation to the entire body improves. The bones and muscles get the relaxation and students become healthy both physically and mentally. They also become enthusiastic, happy and mentally strong towards dance. By experiencing dance the students develop a positive attitude. Out of the above mentioned method the dance teachers can select any one method and ask the students to do the exercise for 3-5 minutes. If the said exercise is done in a methodical manner after the dance the students get the required warming-down for their bodies. All this has been mentioned by experience.

As mentioned above the three components of the table can be implemented with the help of four patterns. One pattern can be used for one dance class. This will stop any monotony that is felt by the students. They will learn with the help of different patterns. If necessary, the dance teachers should take training in implementing warming-down movements which will be very useful to the students. Many experts and web sites are available for reference.

**Note:** The details of introduction and implementation of warming-down movements (Topic-5 of SDEP) with syllabus are provided in the content manual.

## Content – 2

### Dance activities



**Topic-1: Body activities**  
**Topic-2: Space activities**  
**Topic-3: Dynamics activities**

Only learning the different steps / movements of dance cannot be called as complete dance education. The students should also experience the steps / movements with the knowledge about the elements of dance (Body, Space and Dynamics) and their respective sub-elements (BODY – Parts, Space, Balance and Relationship, etc; SPACE – Place, Size, Extension, Level, Direction, Pathway, etc; DYNAMICS – Time, Energy, Weight, etc.) in various ways. These activities that are designed by the dance teachers are called 'Dance activities'. By experiencing these Dance activities, the students will be able to explore, enjoy and cherish the happiness obtained by the dance steps / movements.

These Dance activities are designed in such a manner that they can be used to be experienced by any dance form / style. Instead of training dance steps / movements in a routine manner, the dance steps / movements can be taught in a very joyful and effective manner with the help of these Dance activities. It will enhance the thinking ability of the students such that they will get excellent awareness and grip on the dance form / style. This is a special type of training. With the help of these dance activities the students can be completely and actively involved in the dance training. The students will be able to use their body completely, utilize the given space and perform and enjoy the dance with dynamics. All the students will come forward and compete with each other to perform dance. Due to these activities the students become skillful, creative and perform dance with complete confidence. There are so many other benefits by performing Dance activities.

The students will be able to develop awareness about the basics of dance through dance practice and performance by the help of dance activities. They become meritorious in dance. Hence, dance activities have been included as a content / topic in SDEP.

In the table given below the three dance elements and their respective sub-elements have been clearly mentioned. Based on these sub-elements the Dance activities are designed by the dance teachers.

Table 3.9

Course I-V					Content – 2
Dance activities format					
No.	Dance Elements	Sub-elements			
1	A) Body	I) Parts	II) Shapes	III) Balance	IV) Relationship
Various dance activities with the above said concepts					
2	B) Space	I) Place	II) Size	III) Extension	IV) Level
		V) Direction	VI) Pathway		
Various dance activities with the above said concepts					
3	C) Dynamics	I) Time	II) Energy	III) Weight	
Various dance activities with the above said concepts					

### Topic – I | **Body activities**

A) Body: The human body is the most important Instrument (tool) for dance. The students learn the technique of using their body parts through various activities under this sub-topic. Four important sub-elements have been identified under this element which should be experienced by the students. They are I) Parts, II) Shapes, III) Balance and IV) Relationship. The designed activities will be as follows: Freezing parts, Making shapes, Music 'off' balance 'on' and Hand & Head, etc.

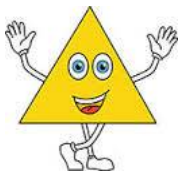
## Topic – II | Space activities

B) Space: The students learn to utilize the given / individual space while dancing, sharing the space with other students through these various activities. The sub-elements of Space element are as follows: I) Place, II) Size, III) Extension, IV) Level, V) Direction and VI) Pathway, etc. The designed activities are as follows: Stars, Covering space, Near & Far, Rising and Shrinking, Moving & Pose, Free walk, etc.

## Topic – III | Dynamics activities

C) Dynamics: The students learn to identify the time at which a certain movement has to be done, how much energy has to be used up to what extent, using the space according to time, quickly coordinating the Body with the time through various activities under this topic. This topic deals with Dance dynamics. The sub-elements in this dynamic element are I) Time, II) Energy and III) Weight. The designed activities under this dance dynamics are: Different rhythms, Sharp & Smooth movements, Sound & Weight, etc.

Note: The details of introduction and implementation of Dance activities (Topic-6 of SDEP) with syllabus are provided in the content manual.

<b>Content – 3</b>	
<b>Dance themes</b>	 <b>Topic-1: Scholastic themes</b> <b>Topic-2: Traditional themes</b>

Dance education does not mean only experiencing steps / movements. The students should know how to utilize the experienced steps / movements. It means that they should experiment with the steps / movements. The small dance programs created by the students with their own thoughts are called dance themes.

The students can select a story line for the dance from epics like: *Ramayana*, *Mahabharata*, *Srimadh bhagavata*, *Panchatantra* or other historical stories or from the chapters / lessons of their subjects like: Science, Social, Languages and Mathematics. They can create a performance with the help of the following themes based on the selected topics, which may be in patriotic, social, narrative, abstract format. These are called Dance themes. This special topic of performance is created by the students and for the students.

The dance themes can be created by using any dance form / natural movements. By considering dance as a natural topic and designing the movements accordingly a good result is created. Due to this the students experience the dance classes with complete interest and they compete with each other to experience and enjoy the dance.

Course I - V				Content – 3
Dance Themes format				
No	Sources		Themes for School events	Performing Form & Formats
I	Scholastic Themes	science	Body, Environment etc.	Classical / Folk / Creative forms & Narrative / Abstract formats, etc.
		social	Myself, Nation etc.	
		Mathematics	Shapes, Space, Measurement, Time etc.	
		English	Rhymes, Poems, Songs, Tales, Stories, etc.	
		Telugu		
		Hindi		
		Sanskrit		
II	Traditional Themes	Epics, Tales, Stories, etc.	Ramayana, <i>Panchatantra</i> stories etc.	

The students can select the themes for dance performances from the sources of the two sub-topics given in the above table which are: Scholastic themes and Traditional themes. For the performance they can select any form (classical / folk / creative) with any format (narrative / abstract). The students can learn this from content – 3.

#### Topic – I | Scholastic themes

A) **Scholastic themes:** In the present education system the new trend is theme based education / activity based education. To achieve this goal the students can take up a story line based on their scholastic topic / academic education to create themes. The examples are given in the above table.

#### Topic – II | Traditional themes

B) **Traditional themes:** To create awareness in students about the country's culture and civilization students can select a story line as a theme for the dance performance from epics like *Ramayana*, *Mahabharata*, *Srimadh Bhagavata*, *Panchatantra* or other historical stories. The themes like *Tarangam*, *Varnam* and *Ashthapadi* etc. from traditional dance

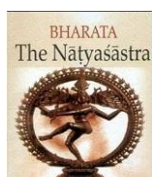
forms like *Bharatanatyam* or *Kuchipudi* can also be included as themes for dance performance.

With the help of the themes the students can develop awareness about dance dramas and acquire skill and creativity in Dance. The Scholastic themes and Traditional themes inculcate the values like respecting others' thoughts, co-operation and patriotism in the students. The students also get interest in their academic education. They get many benefits from these dance themes. Hence, 'Dance themes' have been included as an important topic in every course of SDEP.

Note: The details of introduction and implementation of Dance themes (Topic-7 of SDEP) with syllabus are provided in the content manual.

#### Content – 4

#### Dance theory



**Topic-1: Dance concepts**  
**Topic-2: Dance history**

For the students in every level of every course of SDEP, Dance theory matter has been selected carefully and presented in this content as a part of the SDEP dance education. Indian dance is such a science which is an amalgamation of Scientific, Cultural and Historical matter. On the other hand the theory part is the oxygen and life for the practical part.

The interesting details about dance are explained by the help of dance theory. The basics of the steps / movements learnt during dance education are explained to the students during the break / interval time of the dance practice. These can be utilized by the students at any time.

*Angika, vaachika, aaharya and saattvika* are the '*anthah pranas*' (internal elements) of the dance theory and *Rangalankarana* (Stage decoration), *Sangeetam* (music), Dance history, Various dance forms / styles are the external elements of the dance theory. A bird's eye view about these things is put before the students. E.g. *Hastas* (hand gestures) and their usages, *Navarasas* (emotions) and the procedure of using them, *Taalam* (rhythm) and its procedure, Dance culture and its implementation, etc.

The students cannot develop awareness and skill in dance without learning the important sub-topics of dance theory. Without theory the dance teaching is incomplete. The dance performance of the students improves, they explore dance, they analyse the material studied by them by knowing dance theory. By getting knowledge about dance culture the students will be able to protect the unity and integrity of the nation and they will be able to get good name in the world.

Table 3.11

Course I - V			Content – 4
Dance Theory format			
No	Topics		Units
1	Concepts	I) Rendering	<i>Slokam</i> , Rhythm/ <i>Jaati</i> , etc.
		II) Gestures	Single hand and Double hands, etc.
		III) Expressions	<i>Navarasas</i> , etc.
		IV) Terminology	Bolls, Positions, Gestures, etc.
2	History		various classical & Folk dance cultures, etc.

The table given above, shows topics and related concepts which are very important for experiencing dance.



- I) **Rendering**: During dance education, the students should repeat words, *slokas*, *jatis*, *swaras* compulsorily. So, these have been suggested here.
- II) **Gestures**: The gestures are very important in Indian dance. These are done with the help of fingers, palm, hands and the whole body. It has been decided that the students should compulsorily know about gestures. So, these have been suggested here.
- III) **Expressions**: Expressions are the oxygen and life for Indian dance. The students should compulsorily know about expressions. Their performance will depend on expressions.
- IV) **Terminology**: The students should compulsorily know some words and terms of dance including their meaning in their dance education. They should also know the usage of the words. So, It is suggested that terminology is important in dance theory.

## Topic – II | Dance history

- I) **History**: Every student should know about dance history, because it is very informative and important in dance education. With the knowledge of dance history students will develop confidence and responsibility. They become aware about the country's civilization and culture by the help of dance history.

Note: The details of introduction and implementation of Dance theory (Topic-8 of SDEP) with syllabus are provided in the content manual.



## Content – 5

### Dance assessment

#### Topic-1: Dance evaluation

#### Topic-2: Dance results

The performance of the students from topic-1 to 8 is assessed in topic-9 and a relevant grade is provided to the students.

With the help of the dance elements like Body, Space and Dynamics, the creative, composing, analytical, appreciate and performance of the students are assessed through the Dance experience, Dance experiment and Dance external segments. After the assessment in the dance, the students are provided A+, A, B, C and D grades according to their overall performance in the Final results segment. The capability, standard, enthusiasm, eligibility, interests and weakness in dance can be clearly assessed through the assessment procedure and a suitable grade is provided to the students. When the grade is provided the strength of the students in dance comes out and we can meet the aims of the dance education. We can also provide suggestions, instructions to the students and take all the precautions to make dance education very interesting.

If the results / grades obtained by the children are not up to the mark, the dance teachers should not think that the experiment / teaching was unsuccessful. Though the results may be positive or negative the dance teachers should think that the results will give the confidence for another experiment. The dance teacher should always find the reasons for any failure and adjust their experimentation methods and start new experiments. Then we can achieve the desired results and goals. Hence, Dance assessment has been made an important topic in the SDEP.

Course I - V				Content – 5
Dance Assessment format				
Topics	No	Segments	Criteria	Specifications
Evaluation	I	Experience	Natural movements	Body, Space, Dynamics
			Folk movements	Body, Space, Dynamics
			Classical movements	Body, Space, Dynamics
	II	Experiment	Cognitive	Creative, composing
			Performance	Movement, expression, gesture
	III	External	Interest	Attendance, Assignments
			Spectator	Appreciation, Analysis
Result	IV	Final result	Grade	A+, A, B.....etc.

Let us understand about the different segments of Dance assessment from the above table.

#### Topic – I | Dance evaluation

- I) **Experience segment:** In this segment the dance teachers can evaluate the skills of the students in the various dance movements with various specifications that are experienced by the students.
- II) **Experiment segment:** In this segment the dance teachers can evaluate the intelligence and performance in the various experiments done by the students.
- III) **External segment:** In this segment the dance teachers can evaluate the interest and spectatorship of the students.

#### Topic – II | Dance results

- I) **Final result segment:** In this segment the dance teachers will evaluate the maturity level and skills of the students in all the segments mentioned above and lastly they will provide a grade to each student.

Note: The details of introduction and implementation of Dance assessment (Topic-9 of SDEP) with syllabus are provided in the content manual.

**Content manual****Preface**

SDEP course contents are 1) Dance movements, 2) Dance activities, 3) Dance themes, 4) Dance theory and 5) Dance assessment. In the course manual, fourteen topics have been identified which belong to the five different modules / contents. The most important content which is 'Dance movements' has five topics is taken as it is and the each remaining content is considered as a topic, which comes to a sum total nine topics. These topics are called as child dancing topics for the implementation process. This division has been made for the implementation of the course by dance teachers and for the benefit of the dance students.

Table 3.13

<b>Child dancing topics</b>		
<b>Courses I-V</b>		
<b>No</b>	<b>Topics</b>	<b>Contents</b>
1	Warming-up movements	Dance movements
2	Natural movements	
3	Folk dance movements	
4	Classical dance movements	
5	Warming-down movements	
6	Dance activities	Dance activities
7	Dance themes	Dance themes
8	Dance theory	Dance theory
9	Dance assesment	Dance assesment

The earlier mentioned nine topics have been shown in the table given above. In the primary dance education the nine topics have been designed only as an example. Any other better model of topics can also be used for the benefits of the students by the dance teachers, if they feel so.

The Topic – 1 (Warming-up movements) under course – I are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.14

Course - I			Topic - 1
Warming-up movements format			
Patterns	Quick warming-ups	Stretchings	Rotations
1	A) PET Exercises	A)PET Exercises	Hands, legs, waist, head
2	B) <i>Yoga</i>	B) <i>Yoga</i>	Hands, legs, waist, head
3	C) Dancing	C) Dancing	Hands, legs, waist, head

In the table given below the examples for the Warming-up movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.15

Course - I				Topic – 1	
Warming-up movements examples					
No	Quick warm-ups / Stretchings / Rotations				
1	PET	A) Jog	B) Joints rotation	C) Skipping	
		D) Bendings	E) Running	F) PET Drill	
		G) Sit-ups	H) Stretching, etc		
2	Yoga	A) <i>Sukshma yoga</i>	B) <i>Surya namaskarams</i>	C) <i>Vrukshasan</i>	
		D) <i>Pachchimottasan</i>	E) <i>Dhanurasan</i> , etc		
3	Dancing	A) Folk dance steps	B) Classical dance steps	C) Free dancing, etc	
Experience the various Warming-up movements, at this level					

The Topic – 2 (Natural movements), which have to be experienced by the students under course – I are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.16

Course I	Topic – 2
<b>Natural movements format</b>	
See Table 3.5 Pg. 137	

Some examples of Natural Movements categorized as Required and Additional movements are given in the table below. These movements will be very useful for the students while learning Folk & Classical dances. The dance teachers should implement these examples based on the calibre of the students.

Table 3.17

Course I		Topic - 2		
Natural movements examples				
No.	Movements	Actions		
1	Required movements	1) Stand	2) Bend	3) Balance
		4) Jump	5) Placing	6) Rise
		7) Rotate	8) Sit	9) Stamp
		10) Hold	11) Stretch	12) Strike
		13) Turn	14) Walk, etc. and combinations.	
2	Additional movements	1) Bounce	2) Join	3) Through
		4) Grow	5) Jog	6) Pull
		7) Push	8) Roll	9) Swing
		10) Spin	11) Twist, etc. and combinations.	
Experience the various Natural movements, at this level				

The Topic – 3 (Folk dance movements), which have to be experienced by the students under course – I are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.18

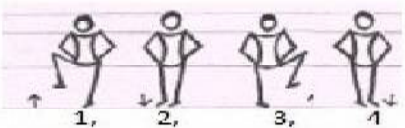

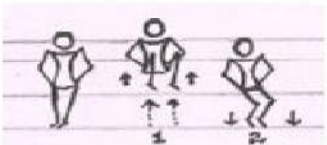
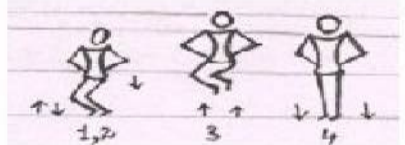
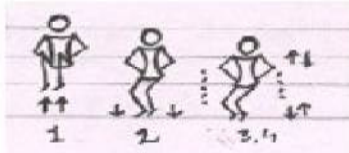
Course I	Topic – 3
<b>Folk dance movements format</b>	
See Table 3.6 Pg. 139	

Based on the examples of the folk dance movements given in the table below, the dance teachers can introduce any folk dance form to the students.

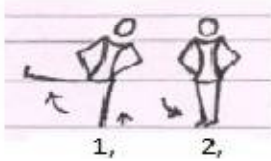
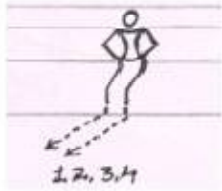
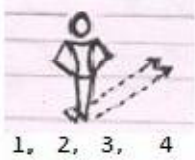
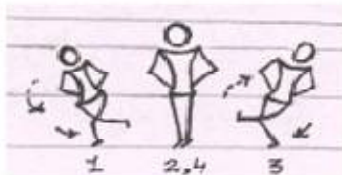
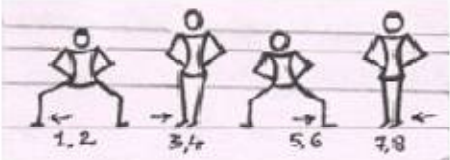
Table 3.19



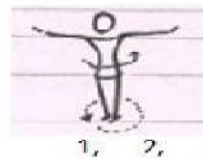
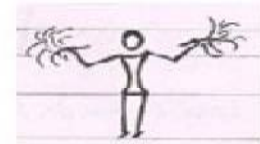
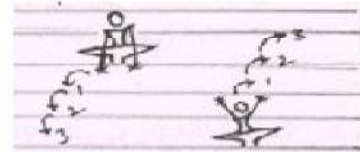
Course I			Topic – 3	
Folk dance movements examples				
No	Movements	Limbs	Classifications & varieties	
1	Lifting	legs	a) low level	b) high level, etc.
2	Jumping	legs	a) High	b) Spring, etc.
3	Kicking	legs	a) All directions, etc.	
4	Walking	legs	a) With sole	b) With heel
			c) With toes, etc.	
5	Stretching	legs	a) One after one	b) Together, etc.
6	Striking	legs	a) With heel	b) With toes
			c) One after one, etc.	
7	Combinations	Various combinations with above movements e.g.: 1&2, 4&6 etc.		
8	Rotations	Body	a) Head and its parts	b) Hand and its parts
			c) Torso and its parts	d) Legs and its parts, etc.
9	Using props	Hands	a) pompoms	b) ribbons, etc.
10	Special movements	Body	a) Feet	b) Acrobatics, etc.
Experience the various folk dance movements in any form/forms based on the above basic folk dance movements, at this level				

Table 3.20

Course - 1				
Folk dance movements				
Steps	No	Natural movements	Drawing	Remarks
Lifting legs	I 1-1	<u>Legs</u> : Stand, Lift, Join <u>Hands</u> : Bend, Place / according to their convenient		
Jumping legs	F1-2	<u>Legs</u> : Rise, Jump, Placing <u>Hands</u> : Placing / according to their convenient		
Jumping up	F1 3	<u>Legs</u> : Rise, Jump, strike <u>Hands</u> : Placing / according to their convenient		
Jump & Stamp	F1-4	<u>Legs</u> : Stamp, Jump, <u>Hands</u> : Placing / according to their convenient		
Spring Jump	I 1-5	<u>Legs</u> : Bend, Jump, Placing <u>Hands</u> : Placing / according to their convenient		



Kicking sides	F1-6	<u>Legs:</u> Rise, Through, Jump <u>Hands:</u> Placing / according to their convenient		
Walking with toes part	F1-7	<u>Legs:</u> Rise, Pointing, walk <u>Hands:</u> Placing / according to their convenient		
Walking with heel part	F1-8	<u>Legs:</u> Rise, Pointing, walk <u>Hands:</u> Placing / according to their convenient		
Bend & Swing	F1-9	<u>Legs:</u> Bend, Jump, Placing <u>Hands:</u> Placing / according to their convenient		
Stretching legs	F1-10	<u>Legs:</u> Extend, join <u>Hands:</u> Placing / according to their convenient		

Stretching & Rotating	F1-11	<u>Legs:</u> Extend, Rotate <u>Hands:</u> Placing / according to their convenient		
Strike & Rotating	F1-12	<u>Legs:</u> Strike, Stamp, Move <u>Hands:</u> Placing / stretch / according to their convenient		
Rotating	F1-13	<u>Legs:</u> Placing <u>Hands:</u> Stretch / according to their convenient		
<b>Special Movements</b>				
Using props	F1-14	<u>Legs:</u> according to movement / Step <u>Hands:</u> Hold / according to movement		
Frog jump	F1-15	<u>Legs:</u> Sit <u>Hands:</u> According to movement		

The Topic – 4 (Classical dance movements), which have to be experienced by the students under course – I are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.21

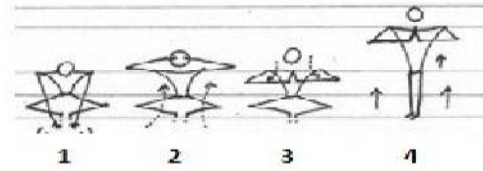
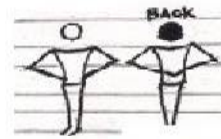


Course I	Topic - 4
<b>Classical dance movements format</b>	
See Table 3.7 Pg. 141	

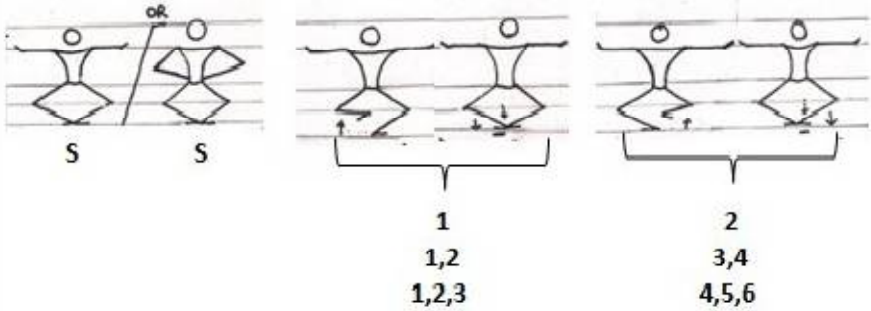
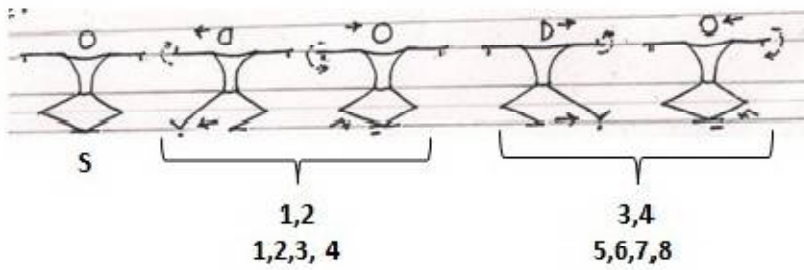
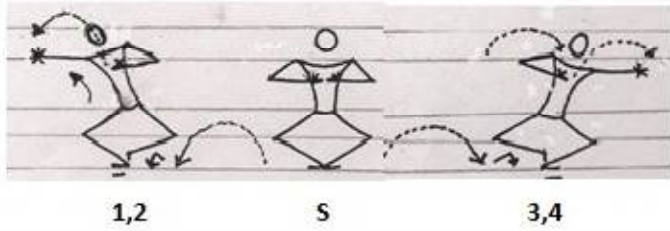
Various examples of Classical dance movements have been explained in the table given below. These have been mentioned in *Sanskrit* language. These movements are very keen and important to the learner of any classical dance/style. Based on the examples of the Classical dance movements given in the table below, the dance teachers can introduce any classical dance form/style to the students.


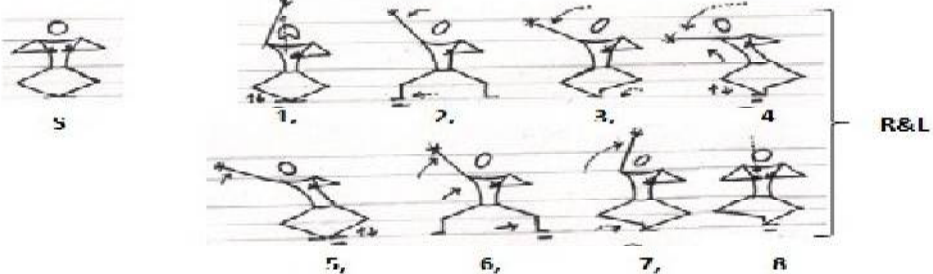
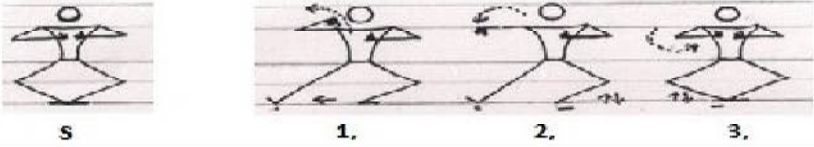
Table 3.22

Course I		Topic – 4	
Classical dance movements examples			
No.	Movements	Description	Classifications and Varieties
1	<b><i>Namaskaram</i></b>	Regular procedure before dance starts	According to the experiencing classical dance style
2	<b>Basic positions</b>	Every dance style has its own positions	A) Standing B) Sitting C) Feet Positions, etc.
3	<b><i>Tāḍanam</i></b>	Stamping the floor with the sole	Varieties (use hands according to the steps)
4	<b><i>Kuttanam</i></b>	Striking the floor with the heel & toes	Varieties (use hands according to the steps)
5	<b><i>Udghattitam</i></b>	Stamped by the heel while the forefoot rests on the floor	Varieties (use hands according to the steps)
6	<b><i>Utplavanam</i></b>	Jumping and leaps	Varieties (use hands according to the steps)
7	<b><i>Marditam</i></b>	Strafe or bruise the floor with the foot	Varieties (use hands according to the steps)
8	<b><i>Teermanam</i></b>	Finishing	Varieties (use hands according to the steps)
9	<b><i>Jati / Swaram</i></b>	Creative composition	with above learned steps
Experience the various classical dance movements in any form/forms on the above basic classical dance movements, at this level			

Table 3.23

Course - 1				
Bharatanatyam Movements				
Name of the step	Code	Natural movements	Movements sequence	Remarks
1) <b>Namaskaram</b> (Short form)	B1-1	<u>Legs</u> : Sit, Stand <u>Hands</u> : Hold, Stretch, Bend, Close		
2) <b>Positions:</b> a) <i>Natyarambham</i> b) <i>Araimandi</i> c) <i>Muzumandi</i>	R1-2a	<u>Legs</u> : Stand <u>Hands</u> : Hold, Bend, Placing	 <i>Natyarambham</i>	
	D1-2b	<u>Legs</u> : half sit <u>Hands</u> : Hold, Bend, Placing	 <i>Araimandi / Arthamandalam</i>	
	R1-2c	<u>Legs</u> : Sit <u>Hands</u> : Hold, Bend, Placing	 <i>Muzumandi / Purna Mandalam</i>	

Adavus (steps)				
3) Tattu - 1,2,3 (Tadanam)	B1-3a, B1-3b, B1-3c.	<u>Legs</u> : Half Sit, Stamp <u>Hands</u> : Hold, Bend, Placing	 <p>S S</p> <p>1 1,2 1,2,3</p> <p>2 3,4 4,5,6</p>	
4) Nattu - 1,2 (Kuttnam)	B1-4a, B1-4b.	<u>Legs</u> : Half Sit, Placing, Strike, Stamp <u>Hands</u> : Hold, Stretch, Turn, Placing	 <p>S</p> <p>1,2 1,2,3, 4</p> <p>3,4 5,6,7,8</p>	
5) Picchal - 1 (half) (Utplavanam)	B1-5	<u>Legs</u> : Half Sit, Jump, Placing, Strike <u>Hands</u> : Hold, Stretch, Turn, Placing	 <p>1,2 S 3,4</p>	

Combinations																													
6) Kudittumettu - 4 (Kullana Udghattitam)	B1-6	<u>Legs:</u> Half Sit, Jump, Strike <u>Hands:</u> Hold, Stretch, Turn, Placing																											
7) Paraval - 2 (half) (Marditam)	B1- /	<u>Legs:</u> Half Sit, Stamp, Stretch, Placing <u>Hands:</u> Hold, Stretch, Placing, Turn, Move																											
8) Makuta- 1 / (Dhi, ti, tal) (Teermanam)	R1 &	<u>Legs:</u> Half Sit, Placing, Strike, Stamp <u>Hands:</u> Hold, Bend																											
9) Juli / Swara (creative composition)	BJ1-1	<u>Legs:</u> Half Sit, Strike, Placing, Stretch, Stamp <u>Hands:</u> Stretch, Turn, etc.	<table border="1"> <thead> <tr> <th>Laghu</th><th>1</th><th>2</th><th>3</th><th>4</th></tr> </thead> <tbody> <tr> <td>1<sup>st</sup> Avrutam</td><td>Ta</td><td>Ka</td><td>Dhi</td><td>Mi</td></tr> <tr> <td></td><td>Ta</td><td>Ka</td><td>Jha</td><td>Nu</td></tr> <tr> <td>2<sup>nd</sup> Avrutam</td><td>TaKa</td><td>DhiMi</td><td>TaKa</td><td>JhaNu</td></tr> <tr> <td></td><td>Dhi ti tal</td><td>(Ta) Dhi TI</td><td>Tal (Ta)</td><td>Dhi ti tal</td></tr> </tbody> </table>	Laghu	1	2	3	4	1 <sup>st</sup> Avrutam	Ta	Ka	Dhi	Mi		Ta	Ka	Jha	Nu	2 <sup>nd</sup> Avrutam	TaKa	DhiMi	TaKa	JhaNu		Dhi ti tal	(Ta) Dhi TI	Tal (Ta)	Dhi ti tal	
Laghu	1	2	3	4																									
1 <sup>st</sup> Avrutam	Ta	Ka	Dhi	Mi																									
	Ta	Ka	Jha	Nu																									
2 <sup>nd</sup> Avrutam	TaKa	DhiMi	TaKa	JhaNu																									
	Dhi ti tal	(Ta) Dhi TI	Tal (Ta)	Dhi ti tal																									

The Topic – 5 (Warming-down movements), which have to be experienced by the students under course – I are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.24

Course I			Topic – 5
Warming-down movements format			
Patterns	Quick Warming-downs	Meditate / Relaxation	Rhythmic clapping
1	A) PET Exercises	A) PET Exercises	<i>Caturasram</i>
2	B) <i>Yoga</i>	B) <i>Yoga</i>	
3	C) Dancing	C) Dancing	

In the table given below the examples for the Warming-down movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.25

Course I			Topic – 5
Warming-down movements examples			
No	Quick warming-down / Meditate / Rhythmic clapping		
1	PET	A) Jog very slowly	B) Slow walk
		D) Body loose & Shake	E) Sitting movts.
			C) Bend & Walk F) Bendings, etc
2	Yoga	A) <i>Shavasana</i>	B) <i>Vajrasana</i>
		D) <i>Pranayamam</i>	E) <i>Sukshma yoga</i> , etc
			C) <i>Dhyanam</i>
3	Dancing	A) Gestures	B) Expressions
			C) Dance history, etc

The Topic – 6 (Dance activities), which have to be explored by the students under course – I are explained in the table given below. The components in the table have been discussed in the Course manual earlier.



Table 3.26

Course I	Topic – 6
<b>Dance activities format</b>	
See Table 3.9 Pg 146	

In the table given below the examples of activities for the elements of dance i.e. Body, Space and Dynamics are explained, which can be implemented by the dance teachers based on the calibre of the students.

Table 3.27

Course I		Topic - 6		
Dance activities examples				
No.	Topics	A) Body Activities		
I	Parts	1) Freezing parts	2) Special parts	3) Adding parts
		4) Reverse movements	5) Top to bottom	6) Leading parts
		7) Moving parts together	8) Warm-up movements	9) Props & body parts
		10) Colours, etc.		
II	Shapes	1) Making shapes	2) Travelling statues	3) Moving shapes
		4) Coping shapes	5) Shapes museum	6) Imitate images
		7) Shapes with partners, etc.		
III	Balance	1) Music off balance on	2) Balance in shape	3) Balancing body parts
		4) Moving on balance	5) Balancing with partners	6) Balancing props
IV	Relationship	1) Hand & Head	2) Hand & Eye	3) Leg, Hand & Head
		4) Partners relationship	5) Group relationship	6) Relation with objects
Experience the above various dance activities in any form/forms, at this level Note: Each activity has been explained in detail at the end of content manual.				

Table 3.28

Course I		Topic - 6		
Dance activities examples				
No.	Topics	B) Space Activities		
I	Place	1) Stars	2) Moving stars	3) Foot prints
		4) Dance with friend	5) Movement cards	6) Follow the leader
		7) Shape in & out	8) Space between	9) Spectator
		10) Steps map, etc.		
II	Size	1) Shrinking & Growing wide	2) Covering space	3) Big & Small steps
		4) Shrinking space	5) Formations, etc.	
III	Extension	1) Near / Far	2) Move with partner	3) Objects, etc.
IV	Level	1) Rising & Sinking	2) Music levels	3) Body parts in levels
		4) Lift game	5) Flowers & Bees	6) Clapping hands, etc.
V	Direction	1) Moving & Pose	2) Body parts	3) Magic hands
		4) Move with a partner	5) Group directions, etc.	
VI	Pathway	1) Free walk	2) Figure walk, etc.	
Experience the above various dance activities in any form/forms, at this level Note: Each activity has been explained in detail at the end of content manual.				

Table 3.29

Course I		Topic - 6		
Dance activities examples				
No.	Topics	C) Dynamics Activities		
I	Time	1) Syllables	2) Different rhythm	3) Rhythm cards
		4) Clap & copy	5) Bolls	6) Patterns
		7) Three speeds	8) Speed & slow leaders	9) Reverse speed
		10) Rhythmic directions	11) Body parts & music tempos	12) Tempo land, etc.
II	Energy	1) Sharp & smooth movements	2) Space movements	3) Follow the leader
		4) Body parts & Energy	5) Partners & Energy, etc.	
III	Weight	1) Sound & Weight	2) Actions	3) Emotions
		4) Body parts & Weight	5) Music & Weight	6) Sharing weight, etc
Experience the above various dance activities in any form/forms, at this level Note: Each activity has been explained in detail at the end of content manual.				

The Topic – 7 (Dance themes), that have to be experimented by the students under course – I are explained in the table given below which have been discussed in the Course manual earlier.

Table 3.30

Course I	Topic – 7
<b>Dance Themes format</b>	
See Table 3.10 Pg. 149	

The NCERT has suggested various topics under scholastic subjects for academic learning which can be used as Dance themes for experimentation by the students.

Table 3.31

Course I			Topic – 7
Dance themes examples			
(The below given concepts from scholastic subjects based on minimum levels of learning of NCERT)			
Mathematics		Shapes & Space:	Formation of Circle, triangle, square, rectangle, etc.
		Measurement:	Foot measure, Balancing, Weight, Length, Capacity, Money, Data handling, fractions, etc.
		Time:	Names, days of the weeks in a sequence
		Numbers:	Up to – 100, Addition, Subtraction, Introducing – 0, Greater than - > and Less than - <
		Shapes & Patterns:	Free hand
EVS	science	Body:	My Body, Health, sense organs, cloths, cleanliness.
		Environment:	Our house, school, class room, I love animals, Fun with water, whether, Looking at plants, Exploring materials.
	social	Myself:	my family, help your parents, parents at work
		Nation:	Prayers, festivals, celebrations, Going places

Languages	English	<b>Rhymes:</b> (rhythm)	The smell of flowers, My home.
		<b>Poems:</b> (values)	My garden, I often wonder, The little duck, Bucket
		<b>Songs:</b> (expression)	chura's tune, The ugly ducking
		<b>Fiction:</b> (action, character)	The cave that talked, Feeding the five thousand, Prizes for the poor, etc.
		<b>Traditional tales &amp; fables:</b>	Rabbit and tortoise
	Hindi	<b>Rhymes:</b> (rhythm)	सरदी गरमी बरसात
		<b>Poems:</b> (values)	अपना घर
		<b>Songs:</b> (expression)	कबूतरों की रेल
		<b>Fiction:</b> (action, character)	कौन बड़ा, लालची कुर्ता
		<b>Traditional tales &amp; fables:</b>	आंख मिचौनी, चतुर चूहा
	Telugu	<b>Rhymes:</b> (rhythm)	తారంగం తారంగం
		<b>Poems:</b> (values)	చిట్టి చిలకమ్మ, అంకెలపాట
		<b>Songs:</b> (expression)	చుక్క చుక్క రైలు
		<b>Fiction:</b> (action, character)	బంగారు బాతు
		<b>Traditional tales &amp; fables:</b>	ఆవు పులి

The Topic – 8 (Dance theory), which has to be explained to the students under course – I are introduced in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.32

Course I	Topic - 8
<b>Dance Theory format</b>	
See Table 3.11 Pg. 151	

Some examples of the dance theory contents are given in the table below. The dance teachers can explain these contents as a part of the dance education.

Table 3.33

Course I			Topic - 8
Dance theory examples			
No	Focus	Units	Description
1	Rendering	a) <i>Sloka</i>	<i>Asamyuta Hastas slokam</i> From <i>Abinaya Darpanam</i> , etc.
		b) Rhythm / <i>Jaati</i>	Introducing <i>Chaturasra Jaati</i> - letters <b>Ta, Ka, Dhi, Mi</b> Clapping (atleast one speed), etc.
2	Gestures	Single hand Gestures	Learn atleast 10 hastas, etc.
3	Expressions	Facial expressions	Identifying the given / shown expressions, etc.
4	Terminology	Basic dance positions	Terminology generally used in the dance, etc.
5	History	Indian Folk dances	knowing names through Images, etc.

Teaching Aids
<i>Karra Peeta</i> , Drums, Elec. Piano, DVD Player, Computer with speakers, Videos, Audios, Charts, Play cards, Props (Pompoms, ropes, ribbons, sticks, chairs, tables, etc.)

Every student is assessed by the dance teacher as per the domains given in the table below.

Table 3.34

Course: I			Dance Assessment													Topic – 9				
<u>Student performance record format</u>																				
Term:		Class:		Section:		Teacher name:										Sign:			Date:	
Rolls	Name of the student	Experience									Experiment					External				Final Result
		Natural movements			Folk movements			Classical movements			Cognitive		Performance			Interest		Spectator		
		Body	Space	Dynamics	Body	Space	Dynamics	Body	Space	Dynamics	Creative	Composing	Movement	Expressions	Gestures	Attendance	Group	Assignments	Appreciation	
1																				
2																				
3																				
4																				
5																				
6																				
7																				
8																				
9																				
10																				
Grades: <b>A+</b> (Outstanding 75% and above), <b>A</b> (Excellent 60% and above), <b>B</b> (Very good 50% and above), <b>C</b> (Good 40% and above), <b>D</b> (Not respond 40% and below)																				

Note for Course-I: refer the implementation module for topics discussed in Content module.

The Topic – 1 (Warming-up movements) under course – II are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.35

Course - II	Topic - 1
<b>Warming-up movements format</b>	
See Table 3.14 Pg. 156	

In the table given below the examples for the Warming-up movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.36

Course - II	Topic – 1
<b>Warming-up movements examples</b>	
See Table 3.15 Pg. 156	

The Topic – 2 (Natural movements), which have to be experienced by the students under course – II are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.37

Course II	Topic – 2
<b>Natural movements format</b>	
See Table 3.5 Pg. 137	

Some examples of Natural movements categorized as Required and Additional movements are given in the table below. These movements will be very useful for the students while learning Folk & Classical dances. The dance teachers should implement these examples based on the calibre of the students.

Table 3.38

Course II		Topic – 2			
Natural movements examples					
No	Topic	Actions			
1	Required movements	1) Balance	2) Bend	3) Hold	4) Jump
		5) Kick	6) Placing	7) Rise	8) Rotate
		9) Sit	10) Spin	11) Stamp	12) Stretch
		13) Strike	14) Stretch	15) Swing	16) Turn
		17) Walk, etc.	and combinations.		
2	Additional movements	1) Flick	2) Freeze	3) Grow	4) Pull
		5) Push	6) Reach	7) Roll	8) Run
		9) Twist, etc.	and combinations.		
Experience the various Natural movements, at this level					

The Topic – 3 (Folk dance movements), which have to be experienced by the students under course – II are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.39

Course II	Topic - 3
Folk dance movements format	
See Table 3.6 Pg. 139	

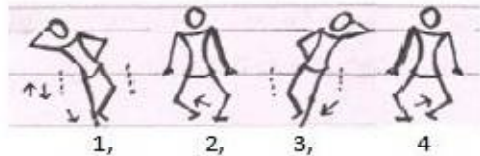

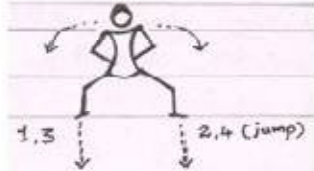
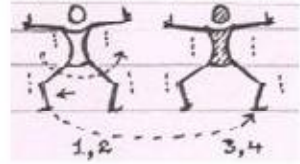

Based on the examples of the folk dance movements given in the table below, the dance teachers can introduce any folk dance form to the students.

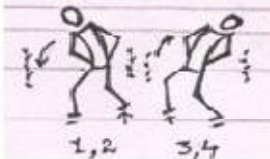
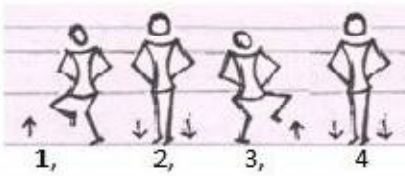

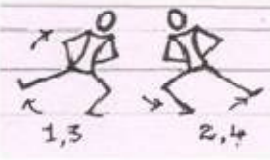
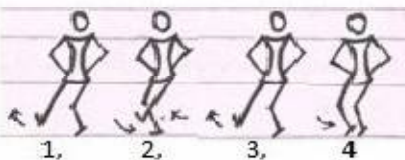


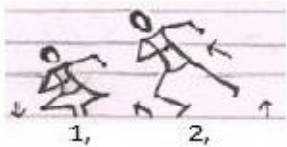
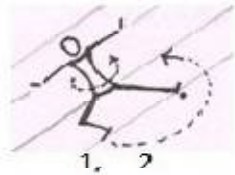

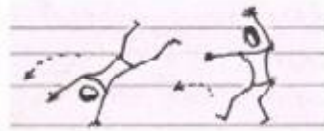

Table 3.40

Course II			Topic – 3	
Folk dance movements examples				
No.	Movements	Limbs	Classifications & varieties	
1	Placing	i) Fore foot:	a) Front	b) Back
			c) Sides	d) All directions, etc.
		ii) Heel:	a) Sides	b) Front
			c) All directions, etc.	
2	Swinging	i) Hip:	a) Up and down	b) Front and back, etc.
3	Jumping	i) Feet:	a) Front & Back	b) All directions, etc.
4	Kicking	i) Legs:	a) Sides	b) Front
			c) All directions, etc.	
5	Rotating	i) Body:	a) On left leg	b) On right leg, etc.
6	Combinations:	Various combinations with above mentioned movements e.g.		
		i) Extend & Stamp:	a) Back to front	b) Front to back, etc.
		ii) Extend & Turn:	a) Right to left	b) Left to right
		iii) Jump & Stamp:	a) Moving forward	b) Moving back ward
			c) Up, etc.	
		iv) Strike & Jump:	a) Right to left	b) Left to right, etc.
		v) Sit & Place:	a) Right side	b) Left side
		c) All directions, etc.		
7	Special movements	i) Using props:	a) pompoms	b) ribbons, etc.
		ii) Feet:	a) Cart wheel	b) Ground spin, etc.
Experience the various folk dance forms based on the above mentioned folk dance movements for this level				

Table 3.41

Course - 2				
Rock dance movements				
Name of the Step	Code	Natural movements	Movements sequence	Remarks
1) Placing fore foot	F2-1	<u>Legs</u> : Placing <u>Hands</u> : Placing / according to convenient <u>Torso</u> : Bend, Swing		
2) Placing heel	F2-2	<u>Legs</u> : Placing, Stretch, Stamp <u>Hands</u> : Placing / according to convenient <u>Torso</u> : Bend		
3) Extend legs & Stamping	F2-3	<u>Legs</u> : Extend, Jump, Move <u>Hands</u> : placing / according to their convenient <u>Torso</u> : Bend		
4) Turning body	F2-4	<u>Legs</u> : Placing, Stretch, Turn <u>Hands</u> : Stretch, Rise / according to convenient <u>Torso</u> : Turn, Move		
5) Swinging hip	F2-5	<u>Legs</u> : Placing, Stretch, Turn <u>Hands</u> : Placing / according to convenient <u>Hips</u> : Swing		

6) Jumping front & back	F2-6	<u>Legs</u> : Placing, Stretch, Stamp <u>Hands</u> : Placing / according to convenient <u>Torso</u> : Move		
7) Jump & Stamp	F2-7	<u>Legs</u> : Rise, Placing, Stamp <u>Hands</u> : Placing / according to convenient		
8) Strike & Jump	F2-8	<u>Legs</u> : Strike, Placing, Move <u>Hands</u> : Placing / according to convenient		
9) Kicking sides	F2-9	<u>Legs</u> : Placing, Stretch, Stamp <u>Hands</u> : Placing / according to convenient <u>Torso</u> : Bend		
10) Kicking front	F2-10	<u>Legs</u> : Placing <u>Hands</u> : Placing / according to convenient <u>Torso</u> : Bend, Swing		

11) Sit & Place	F2-11	<u>Legs:</u> Bend, Push, stretch, Place <u>Hands:</u> Placing / according to convenient <u>Torso:</u> Bend		
12) Rotating body	F2-12	<u>Legs:</u> Bend, Stretch, Point, Rotate <u>Hands:</u> Stretch / according to convenient		
<b>Special Movements</b>				
13) Using props	F2 13	<u>Legs:</u> according to movement / Step <u>Hands:</u> Hold / according to movement		
14) Cart Wheel	F2-14	<u>Legs:</u> according to movement / Step <u>Hands:</u> Hold / according to movement		
15) Spinning	F2-15	<u>Legs:</u> Sit, Stretch, Rotate <u>Hands:</u> Placing / according to convenient		

The Topic – 4 (Classical dance movements), which have to be experienced by the students under course – II are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.42

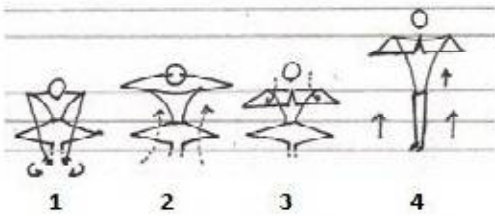

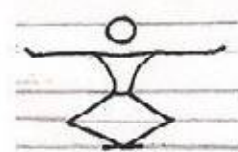

Course II	Topic - 4
<b>Classical dance movements format</b>	
See Table 3.7 Pg. 141	

Various examples of Classical dance movements have been explained in the table given below. These have been mentioned in *Sanskrit* language. These movements are very keen and important to the learner of any classical dance/style. Based on the examples of the Classical dance movements given in the table below, the dance teachers can introduce any classical dance form/style to the students.

Table 3.43

Course II		Topic – 4	
Classical dance movements examples			
No.	Movements	Description	Classifications and Varieties
1	<b>Namaskaram</b>	Regular procedure before dance starts	According to the particular classical dance style
2	<b>Basic positions</b>	Every dance style has its own positions	e.g. <i>Natyarambham, Arthamandi / kunguta, Sampurna mandalam etc.</i>
3	<b>Tāḍanam</b>	Stamping the floor with the sole	Varieties (use hands according to the steps)
4	<b>Kuttanam</b>	Striking the floor with the heel & toes	Varieties (use hands according to the steps)
5	<b>Udghattitam</b>	Stamped by the heel while the forefoot rests on the ground	Varieties (use hands according to the steps)
6	<b>Utplavanam</b>	Jumping and leaps	Varieties (use hands according to the steps)
7	<b>Marditam</b>	Strafe or bruise the floor with the foot	Varieties (use hands according to the steps)
8	<b>Teermanam</b>	Finishing	Varieties (use hands according to the steps)
9	<b>Jati / Swaram</b>	Creative composition	with above learned steps
10	<b>Combinations:</b>	Practice various combinations with the above mentioned movements e.g: 1&2, 4&6 etc.	
Experience the above given basic classical dance movements through a particular classical dance form for this standard			

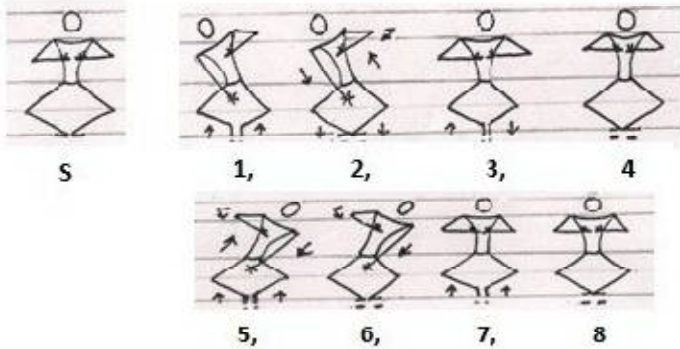
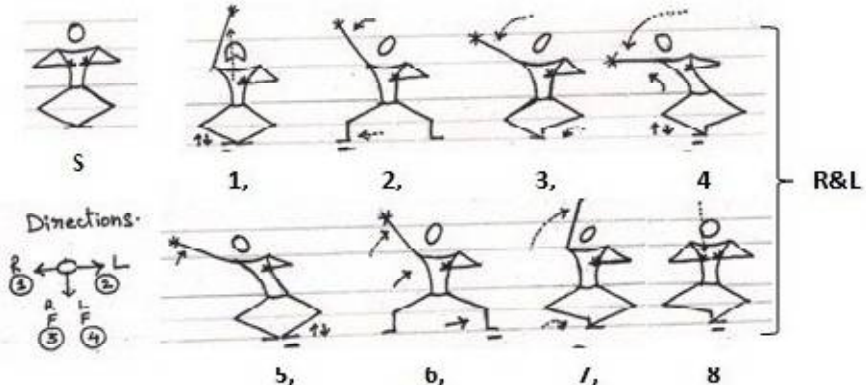
Table 3.44

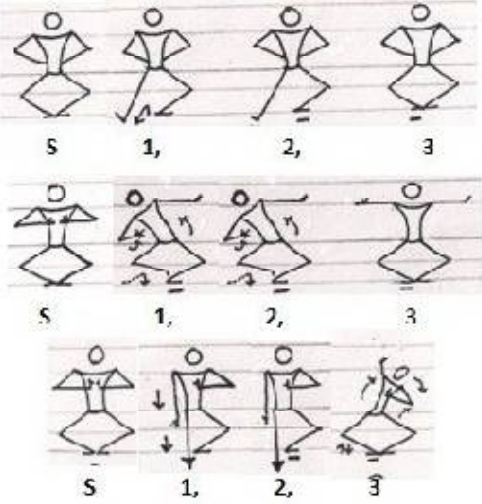
Course - 2				
Bharatanatyam movements				
Name of the step	Code	Natural movements	Movements sequence	Remarks
1) <i>Namaskaram</i> (Short form)	B2-1	<u>Legs</u> : Sit, Stand <u>Hands</u> : Hold, Stretch, Bend, Close		
2) <b>Positions:</b> a) <i>Natyarambham</i> b) <i>Araimandi</i> c) <i>Muzumandi</i>	B2-2a	<u>Legs</u> : Stand <u>Hands</u> : Hold, Stretch, Placing	 <i>Natyarambham</i>	
	B2-2b	<u>Legs</u> : half sit <u>Hands</u> : Hold, Stretch, Placing	 <i>Araimandi / Kunguta</i>	
	B2-2c	<u>Legs</u> : Sit <u>Hands</u> : Hold, Stretch, Placing	 <i>Muzumandi / Mandalam</i>	



Adavus (steps)				
3) Tattu - 4,5,6 (Tadanam)	B2-3a, B2-3b, B2-3c.	<u>Legs</u> : Half Sit, Stamp <u>Hands</u> : Hold, Benc, Placing		
4) Nattu - 3,4 (Kuttnam)	B2-4a, B2-4b.	<u>Legs</u> : Half Sit, Placing, Strike, Stamp <u>Hands</u> : Hold, stretch, Turn, Placing		
5) Picchal -1 (half) (Utplavanam)	B2 5	<u>Legs</u> : Half Sit, Jump, Placing, Strike <u>Hands</u> : Hold, Stretch, Turn, Placing		



Combinations				
6) Kudittumettu - 4 (Kuttana Udghattitam)	B2-6	<p><u>Legs</u>: Half Sit, Jump, Strike</p> <p><u>Hands</u>: Hold, Stretch, Turn, Placing</p>	 <p>S 1, 2, 3, 4</p> <p>5, 6, 7, 8</p>	
7) Paraval - 2 (half) (Marditam)	B2-7	<p><u>Legs</u>: Half Sit, Stamp, Stretch, Placing, Turn</p> <p><u>Hands</u>: Hold, Stretch, Placing, Turn, Move</p>	 <p>S 1, 2, 3, 4</p> <p>5, 6, 7, 8</p> <p>R&amp;L</p> <p>Directions:</p> <p>1 2 3 4</p>	

8) <i>Makuta</i> - 2,3,4 / <i>Dhi, ti, tai</i> ( <i>Teermanam</i> )	B2-8a, B2-8b, B2-8C.	<u>Legs</u> : Half Sit, Placing, Strike, Stamp <u>Hands</u> : Hold, Bend																									
9) <i>Iati/Swara</i> (creative composition)	B12-1	<u>Legs</u> : Half Sit, Strike, Placing, Stretch, Stamp <u>Hands</u> : Stretch, Turn, etc.	<table border="1" data-bbox="1066 935 1789 1193"> <thead> <tr> <th><i>Laghu</i></th><th>1</th><th>2</th><th>3</th><th>4</th></tr> </thead> <tbody> <tr> <td rowspan="2"><b>1<sup>st</sup></b> <i>Avrutam</i></td><td><i>Ta</i></td><td><i>Ka</i></td><td><i>Dhi</i></td><td><i>Mi</i></td></tr> <tr> <td><i>Ta Ka</i></td><td><i>Dhi Mi</i></td><td><i>Ta Ka</i></td><td><i>Jha Nu</i></td></tr> <tr> <td rowspan="2"><b>2<sup>nd</sup></b> <i>Avrutam</i></td><td><i>Dhi ti tai</i></td><td><i>Dhi ti tai</i></td><td>;</td><td><i>Dhi ti tai</i></td></tr> <tr> <td><i>Dhi ti tai</i></td><td>;</td><td><i>Dhi ti tai</i></td><td><i>Dhi ti tai</i></td></tr> </tbody> </table>	<i>Laghu</i>	1	2	3	4	<b>1<sup>st</sup></b> <i>Avrutam</i>	<i>Ta</i>	<i>Ka</i>	<i>Dhi</i>	<i>Mi</i>	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ka</i>	<i>Jha Nu</i>	<b>2<sup>nd</sup></b> <i>Avrutam</i>	<i>Dhi ti tai</i>	<i>Dhi ti tai</i>	;	<i>Dhi ti tai</i>	<i>Dhi ti tai</i>	;	<i>Dhi ti tai</i>	<i>Dhi ti tai</i>	
<i>Laghu</i>	1	2	3	4																							
<b>1<sup>st</sup></b> <i>Avrutam</i>	<i>Ta</i>	<i>Ka</i>	<i>Dhi</i>	<i>Mi</i>																							
	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ka</i>	<i>Jha Nu</i>																							
<b>2<sup>nd</sup></b> <i>Avrutam</i>	<i>Dhi ti tai</i>	<i>Dhi ti tai</i>	;	<i>Dhi ti tai</i>																							
	<i>Dhi ti tai</i>	;	<i>Dhi ti tai</i>	<i>Dhi ti tai</i>																							

The Topic – 5 (Warming-down movements), which have to be experienced by the students under course – II are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.45

Course II			Topic – 5
Warming-down movements format			
Patterns	Quick Warming-downs	Meditate / Relaxation	Rhythmic clapping
1	A) PET Exercises	A) PET Exercises	Tisram
2	B) <i>Yoga</i>	B) <i>Yoga</i>	
3	C) Dancing	C) Dancing	

In the table given below the examples for the Warming-down movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.46

Course II	Topic – 5
Warming-down movements examples	
See Table 3.25 Pg.167	

The Topic – 6 (Dance activities), which have to be explored by the students under course – II are explained in the table given below. The components in the table have been discussed in the Course manual earlier.

Table 3.47

Course II	Topic - 6
Dance activities format	
See Table 3.9 Pg 146	

In the table given below the examples of activities for the elements of dance i.e. Body, Space and Dynamics are explained, which can be implemented by the dance teachers based on the calibre of the students.

Table 3.48

<b>Course II</b>	<b>Topic - 6</b>
<b>Dance activities – Body Activities</b>	
See Table 3.27 Pg. 168	

Table 3.49

<b>Course II</b>	<b>Topic - 6</b>
<b>Dance activities – Space Activities</b>	
See Table 3.28 Pg. 169	

Table 3.50

<b>Course II</b>	<b>Topic - 6</b>
<b>Dance activities – Dynamics Activities</b>	
See Table 3.29 Pg. 169	

The Topic – 7 (Dance themes), that have to be experimented by the students under course – II are explained in the table given below which have been discussed in the Course manual earlier.

Table 3.51

<b>Course II</b>	<b>Topic – 7</b>
<b>Dance Themes format</b>	
See Table 3.10 Pg. 149	

The NCERT has suggested various topics under scholastic subjects for academic learning which can be used as Dance themes for experimentation by the students.

Table 3.52

Course II			Topic – 7	
Dance themes examples				
(The below given concepts from scholastic subjects based on minimum levels of learning of NCERT)				
Mathematics		Shapes & Space:	Formation of Circle, triangle, square, rectangle etc.	
		Measurement:	Foot measure, Balancing, Weight, Length, Capacity, Money, Data handling, fractions.	
		Time:	Names, days of the weeks in a sequence.	
		Numbers:	Up to – 1999, Addition, Subtraction, Multiplication, Division, Introducing – 0, Greater than - >, Less than - <.	
		Shapes & Patterns:	Free hand.	
EVS	science	Body:	My Body, Food we eat, cloths we were, cleanliness.	
		Environment:	Plants, Animals around us, Air is everywhere.	
	social	Myself:	My neighbourhood.	
		Nation:	Prayers, festivals, celebrations.	
Languages	English	Rhymes: (rhythm)		There is the mouse.
		Poems: (values)		Yellow weed, Apricot Maiden, Who has seen the wind.
		Songs: (expression)		Rita and Maimoona, Turtles and tortoises.
		Fiction: (action, character)		Abu Ali counts his donkeys, Bhima the strong, Traveller John, The boy and the bear.
		Traditional tales & fables:		Blue Jackal.
	Hindi	Rhymes: (rhythm)		सरकस, मोर
		Poems: (values)		सिखा, सिपाही
		Songs: (expression)		भारत देश महान, हमारा त्योहार
		Fiction: (action, character)		ओली और पोली
		Traditional tales & fables:		नव चली
	Telugu	Rhymes: (rhythm)		కాకి కుండలో నీళ్ళు.
		Poems: (values)		ఎవరం? మేమెవరం?, దిక్కులు మూలలు.
		Songs: (expression)		ఒత్తులు, వారాలు, మంచి అలవాట్లు.
		Fiction: (action, character)		భారతీయ వీరులం, శ్రవణకుమారుడు , శిబి చక్రవర్తి.
		Traditional tales & fables:		సుభాషితాలు, సింహం చిట్టెలుక.

The Topic – 8 (Dance theory), which has to be explained to the students under course – II are introduced in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.53

Course II	Topic – 8
<b>Dance Theory format</b>	
See Table 3.11 Pg. 151	

Some examples of the dance theory contents are given in the table below. The dance teachers can explain these contents as a part of the dance education.

Table 3.54

Course II			Topic - 8
Dance theory examples			
No	Focus	Units	Description
1	Rendering	a) <i>Slokam</i>	<i>Samyuta Hastas slokam</i> From <i>Abinaya Darpanam</i>
		b) Rhythm / <i>Jaati</i>	Introducing <i>Tisra Jaati</i> - letters <b>Ta, Ki, Ta</b> . Clapping (atleast one speed)
2	Gestures	<i>Samyuta hastas</i>	Learn atleast 10 hastas
3	Expressions	<i>Navarasas</i>	Imitate the given / shown expressions
4	Terminology	Basic positions	<i>Natya rambham, Artha Mandalam, Mandalam</i>
5	History	Indian classical dances	Knowing names through Images

Teaching Aids
<i>Karra Peeta</i> , Drums, Elec. Piano, DVD Player, Computer with speakers, Videos, Audios, Charts, Play cards, Props (Pompoms, ropes, ribbons, sticks, chairs, tables, etc.)

Every student is assessed by the dance teacher as per the domains given in the table below.

Table 3.55

Course II	Topic – 9
<b>Dance Assessment – Student Performance Record</b>	
See Table 3.34 Pg. 173	

Note for Course-II: refer the implementation module for topics discussed in Content module.

The Topic – 1 (Warming-up movements) under course – III are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.56

Course - III			Topic - 1
Warming-up movements format			
Patterns	Quick warming-ups	Stretchings	Rotations
For Pattern 1,2 & 3 See Table 3.14 Pg. 156			
4	D) Aerobics	D) Aerobics	Hands, legs, waist, head

In the table given below the examples for the Warming-up movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.57

Course III			Topic - 1	
Warming-up movements examples				
No	Quick warm-ups / Stretchings / Rotations			
1	PET	A) Jog	B) Joints rotation	C) Skipping
		D) Bendings	E) Running	F) PET Drill
		G) Sit-ups	H) Stretching, etc	
2	Yoga	A) <i>Sukshma yoga</i>	B) <i>Surya namaskarams</i>	C) <i>Vrukshasan</i>
		D) <i>Pachchimottasan</i>	E) <i>Dhanurasan</i> , etc	
3	Dancing	A) Folk dance steps	B) Classical dance steps	C) Free dancing, etc
4	Aerobics	A) Touching feet	B) Thigh tapping	C) Bendings
		D) style Jog	E) Brisk walk	F) Rotating body parts, etc

The Topic – 2 (Natural movements), which have to be experienced by the students under course – III are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.58

Course III	Topic – 2
<b>Natural movements format</b>	
See Table 3.5 Pg. 137	

Some examples of Natural Movements categorized as Required and Additional movements are given in the table below. These movements will be very useful for the students while learning Folk & Classical dances. The dance teachers should implement these examples based on the calibre of the students.

Table 3.59

Course III				Topic - 2	
Natural movements examples					
No	Movements	Actions			
1	Required movements	1) Balance	2) Bend	3) Hold	4) Hop
		5) Join	6) Jump	7) Placing	8) Reach
		9) Rise	10) Rotate	11) Sit	12) Slide
		13) Stamp	14) Stretch	15) Strike	16) Swing
		17) Turn	18) Twist	19) Walk, etc.	and combinations.
2	Additional movements	1) Bounce	2) Creep	3) Flick	4) Freeze
		5) Grow	6) Jerk	7) Merge	8) Pull
		9) Push	10) Roll	11) Reach	12) Run
		13) Skip	14) Spin	15) Twist, etc.	and combinations.



The Topic – 3 (Folk dance movements), which have to be experienced by the students under course – III are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.60

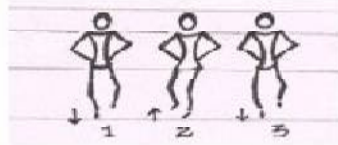
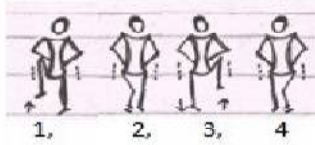
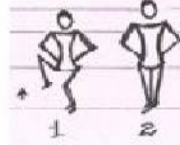


Course III	Topic – 3
<b>Folk dance movements format</b>	
See Table 3.6 Pg. 139	

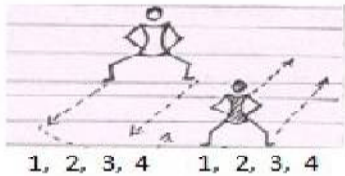
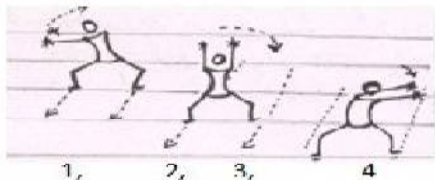
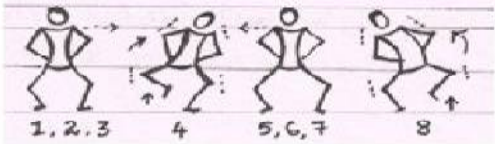
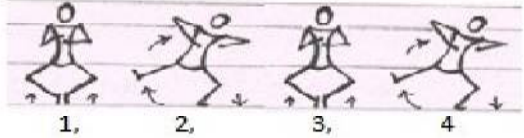

Based on the examples of the folk dance movements given in the table below, the dance teachers can introduce any folk dance form to the students.

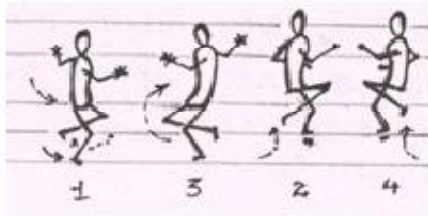

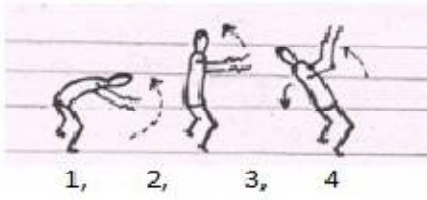
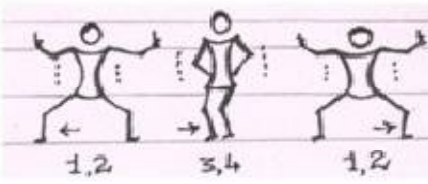
Table 3.61

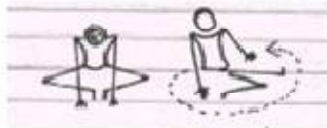



Course III			Topic - 3	
Folk dance movements examples				
No.	Name of the steps	Limbs	Classifications & varieties	
1	Slipping	i) Feet:	a) Right c) Directions, etc.	b) Left
2	Bending	i) Torso:	a) Sides	b) Directions, etc.
3	Placing	i) Foot:	a) Right c) Directions, etc.	b) Left
4	Stamping ( <i>Chowkam</i> )	i) Feet:	a) Lead with right c) For various <i>gatis</i> , etc.	b) Lead with left
5	Graceful walk:	i) Legs:	a) All directions	b) Snake ways, etc.
6	Swinging	i) Torso:	a) Up & down	b) Right & left, etc.
7	Rotating	i) Body:	a) Self place	b) General place, etc.
		i) Hands:	a) Right to left	b) Left to right, etc.
8	Kicking	i) Legs:	a) Right c) Sides	b) Left d) Directions, etc.
9	Extending	i) Legs:	a) Moving forward	b) Moving backward, etc.
10	Combinations:	Various combinations with above mentioned steps e.g:		
		i) Extend & Jump:	a) Moving forward	b) Moving backward
		ii) Swinging F&B:	a) Front and back	b) Back and front
			c) Sides	d) Directions
		iii) Swing & Clap:	a) Sides	b) Directions
		iv) Bend & Rotate:	a) Front to back	b) Back to front
			c) Directions, etc.	
		v) Swing & trun:	a) Right to left forward	b) Left to right forward
c) Side ways				
11	Special movements:	i) Body:	a) Ground spin	b) Jumping over
			c) Go under, etc.	
		ii) Traditional game:	a) <i>Voppulaguppa</i>	b) <i>Chemma chekka</i> , etc.
Experience the various folk dance forms based on the above mentioned basic folk dance movements for this standard				

Table 3.62

Course - 3				
Folk dance movements				
Name of the Step	Code	Natural movements	Movements sequence	Remarks
1) Slipping foot	F3-1	Legs: Place, Slip Hands: Place / according to convenient		
2) Stamping foot (Chowkam)	F3-2	Legs: Stamp Hands: Place / according to convenient Hip: Move		
3) Graceful walk (Kuluku)	F3-3	Legs: Walk Hands: Placing / according to convenient		
4) Swinging torso	F3-4	Legs: Place, Extend Hands: Move / according to convenient Torso: Bend, Swing		
5) Rotating body	F3-5	Legs: Place Hands: Place / according to convenient Torso: Rotate		

6) Extending legs	F3-6	<u>Legs</u> : Placing, Extend, Jump <u>Hands</u> : Placing / according to convenient		
7) Rotating hands	F3-7	<u>Legs</u> : Extend, Jump, Move <u>Hands</u> : Move / according to convenient <u>Torso</u> : Bend, Swing		
8) Bending torso	F3-8	<u>Legs</u> : Lift, Bend, Jump <u>Hands</u> : Place / according to convenient <u>Shoulder</u> : Shake <u>Torso</u> : Bend		
9) Kicking sides	F3-9	<u>Legs</u> : Strike, Stretch, Lift, Kick <u>Hands</u> : Bend / according to convenient <u>Torso</u> : Turn, Swing		
10) Placing foot	F3-10	<u>Legs</u> : Stretch, Placing, Rise <u>Hands</u> : Placing / according to convenient <u>Torso</u> : Bend		

11) Swing & turn torso	F3-11	<u>Legs:</u> Stretch, Lift, Move <u>Hands:</u> Move / according to convenient <u>Torso:</u> Turn, Swing		
12) Bend & clap	F3-12	<u>Legs:</u> Together <u>Hands:</u> Place / according to convenient <u>Torso:</u> Bend, Swing		
13) Bend & Swing torso	F3-13	<u>Legs:</u> Stretch <u>Hands:</u> Rotate & Swing <u>Shoulder:</u> Shake <u>Torso:</u> Bend		
14) Extending sides	F3-14	<u>Legs:</u> Stretch, Together <u>Hands:</u> Stretch, Together, Place <u>Torso:</u> Move		

Special Movements				
15) Ground Spin	F3-15	<u>Legs:</u> Sit, Stretch <u>Hands:</u> Balance		
16) Jumping over	F3-16	<u>Legs:</u> Stretch, Jump <u>Hands:</u> Balance <u>Torso:</u> Bend		
17) Rhythmic Clapping (Chemma Chekka)	F3-17	<u>Legs:</u> According to convenient <u>Hands:</u> Together <u>Torso:</u> Bend		
18) Going under a bridge	F3-18	<u>Legs:</u> According to convenient / Movement <u>Hands:</u> Together <u>Torso:</u> Bend		

The Topic – 4 (Classical dance movements), which have to be experienced by the students under course – III are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.63

Course III	Topic - 4
<b>Classical dance movements format</b>	
See Table 3.7 Pg. 141	

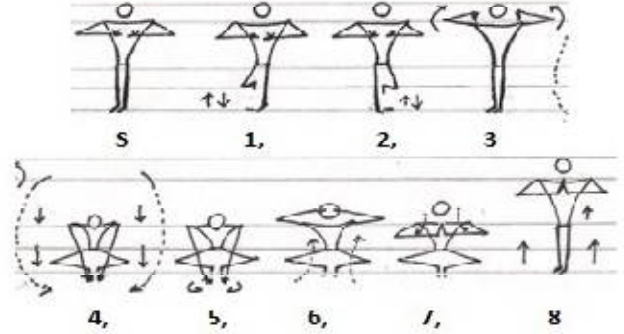



Various examples of Classical dance movements have been explained in the table given below. These have been mentioned in *Sanskrit* language. These movements are very keen and important to the learner of any classical dance/style. Based on the examples of the Classical dance movements given in the table below, the dance teachers can introduce any classical dance form/style to the students.

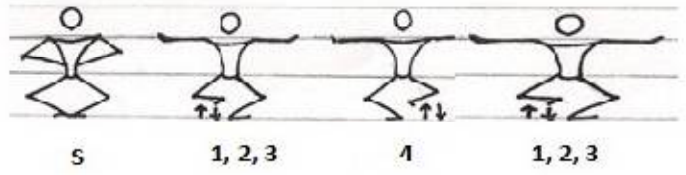
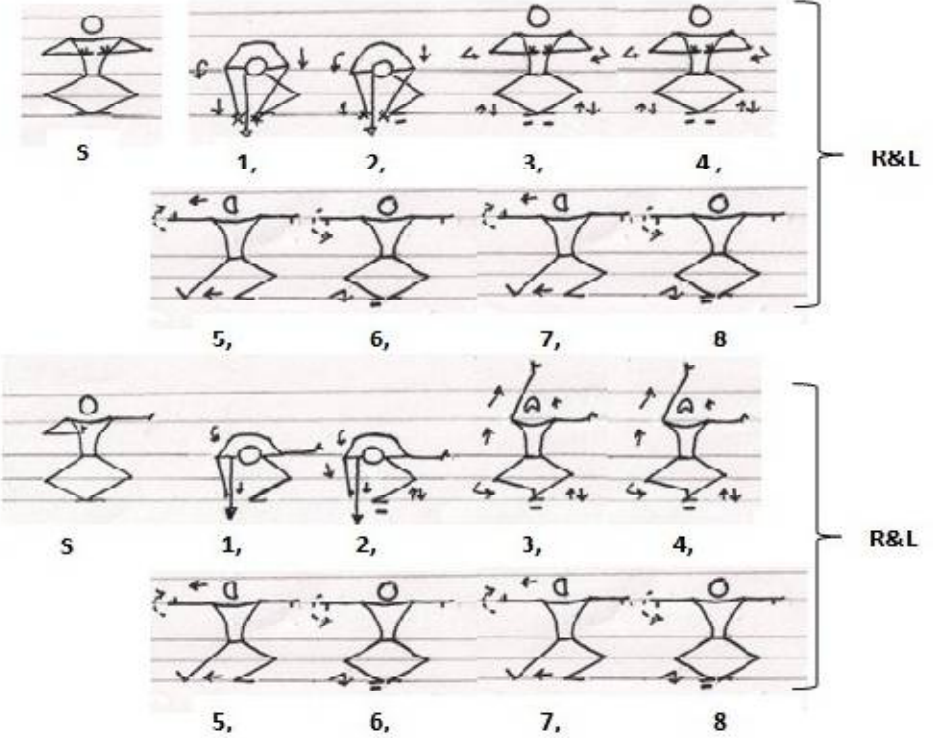
Table 3.64

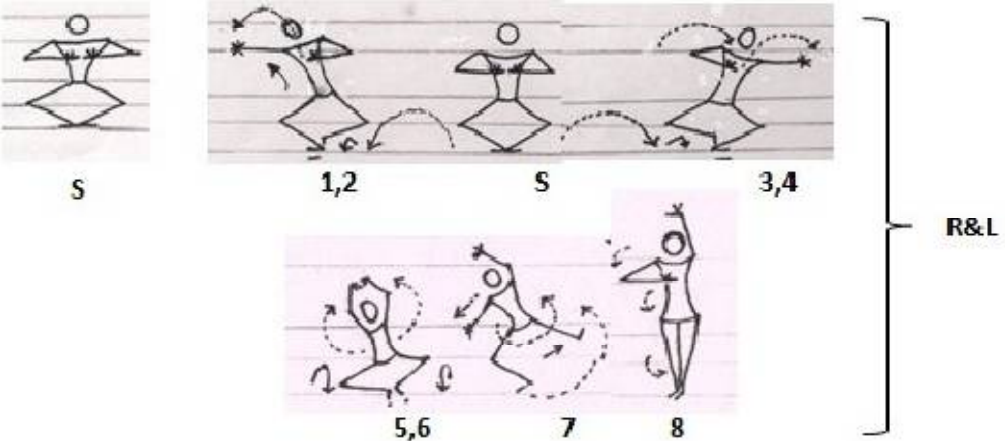
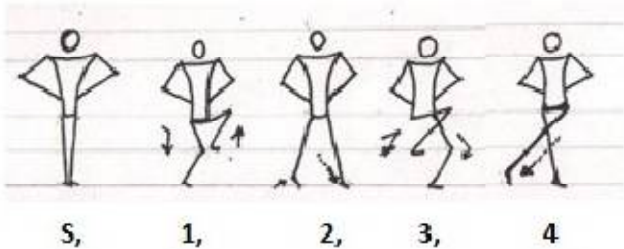
Course III			Topic - 4
Classical dance movements examples			
No.	Movements	Description	Classifications and varieties
1	<i>Namaskaram</i>	Regular procedure before dance starts	According to the particular classical dance style
2	Positions	Every dance style has its own positions	e.g. <i>Natyarambham, Arthamandi / kunguta, Sampurna mandalam etc.</i>
3	<i>Tāḍanam</i>	Stamping the floor with the sole	Varieties (use hands according to the steps)
4	<i>Kuttanam</i>	Striking the floor with the heel & toes	Varieties (use hands according to the steps)
5	<i>Utplavanam</i>	Jumping and leaps	Varieties (use hands according to the steps)
6	<i>Gamanam</i>	Gentle walk	Varieties (use hands according to the steps)
7	<i>Marditam</i>	Strafe or bruise the floor with the foot	Varieties (use hands according to the steps)
Combinations			
8	<i>Tadana udghattitam</i>	Combination of <i>Tadanam</i> and <i>Udghattitam</i>	Varieties (use hands according to the steps)
9	<i>Tadana kuttanam</i>	Combination of stamping and <i>Udghattitam</i>	Varieties (use hands according to the steps)
10	<i>Misrama pada sanchara kramam</i>	Combination of various movements	Varieties (use hands according to the steps)
11	<i>Kuttana udghattitam</i>	Combination of <i>Kuttanam</i> and <i>Udghattitam</i>	Varieties (use hands according to the steps)
12	<i>Teermanam</i>	Finishing	Varieties (use hands according to the steps)
13	<i>Jati / Swaram</i>	Creative composition	with above learned steps
Experience the above given basic classical dance movements through a particular classical dance form for this standard			



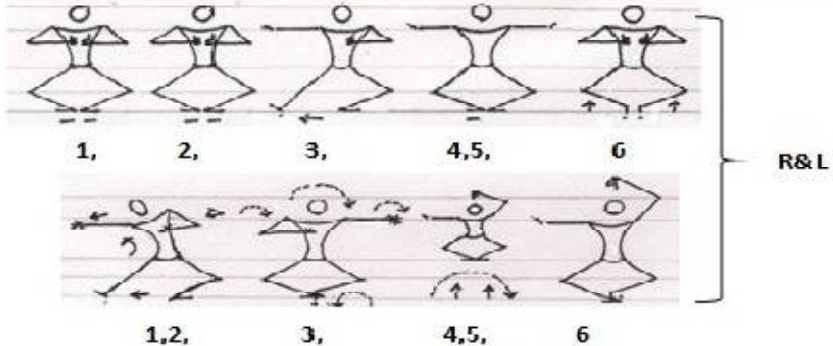
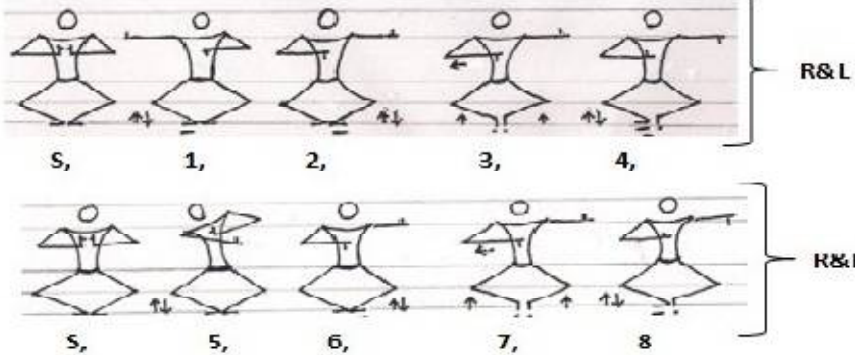
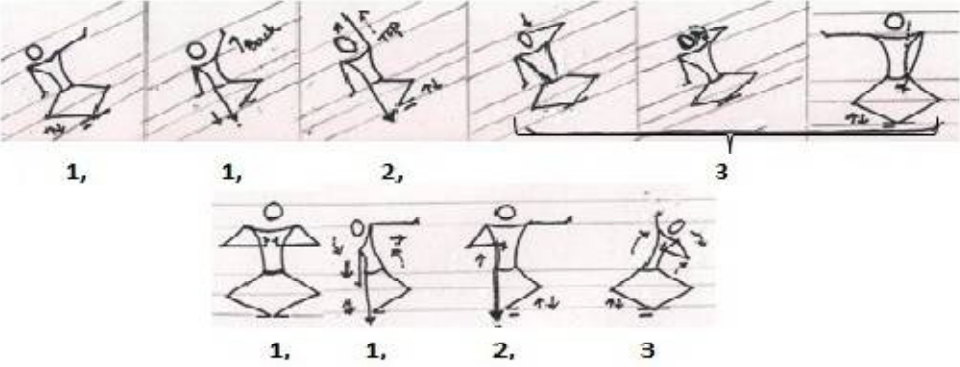
Table 3.65

Course - 3				
Bharatanatyam Movements				
Name of the step	Code	Natural movements	Movements sequence	Remarks
1) <i>Namaskaram</i> (Regular form)	B3-1	<u>Legs</u> : Stamp, Sit, Stand <u>Hands</u> : Hold, Move, Stretch, Bend, Close		
2) <b>Positions:</b> firmly a) <i>Natyurambham</i> b) <i>Araimandi</i> c) <i>Muzumandi</i>	B3-2a	<u>Legs</u> : Stand <u>Hands</u> : Hold, Stretch, Placing	 <i>Natyarambham</i>	
	B3-2b	<u>Legs</u> : half sit <u>Hands</u> : Hold, Stretch, Placing	 <i>Araimandi / Kunquta</i>	
	B3-2c	<u>Legs</u> : Sit <u>Hands</u> : Hold, Stretch, Placing	 <i>Muzumandi / mandalam</i>	

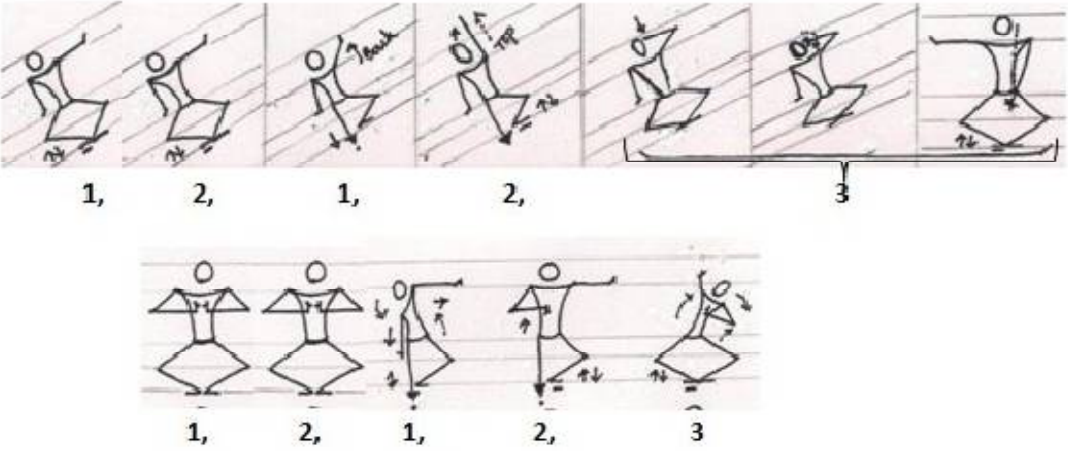
Adavus (steps)				
3) Tattu - 7 (Iadanam)	B3-3	<u>Legs:</u> Half Sit, Stamp <u>Hands:</u> Hold, Bend, Placing	 <p>5      1, 2, 3      4      1, 2, 3</p>	
4) Nullu - 5,6 (Kuttnam)	B3-4a D3-4b	<u>Legs:</u> Half Sit, Stretch, Placing, Stamp <u>Hands:</u> Hold, Stretch, Bend, Push, Pull, Bend, Placing	 <p>5      1,      2,      3,      4,      R&amp;L</p> <p>5,      6,      7,      8</p> <p>5      1,      2,      3,      4,      R&amp;L</p> <p>5,      6,      7,      8</p>	

5) Picchal - 2 (Utplavanam)	B3-5	<p><u>Legs:</u> Half Sit, Jump, Placing, Strike, Sit, Stretch, Round</p> <p><u>Hands:</u> Hold, Stretch, Turn, together, Placing</p>		
6) Kuluku- 1 (Gamanam)	B3-6	<p><u>Legs:</u> Stand, Bend, Placing, Walk, Bend</p> <p><u>Hands:</u> Hold, Bend, Placing</p>		

Combinations				
7) Tatti mettu - 1 (Tadana Udghattitam) (Caturasram)	B3-7	Legs: Half Sit, Samp, Placing, Strike Hands: Hold, Stretch, Together		
8) Kudillumellu - 2 (Kuttana Udghattitam)	B3-8	Legs: Half Sit, Jump, Strike Hands: Hold, Stretch, Move (back, front), Turn, Placing		
9) Puruvul - 4 (Marditam)	B3-9	Legs: Half Sit, Jump, Placing, Stretch, Strike, Stamp Hands: Hold, Stretch, Turn, Placing		

<p>10) <i>Korvai - 1</i> / (Ta, tai, tam) (<i>Misrama pada</i> <i>Sanchurra</i> <i>kramam</i>)</p>	B3-10	<p>Legs: Half Sit, Stamp, Placing, Stretch, Strike, Jump <u>Hands</u>: Hold, Stretch, Placing, Turn, Move</p>		
<p>11) <i>Kull - 1</i> / (Ta, tai, ta, ha) (<i>ladana</i> <i>kuttanam</i>)</p>	B3-11	<p><u>Legs</u>: Half Sit, Stamp, Jump, Strike <u>Hands</u>: Hold, Stretch, Placing, Turn, Move</p>		
<p>12) <i>Makuta-2</i> / tai, di, ti, tai / / ta, di, yi, nu, tori (<i>Teermanam</i>)</p>	B3-12a B3-12b	<p><u>Legs</u>: Half Sit, Stamp, Stretch, Jump, Strike <u>Hands</u>: Hold, Stretch, Throw, Placing, Move</p>		



<p>13) <i>Makuta</i> - 3  <i>tal, tal, dhi, tl, tal</i>  /   <i>ta, ka, ta, di, gi,</i>  <i>na, tom</i>  <i>(Teermanam)</i></p>	<p>B3-13a  B3-13b</p>	<p><u>Legs</u>: Half Sit, Stamp, Stretch, Jump, Strike  <u>Hands</u>: Hold, Stretch, Throw, Placing, Move</p>																									
<p>14) <i>Jati / Swara</i>  (creative composition)</p>	<p>BJ3-1</p>	<p><u>Legs</u>: Half Sit, Jump, Placing, Stretch, Strike, Stamp  <u>Hands</u>: Hold, Stretch, Turn, Placing</p>	<table border="1"> <thead> <tr> <th><i>Laghu</i></th><th>1</th><th>2</th><th>3</th><th>4</th></tr> </thead> <tbody> <tr> <td rowspan="2"><b>1<sup>st</sup> Avrutam</b> (3 times)</td><td><i>Ta</i></td><td><i>Ka</i></td><td><i>Dhi</i></td><td><i>Mi</i></td></tr> <tr> <td><i>Ta Ka</i></td><td><i>Dhi Mi</i></td><td><i>Ta Ka Dhi Mi</i></td><td><i>Ta Ka Jha Nu</i></td></tr> <tr> <td rowspan="2"><b>4<sup>th</sup> Avrutam</b></td><td><u><i>Ta Ka Dhi Mi</i></u></td><td><u><i>Ta Ri Ki Ta Tom</i></u></td><td><i>„</i></td><td><u><i>Ta Ka Dhi Mi</i></u></td></tr> <tr> <td><u><i>Ta Ri Ki Ta Tom</i></u></td><td><i>„</i></td><td><u><i>Ta Ka Dhi Mi</i></u></td><td><u><i>Ta Ri Ki Ta Tom</i></u></td></tr> </tbody> </table>	<i>Laghu</i>	1	2	3	4	<b>1<sup>st</sup> Avrutam</b> (3 times)	<i>Ta</i>	<i>Ka</i>	<i>Dhi</i>	<i>Mi</i>	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ka Dhi Mi</i>	<i>Ta Ka Jha Nu</i>	<b>4<sup>th</sup> Avrutam</b>	<u><i>Ta Ka Dhi Mi</i></u>	<u><i>Ta Ri Ki Ta Tom</i></u>	<i>„</i>	<u><i>Ta Ka Dhi Mi</i></u>	<u><i>Ta Ri Ki Ta Tom</i></u>	<i>„</i>	<u><i>Ta Ka Dhi Mi</i></u>	<u><i>Ta Ri Ki Ta Tom</i></u>	
<i>Laghu</i>	1	2	3	4																							
<b>1<sup>st</sup> Avrutam</b> (3 times)	<i>Ta</i>	<i>Ka</i>	<i>Dhi</i>	<i>Mi</i>																							
	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ka Dhi Mi</i>	<i>Ta Ka Jha Nu</i>																							
<b>4<sup>th</sup> Avrutam</b>	<u><i>Ta Ka Dhi Mi</i></u>	<u><i>Ta Ri Ki Ta Tom</i></u>	<i>„</i>	<u><i>Ta Ka Dhi Mi</i></u>																							
	<u><i>Ta Ri Ki Ta Tom</i></u>	<i>„</i>	<u><i>Ta Ka Dhi Mi</i></u>	<u><i>Ta Ri Ki Ta Tom</i></u>																							

The Topic – 5 (Warming-down movements), which have to be experienced by the students under course – III are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.66

Course III			Topic - 5
Warming-down movements format			
Patterns	Quick Warming-downs	Meditate / Relaxation	Rhythmic clapping
1	A) PET Exercises	A) PET Exercises	<i>Khandam</i>
2	B) <i>Yoga</i>	B) <i>Yoga</i>	
3	C) Dancing	C) Dancing	
4	D) Aerobics	D) Aerobics	

In the table given below the examples for the Warming-down movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.67

Course III				Topic - 5	
Warming-down movements examples					
No	Quick warming-down / Meditate / Rhythmic clapping				
See Table 3.25 Pg.167					
4	Aerobics	A) Stretching slowly	B) Listening a music	C) Clapping, etc	

The Topic – 6 (Dance activities), which have to be explored by the students under course – III are explained in the table given below. The components in the table have been discussed in the Course manual earlier.

Table 3.68

<b>Course III</b>	<b>Topic - 6</b>
<b>Dance activities format</b>	
See Table 3.9 Pg 146	

In the table given below the examples of activities for the elements of dance i.e. Body, Space and Dynamics are explained, which can be implemented by the dance teachers based on the calibre of the students.

Table 3.69

<b>Course III</b>	<b>Topic - 6</b>
<b>Dance activities – Body Activities</b>	
See Table 3.27 Pg. 168	

Table 3.70

<b>Course III</b>	<b>Topic - 6</b>
<b>Dance activities – Space Activities</b>	
See Table 3.28 Pg. 169	

Table 3.71

<b>Course III</b>	<b>Topic - 6</b>
<b>Dance activities – Dynamics Activities</b>	
See Table 3.29 Pg. 169	



The Topic – 7 (Dance themes), that have to be experimented by the students under course – III are explained in the table given below which have been discussed in the Course manual earlier.

Table 3.72

<b>Course III</b>	<b>Topic - 7</b>
<b>Dance Themes format</b>	
See Table 3.10 Pg. 149	

The NCERT has suggested various topics under scholastic subjects for academic learning which can be used as Dance themes for experimentation by the students.

Table 3.73

Course - III			Topic - 7	
Dance themes examples				
(The below given concepts from scholastic subjects based on minimum levels of learning of NCERT)				
Mathematics		Shapes & Space:	Properties o Triangle and Square.	
		Measurement:	Balancing, Weight, Length, angle and zoning. Foot measure (rhythm), Money, Data handling, fractions.	
		Time:	Seconds, minutes, hour etc.	
		Numbers:	Numbers, Addition, Subtraction, Multiplication, Division.	
		Shapes & Patterns:	Free hand	
EVS	Science	Body:	My Body, Health & cloths were , sense organs, cleanliness,(thru non-verbal)	
		Environment:	I love animals, Fun with water, whether, Seeds to plant, Looking at plants, Creepy crawlies, Reduce, reuse and recycle.	
	social	Myself:	My family tree, Games we play, Our house.	
		Nation:	Work and Play, Diff. locations in India, Living together, Our heritage (cultural).	
		Communication:	Non verbal communication. Body talks.	
Languages	English	Rhymes: (rhythm)		Kokila's wonderful pot, the Sea, Lion and the Leopard, My mother.
		Poems: (values)		Six times one, The camel, Asking permission, Close your eyes, Feather or Fur.
		Songs: (expression)		A fair division, Who should I pray for?
		Fiction: (action, character)		India's first women doctor, The Pound of butter, Fishing for the mood.
		Traditional tales & fables:		Sindrella
	Hindi	Rhymes: (rhythm)		हैओ सवेरा, चंदा का कुरता
		Poems: (values)		मे कौन हूँ? पेड़
		Songs: (expression)		देश बड़ा हो जाएगा
		Fiction: (action, character)		बंदर का न्याय
		Traditional tales & fables:		कुएं का पानी
	Telugu	Rhymes: (rhythm)		సామెతలు
		Poems: (values)		దేశభక్తి, ఋతువులు, తెలుగు నెలలు
		Songs: (expression)		దీపావళి, చీమ, పావురం
		Fiction: (action, character)		ఉపకారం, కుందేలు తెలివి, ఐకమత్యం, దయ.
		Traditional tales & fables:		సుభాషితాలు, రామలక్ష్మణులు

The Topic – 8 (Dance theory), which has to be explained to the students under course – III are introduced in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.74

Course III	Topic - 8
<b>Dance Theory format</b>	
See Table 3.11 Pg.151	

Some examples of the dance theory contents are given in the table below. The dance teachers can explain these contents as a part of the dance education.

Table 3.75

Course III			Topic - 8
Dance theory examples			
No	Focus	Units	Description
1	Rendering:	a) <i>Slokas</i> -	<i>Sapta Talas, Navarasas, Sirobhedas</i>
		b) Rhythm / <i>Jaati</i> -	Introducing <i>Khanda Jaati</i> - letters <b>Ta, Ka, ta, ki, ta</b> Clapping & Rendering (three speeds)
		c) <i>Jati / Talam</i> -	Introducing the <i>Adi Talam</i> - playing with <i>laghu</i> and <i>drutams</i>
2	Gestures:	<i>Asamyuta hastas</i> -	Know the usages of atleast 15 <i>hastas</i>
		<i>Siro Bhedas</i> -	Practice and learn how to use
3	Expressions:	<i>Navarasas</i> -	Understand & perform the expressive words like: Happy, Proud, Sorry, Anger, Like, Dislike, Surprise, Fear, Peace, etc.
4	History:	<i>Bharatanatyam</i> -	Details about the art form & PPT presentation
			Project can assign
5	Terminology:	Dance words -	<i>Arathamandalam, Purnamandalam, Nattuvangam, Rangapravesam, Adavu / Aduqu Hastabhedas, Saptatalas</i>

<b>Assignment / Project work</b>		
1	<b>Write:</b>	Notes / Articles (experience in dance class) etc.
2	<b>Collect:</b>	Photos, News, Articles, etc.
3	<b>Prepare:</b>	Charts and presentations of various dance forms (History, Artistes, Institutions, Gurus, etc.)

<b>Teaching Aids</b>
<i>Karra Peeta</i> , Drums, Elec. Piano, DVD Player, Computer with speakers, Videos, Audios, Charts, Play cards, Props (Pompoms, ropes, ribbons, sticks, chairs, tables, etc.)

Every student is assessed by the dance teacher as per the domains given in the table below.

Table 3.76

<b>Course III</b>	<b>Topic - 9</b>
<b>Dance Assessment – Student Performance Record</b>	
See Table 3.34 Pg. 173	

Note for Course-III: refer the implementation module for topics discussed in Content module

The Topic – 1 (Warming-up movements) under course – IV are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.77

Course - IV	Topic - 1
<b>Warming-up movements format</b>	
See Table 3.56 Pg. 190	

In the table given below the examples for the Warming-up movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.78

Course IV	Topic - 1
<b>Warming-up movements examples</b>	
See Table 3.57 Pg. 190	

The Topic – 2 (Natural movements), which have to be experienced by the students under course – IV are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.79

Course IV	Topic - 2
<b>Natural movements format</b>	
See Table 3.5 Pg. 137	

Some examples of Natural Movements categorized as Required and Additional movements are given in the table below. These movements will be very useful for the students while learning Folk & Classical dances. The dance teachers should implement these examples based on the calibre of the students.

Table 3.80

Course IV				Topic - 2	
Natural movements examples					
No	Movements	Actions			
1	Required movements	1) Balance	2) Bend	3) Hold	4) Join
		5) Jump	6) Move	7) Placing	8) Pull
		9) Push	10) Reach	11) Rise	12) Rotate
		13) Sit	14) Slide	15) Spin	16) Stamp
		17) Stretch	18) Strike	19) Swing	20) Throw
		21) Touch	22) Turn	23) Twist	24) Walk, etc.
		and combinations.			
2	Additional movements	1) Bounce	2) Creep	3) Flick	4) Freeze
		5) Hop	6) Jerk	7) Kick	8) Merge
		9) Roll	10) Run	11) Sink	12) Skip
		13) Whirl, etc.	and combinations.		

The Topic – 3 (Folk dance movements), which have to be experienced by the students under course – IV are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.81

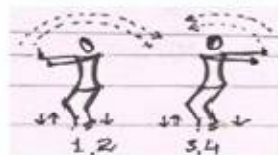

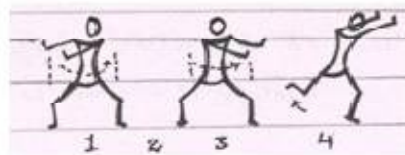
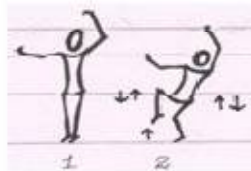
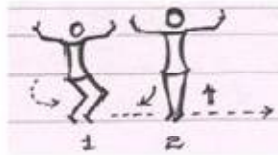
Course IV	Topic - 3
Folk dance movements format	
See Table 3.6 Pg. 139	

Based on the examples of the folk dance movements given in the table below, the dance teachers can introduce any folk dance form to the students.

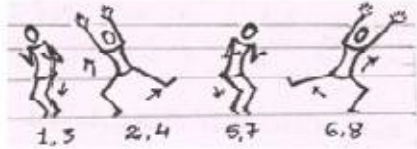
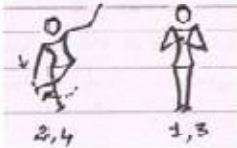

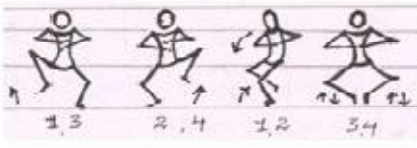


Table 3.82

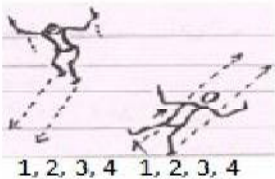
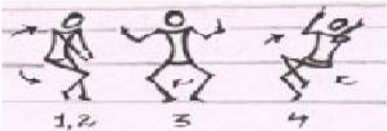

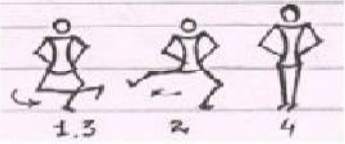
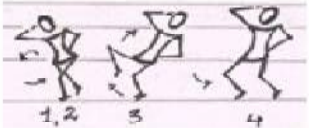
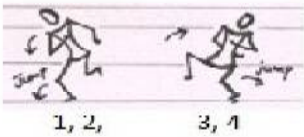
Course IV			Topic - 3	
Folk dance movements examples				
No.	Name of the steps	Classifications & varieties		
1	Rotating	i) Hands:	a) Right to left	b) Left to right
			a) Directions, etc.	
		ii) Torso:	a) Right to left	b) Left to right , etc.
		iii) Hip:	a) Right to left	b) Left to right
c) Directions, etc.				
2	Bending	iv) Self:	a) Right to left	b) Left to right , etc.
		i) Torso:	a) Sides	b) Up and down
			c) Forward & backward	d) Directions, etc.
3	Swinging	i) Shoulder:	a) Right to left	b) Left to right, etc.
		ii) Legs:	a) Sides	b) Directions, etc.
4	Taping	i) Toes:	a) Right side	b) Left side
			c) Directions, etc.	
5	Jerking	i) Legs:	a) Right to left	b) Left to right, etc.
6	Graceful jump	i) Body:	a) Front and back	b) Sides
			c) Directions, etc.	
7	Stamping (tappetagullu):	i) Legs:	a) Right & Left	b) Front & Back
			c) Directions, etc.	
8	Moving	i) Hands:	a) Front and back	b) Back and front
			c) Up and down	c) Directions, etc.
9	Twisting	i) Legs:	a) Right to left	b) Left to right, etc.
10	Combinations:	Various combinations with above mentioned steps e.g.:		
		i) Walk & Kick:	a) Moving forward	b) Moving backward, etc.
		ii) Clap & Swing:	a) Right side	b) Left side
			c) Directions, etc.	
		iii) Jump & throw:	a) Right side	b) Left side
c) Directions, etc.				
iv) Jump & touch:	a) Left leg	b) Right leg, etc.		
	v) Rotating jump:	a) Right to left	b) Left to right, etc.	
11		Special movements: (using props)	i) Body:	a) Crawling under
	ii) Traditional game:		a) Uppulaguppa	b) Kolatam
Experience the various folk dance forms based on the above mentioned basic folk dance movements for this standard				


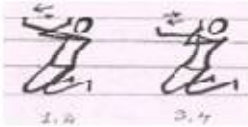
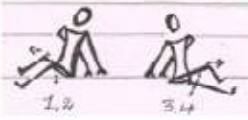
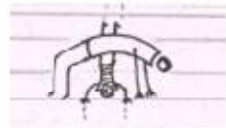


Table 3.83

Course - 4				
Folk dance movements				
Name of the Step	Code	Natural movements	Movements sequence	Remarks
1) Rotating hands	F4-1	<u>Legs</u> : Stamp <u>Hands</u> : Place / according to convenient <u>Hip</u> : Move		
2) Bending hands	F4-2	<u>Legs</u> : Open & Close <u>Hands</u> : Stretch, Bend / according to convenient <u>Torso</u> : Bend		
3) Swinging shoulders	F4-3	<u>Legs</u> : Stretch <u>Hands</u> : Stretch, Swing & Rise / according to convenient <u>Torso</u> : Move		
4) Tapping toes	F4-4	<u>Legs</u> : Taping <u>Hands</u> : Rise & Stretch / according to convenient <u>Torso</u> : Move		
5) Jerking Knees	F4-5	<u>Legs</u> : Move <u>Knee</u> : Move <u>Hands</u> : Rise / according to convenient <u>Torso</u> : Swing		



12) Jump & Throw	F4-12	<u>Legs:</u> Jump <u>Hands:</u> Close & Throw / according to convenient		
13) Jump & Touch	F4-13	<u>Legs:</u> Jump <u>Hands:</u> Move / according to convenient <u>Torso:</u> Rotate		
14) Rotating Jump	F4-14	<u>Legs:</u> Jump <u>Hands:</u> Move / according to convenient <u>Torso:</u> Rotate		
15) Stamping legs (Iappetagullu)	F4-15	<u>Legs:</u> Jump <u>Hands:</u> Move / according to convenient <u>Torso:</u> Bend		
16) Rotating Hip	F4-16	<u>Legs:</u> Tap <u>Hands:</u> Place / according to convenient <u>Hip:</u> Move		
17) Rotating self	F4-17	<u>Legs:</u> Cross, rotate <u>Hands:</u> Stretch / according to convenient <u>Torso:</u> Rotate		

6) Walk & Kick	F4-6	<u>Legs:</u> Walk, Kick <u>Hands:</u> Rise / according to convenient <u>Torso:</u> Bend		
7) Clap & Swing	F4-7	<u>Legs:</u> Close & Open <u>Hands:</u> Move / according to convenient <u>Torso:</u> Bend		
8) Rotating torso	F4-8	<u>Legs:</u> Stretch <u>Hands:</u> Move / according to convenient <u>Torso:</u> Rotate		
9) Swinging legs	F4-9	<u>Legs:</u> Swing <u>Hands:</u> Place / according to convenient		
10) Graceful bend	F4-10	<u>Legs:</u> Walk & Rise <u>Hands:</u> Move / according to convenient <u>Torso:</u> Bend		
11) Graceful Jump	F4-11	<u>Legs:</u> Jump <u>Hands:</u> Move / according to convenient <u>Torso:</u> Bend		

18) Swinging Shoulder	F4-18	<u>Legs:</u> Cross <u>Hands:</u> Stretch / according to convenient <u>Torso:</u> Shake		
19) Moving hands	F4-19	<u>Legs:</u> Sit <u>Hands:</u> Move / according to convenient <u>Torso:</u> Twist		
20) Twisting legs	F4-20	<u>Legs:</u> Cross <u>Hands:</u> Balance / according to convenient		
<b>Special Movements</b>				
21) Crawling under	F4-21	<u>Body:</u> Crawl, Bend		
22) Rotating together (Uppulaguppa)	F4-22	<u>Legs:</u> Move <u>Hands:</u> Hold <u>Bodies:</u> Rotate		
23) Striking sticks (Kolatom)	F4-23	Dance with props		

The Topic – 4 (Classical dance movements), which have to be experienced by the students under course – IV are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.84

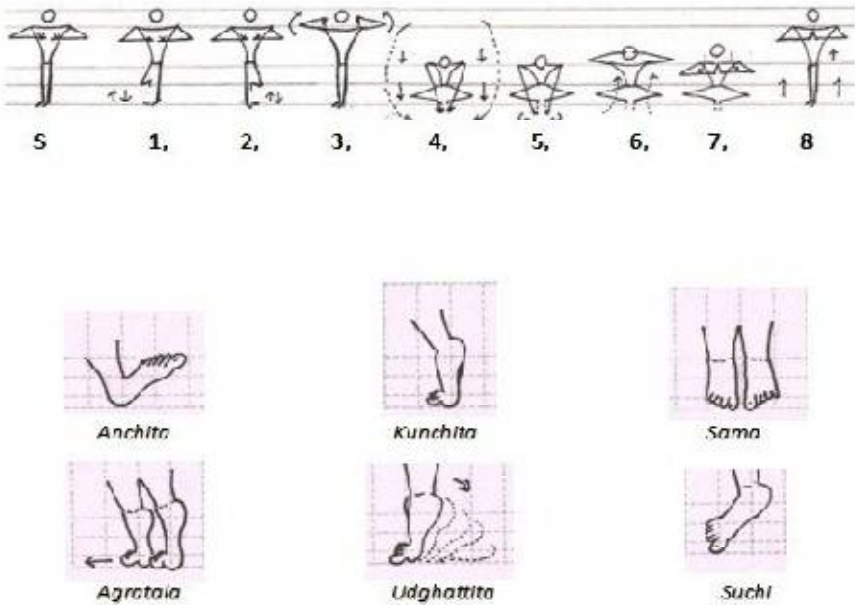
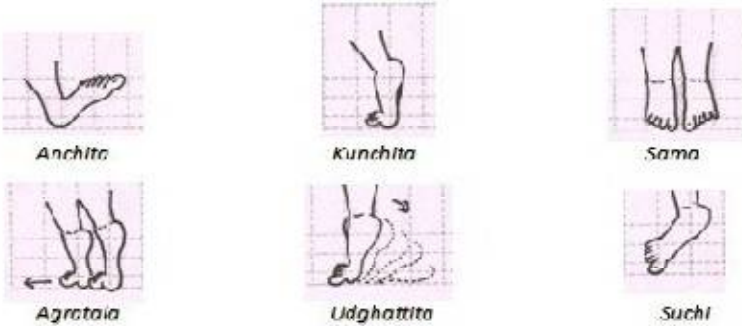
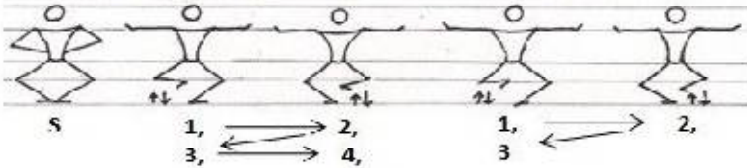
Course IV	Topic - 4
<b>Classical dance movements format</b>	
See Table 3.7 Pg. 141	

Various examples of Classical dance movements have been explained in the table given below. These have been mentioned in *Sanskrit* language. These movements are very keen and important to the learner of any classical dance/style. Based on the examples of the Classical dance movements given in the table below, the dance teachers can introduce any classical dance form/style to the students.

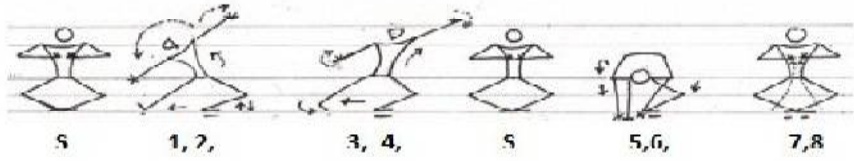
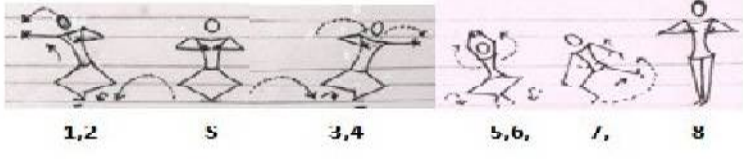
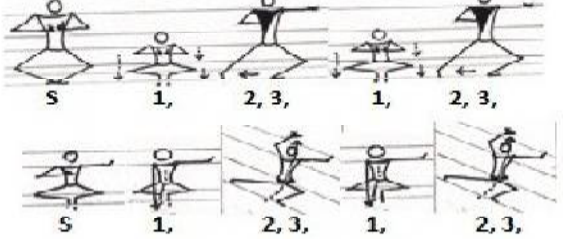
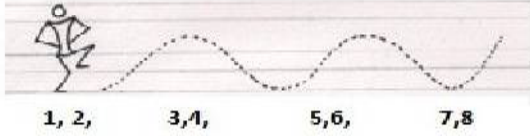
Table 3.85

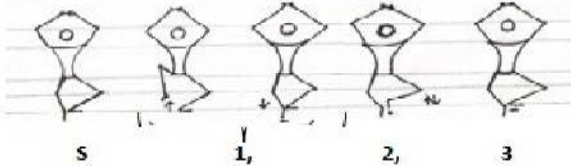

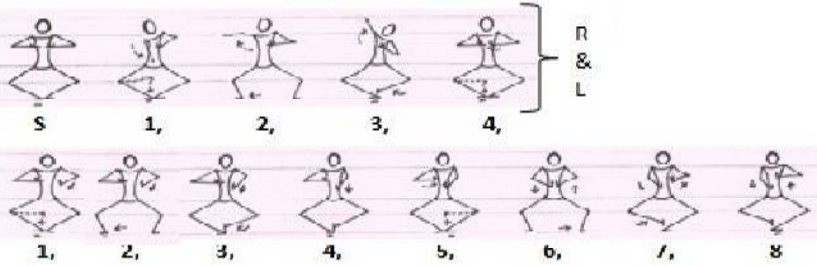
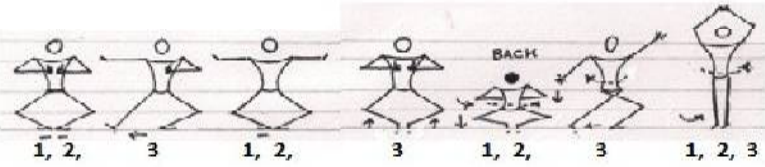
Course IV			Topic – 4
Classical dance movements examples			
No.	Movements	Description	Classifications and Varieties
1	<b>Namaskaram</b>	Regular procedure before dance starts	According to the particular classical dance style
2	<b>Positions</b>	Every dance style has its own positions	e.g. <i>Sthanakas, Mandalas etc.</i>
3	<b>Tāḍanam</b>	Stamping the floor with the sole	Varieties (use hands according to the steps)
4	<b>Kuttanam</b>	Striking the floor with the heel & toes	Varieties (use hands according to the steps)
5	<b>Utplavanam</b>	Jumping and leaps	Varieties (use hands according to the steps)
6	<b>Gamanam</b>	Gentle walk	Varieties (use hands according to the steps)
7	<b>Marditam</b>	Strafe or bruise the floor with the foot	Varieties (use hands according to the steps)
Combinations			
8	<b>Tadana Udghattitam</b>	Stamped by the heel while the forefoot rests on the ground	Varieties (use hands according to the steps)
9	<b>Tadana Kuttanam</b>	Combination of stamping and <i>Udghattitam</i>	Varieties (use hands according to the steps)
10	<b>Misrama pada sanchara kramam</b>	Combination of various movements	Varieties (use hands according to the steps)
11	<b>Kuttana Udghattitam</b>	Stamped by the heel, while the forefoot rests on the ground	Varieties (use hands according to the steps)
12	<b>Skalitam</b>	Foot is made to slip	Varieties (use hands according to the steps)
13	<b>Teermanam</b>	Finishing	Varieties (use hands according to the steps)
14	<b>Jati / Swaram</b>	Creative composition	with above learned steps
Experience the above given basic classical dance movements through a particular classical dance form for this standard			

Table 3.86

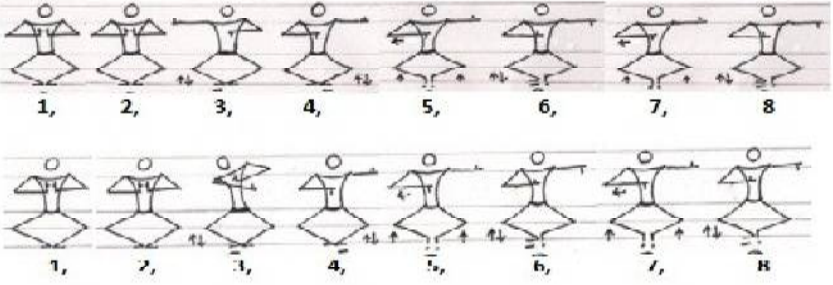
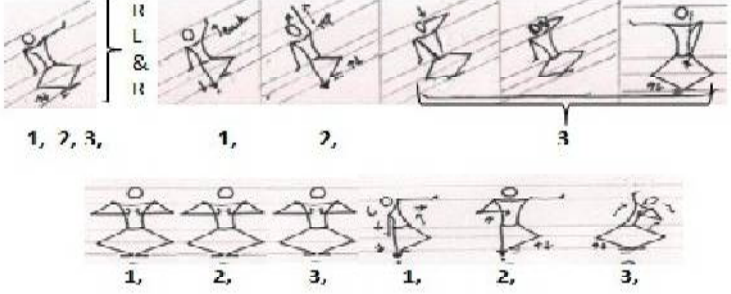
Course - 4				
Bharatanatyam movements				
Name of the step	Code	Natural movements	Movement sequence	Remarks
1) <i>Namaskaram</i> (Regular form)	D4-1	<u>Legs</u> : Stamp, Sit, Stand <u>Hands</u> : Hold, Move, Stretch, Bend, Close		
2) Feet positions ( <i>Padaabhedas</i> )	B4-2	<u>Feet</u> : Stright, Bend, Stretch, Lift, etc, <u>Legs</u> : according to feet positions.		
Adavus (steps)				
3) <i>Tattu - B</i> ( <i>Tandavam</i> )	B1-3	<u>Legs</u> : Half Sit, Stamp <u>Hands</u> : Hold, Bend, Placing		



1) Nattu - 7 (Kuttnam)	B4-1	<p><u>Legs:</u> Half Sit, Stretch, Placing, Strike, Stamp</p> <p><u>Hands:</u> Hold, Stretch, Turn, Bend, Push, Pull, Placing</p>		
5) Picchal - 3 (Utplavanam)	B4-5	<p><u>Legs:</u> Half Sit, Jump, Placing, Stretch, Strike</p> <p><u>Hands:</u> Hold, Stretch, Turn, Placing</p>		
6) Sarukkai (Katti) - 1 (Skulilum)	B4-6	<p><u>Legs:</u> Half Sit, Placing, Stretch, Stamp, Turn, Strike, Jump</p> <p><u>Trunk:</u> Turn</p> <p><u>Hands:</u> Hold, Stretch, Placing, Turn, Move</p>		
7) Kuluku - 2 (Gamanam) (Sarpa gati)	B4-7	<p><u>Legs:</u> Stand, Bend, Placing, Walk, Bend</p> <p><u>Hands:</u> Hold, Bend, Placing</p>		

Combinations				
8) <i>Tattl mettu - 2</i> ( <i>Tadana</i> <i>Udghattitam</i> ) ( <i>Tisram</i> )	B4-8	Legs: Half Sit, Samp, Placing, Strike <u>Hands</u> : Hold, Stretch, Together		
9) <i>Kudittumettu - 2</i> ( <i>Kullana</i> <i>Udghattitam</i> )	B4-9	Legs: Halt Sit, Jump, Strike <u>Hands</u> : Hold, Stretch, Move (Up, Down), Turn, Placing		
10) <i>Paraval - 1</i> ( <i>Marditam</i> )	B4-10	Legs: Halt Sit, Stamp, Stretch, Placing, Turn <u>Hands</u> : Hold, Stretch, Placing, Turn, Move (rotate)		
11) <i>Karvai - 2</i> ( <i>Ta, tai, tam</i> ) ( <i>Misramu pada</i> <i>Sanchara</i> <i>Kramam</i> )	B4-11	Legs: Halt Sit, Stamp, Placing, Jump, Stretch, Stamp, Turn, Strike, Jump Trunk: Twist, rotate <u>Hands</u> : Hold, Stretch, Placing, Turn, Move		



12) <i>Kutt</i> 2 / (Tu, lui, lu, hu) ( <i>Tadana kuttanam</i> )	114-12	<u>Legs:</u> Half Sit, Stamp, Jump, Strike <u>Hands:</u> Hold, Stretch, Placing, Turn, Move																																					
13) <i>Makuta</i> - 4 <i>ta, tai, tai, dhi, ti, tai</i> <i>ta, ka, di, ku, ta, di, gi, nu, turn</i> ( <i>Teermanam</i> - 4)	114-13a B4 13b	<u>Legs:</u> Half Sit, Stamp, Stretch, Jump, Strike <u>Hands:</u> Hold, Stretch, Throw, Placing, Move																																					
14) <i>Juli</i> / <i>Swara</i> (creative composition)	BJ4-1	<u>Legs:</u> Half Sit, Jump, Placing, Stretch, Strike, Stamp <u>Hands:</u> Hold, Stretch, Turn, Placing	<table border="1" data-bbox="958 1058 1832 1265"> <thead> <tr> <th><i>Laghu</i></th><th>1</th><th>2</th><th>3</th><th>4</th></tr> </thead> <tbody> <tr> <td>1<sup>st</sup> <i>Avrutam</i></td><td><i>Ta Ka</i></td><td><i>Dhi Mi</i></td><td><i>Ta Ka</i></td><td><i>Jha Nu</i></td></tr> <tr> <td>(2 times)</td><td><i>Ta Ka</i></td><td><i>Dhi Mi</i></td><td><i>Ta Ri Ki Ta</i></td><td><i>Tom;</i></td></tr> <tr> <td>3<sup>rd</sup> <i>Avrutam</i></td><td><i>Ta Ka</i></td><td><i>Dhi Mi</i></td><td><i>Ta Ri Ki Ta</i></td><td><i>Tom;</i></td></tr> <tr> <td></td><td><i>Ta Ka</i></td><td><i>Jha Nu</i></td><td><i>Ta Ri Ki Ta</i></td><td><i>Tom;</i></td></tr> <tr> <td>4<sup>th</sup> <i>Avrutam</i></td><td><i>Ta Ka Dhi Mi</i></td><td><i>Ta Ri Ki Ta Tom</i></td><td>;;</td><td><i>Ta Ka Jha Nu</i></td></tr> <tr> <td></td><td><i>Ta Ri Ki Ta Tom</i></td><td>;;</td><td><i>Ta Ka Dhi Mi</i></td><td><i>Ta Ri Ki Ta Tom</i></td></tr> </tbody> </table>	<i>Laghu</i>	1	2	3	4	1 <sup>st</sup> <i>Avrutam</i>	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ka</i>	<i>Jha Nu</i>	(2 times)	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ri Ki Ta</i>	<i>Tom;</i>	3 <sup>rd</sup> <i>Avrutam</i>	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ri Ki Ta</i>	<i>Tom;</i>		<i>Ta Ka</i>	<i>Jha Nu</i>	<i>Ta Ri Ki Ta</i>	<i>Tom;</i>	4 <sup>th</sup> <i>Avrutam</i>	<i>Ta Ka Dhi Mi</i>	<i>Ta Ri Ki Ta Tom</i>	;;	<i>Ta Ka Jha Nu</i>		<i>Ta Ri Ki Ta Tom</i>	;;	<i>Ta Ka Dhi Mi</i>	<i>Ta Ri Ki Ta Tom</i>	
<i>Laghu</i>	1	2	3	4																																			
1 <sup>st</sup> <i>Avrutam</i>	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ka</i>	<i>Jha Nu</i>																																			
(2 times)	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ri Ki Ta</i>	<i>Tom;</i>																																			
3 <sup>rd</sup> <i>Avrutam</i>	<i>Ta Ka</i>	<i>Dhi Mi</i>	<i>Ta Ri Ki Ta</i>	<i>Tom;</i>																																			
	<i>Ta Ka</i>	<i>Jha Nu</i>	<i>Ta Ri Ki Ta</i>	<i>Tom;</i>																																			
4 <sup>th</sup> <i>Avrutam</i>	<i>Ta Ka Dhi Mi</i>	<i>Ta Ri Ki Ta Tom</i>	;;	<i>Ta Ka Jha Nu</i>																																			
	<i>Ta Ri Ki Ta Tom</i>	;;	<i>Ta Ka Dhi Mi</i>	<i>Ta Ri Ki Ta Tom</i>																																			

The Topic – 5 (Warming-down movements), which have to be experienced by the students under course – IV are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.87

Course IV			Topic – 5
Warming-down movements format			
Patterns	Quick Warming-downs	Meditate / Relaxation	Rhythmic clapping
1	A) PET Exercises	A) PET Exercises	<i>Mishram</i>
2	B) <i>Yoga</i>	B) <i>Yoga</i>	
3	C) Dancing	C) Dancing	
4	D) Aerobics	D) Aerobics	

In the table given below the examples for the Warming-down movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.88

Course IV	Topic - 5
Warming-down movements examples	
See Table 3.67 Pg.206	

The Topic – 6 (Dance activities), which have to be explored by the students under course – IV are explained in the table given below. The components in the table have been discussed in the Course manual earlier.

Table 3.89

Course IV	Topic – 6
Dance activities format	
See Table 3.9 Pg.146	

In the table given below the examples of activities for the elements of dance i.e. Body, Space and Dynamics are explained, which can be implemented by the dance teachers based on the calibre of the students.

Table 3.90

<b>Course IV</b>	<b>Topic – 6</b>
<b>Dance activities – Body Activities</b>	
See Table 3.27 Pg. 168	

Table 3.91

<b>Course IV</b>	<b>Topic – 6</b>
<b>Dance activities – Space Activities</b>	
See Table 3.28 Pg. 169	

Table 3.92

<b>Course IV</b>	<b>Topic – 6</b>
<b>Dance activities – Dynamics Activities</b>	
See Table 3.29 Pg. 169	

The Topic – 7 (Dance themes), that have to be experimented by the students under course – IV are explained in the table given below which have been discussed in the Course manual earlier.

Table 3.93

<b>Course IV</b>	<b>Topic - 7</b>
<b>Dance Themes format</b>	
See Table 3.10 Pg. 149	

The NCERT has suggested various topics under scholastic subjects for academic learning which can be used as Dance themes for experimentation by the students.

Table 3.94

Course - IV			Topic - 7
Dance themes examples			
(The below given concepts from scholastic subjects based on minimum levels of learning of NCERT)			
Mathematics	Shapes & Space:	Geometry and patterns	
	Measurement:	Balancing, Weight, Length, angle and zoning. Foot measure (rhythm), Money, Data handling, perimeter and area	
	Time:	Duration of an activity	
	Numbers:	Numbers and operations, multiples and factors.	
	Shapes & Patterns:	Symmetry & asymmetry	
E V S	science	Body:	My Body, sense organs and digestive system (thru non-verbal)
		Environment:	Air around us, weather and seasons, seeds of life, simple machines, sources of water, aquatic animals.
	social	Myself:	Relations
		Nation:	Prayers, festivals, celebrations, Going places
		Communication:	Non verbal communication. Body talks.
Languages	English	Rhymes: (rhythm)	The grateful snow crane, The pied piper,
		Poems: (values)	The Nightingale, The Dodo, Buffalo dusk, The highest mountain in the world, My breather Bert, The snow goose, A wild one, Leisure
		Songs: (expression)	The magic wardrobe, Boat song
		Fiction: (action, character)	The king of golden river, The unsinkable ship, Jennies amber beads, The autograph
		Traditional tales & fables:	Pied piper
	Hindi	Rhymes: (rhythm)	बंदर का सुख
		Poems: (values)	मौसम कितने
		Songs: (expression)	घर और संसार
		Fiction: (action, character)	अभिमानि गुलाब
		Traditional tales & fables:	परख
	Telugu	Rhymes: (rhythm)	ఉగాది
		Poems: (values)	తెలుగు వెలుగు
		Songs: (expression)	తోడేలు గర్వం
		Fiction: (action, character)	పరోపకారం, సాహస బాలిక, గోదావరి, సహజీవనం
		Traditional tales & fables:	మిత్రలాభం

The Topic – 8 (Dance theory), which has to be explained to the students under course – IV are introduced in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.95

Course IV	Topic - 8
<b>Dance Theory format</b>	
See Table 3.11 Pg.151	

Some examples of the dance theory contents are given in the table below. The dance teachers can explain these contents as a part of the dance education.

Table 3.96

Course IV			Topic - 8
Dance Theory examples			
No	Focus	Units	Description
1	Rendering:	a) <i>Slokas</i> -	<i>Yato hasta, Abhinayam, Padabhedas, Paatra antah&amp; bahi pranas</i>
		b) Rhythm / <i>Jaati</i> -	Introducing <i>Misra Jaati</i> - letters <b>Ta, Ki, Ta, Ta, Ka, Dhi, Mi</b> Clapping and Rendering three speeds.
		c) <i>Jati / Talam</i> -	Introducing the <i>Rupakam</i> - ( <i>Chapu talam</i> ) playing the beats.
2	Gestures:	<i>Samyuta hastas</i> -	<i>Samyuta hastas</i> and its usages
		<i>Drushthi Bhedas</i> -	Practice and learn how to use
3	Expressions:	<i>Navarasas</i> -	Enact a situation for a sentence
4	History:	<i>Kuchipudi</i> -	Details about the art form & PPT presentation
			Project can assign
5	Terminology:	Dance words -	<i>Soushtavam, Jati / Teermanam, Muktai, Kaala Pramanam, Padabhedas</i>

<b>Assignment / Project work</b>		
1	Write:	Notes / Stories / Articles (experience in classical dance, folk dance etc.
2	Collect:	Photos, News, etc.
3	Prepare:	Charts and presentations of various dance forms (history, artistes, institutions, Gurus, etc.

<b>Teaching Aids</b>	
<i>Karra Peeta</i> , Drums, Elec. Piano, DVD Player, Computer with speakers, Videos, Audios, Charts, Play cards, Props (Pompoms, ropes, ribbons, sticks, chairs, tables, etc.)	

Every student is assessed by the dance teacher as per the domains given in the table below.

Table 3.97

<b>Course IV</b>	<b>Topic - 9</b>
<b>Dance Assessment – Student Performance Record</b>	
See Table 3.34 Pg. 173	

Note for Course-IV: refer the implementation module for topics discussed in Content module

The Topic – 1 (Warming-up movements) under course – V are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.98

Course - V	Topic - 1
<b>Warming-up movements format</b>	
See Table 3.56 Pg. 190	

In the table given below the examples for the Warming-up movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.99

Course V	Topic - 1
<b>Warming-up movements examples</b>	
See Table 3.57 Pg. 190	

The Topic – 2 (Natural movements), which have to be experienced by the students under course – V are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.100

Course V	Topic - 2
<b>Natural movements format</b>	
See Table 3.5 Pg. 137	

Some examples of Natural movements categorized as Required and Additional movements are given in the table below. These movements will be very useful for the students while learning Folk & Classical dances. The dance teachers should implement these examples based on the calibre of the students.

Table 3.101

Course V				Topic - 2	
Natural movements examples					
No	Movements	Actions			
1	Required movements	1) Balance	2) Bend	3) Hold	4) Jog
		5) Jump	6) Kick	7) Placing	8) Pull
		9) Push	10) Reach	11) Rise	12) Rotate
		13) Sit	14) Stamp	15) Stretch	16) Strike
		17) Swing	18) Throw	19) Twist	20) Walk, etc.
		and combinations.			
2	Additional movements	1) Advance	2) Bounce	3) Bump	4) Creep
		5) Expand	6) Flick	7) Freeze	8) Glide
		9) Hop	10) Jerk	11) Placing	12) Roll
		13) Sink	14) Skip	15) Slide	16) Slink
		17) Spin	18) Spread	19) Tap	20) Turn
		21) Whirl, etc.	and combinations.		

The Topic – 3 (Folk dance movements), which have to be experienced by the students under course – V are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.102

Course V	Topic - 3
Folk dance movements format	
See Table 3.6 Pg. 139	


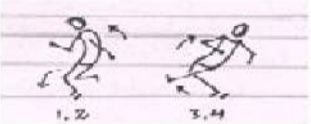




Based on the examples of the folk dance movements given in the table below, the dance teachers can introduce any folk dance form to the students.

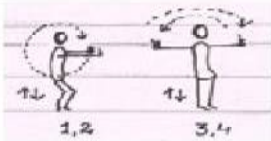
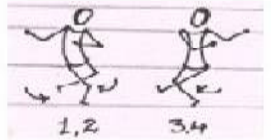

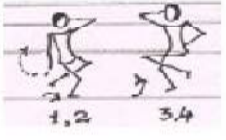

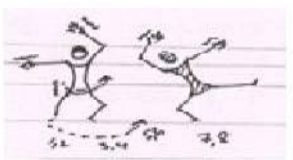


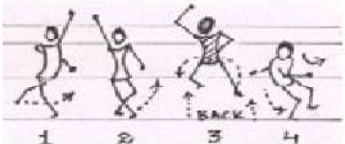
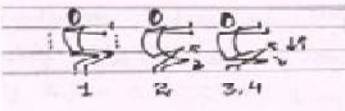
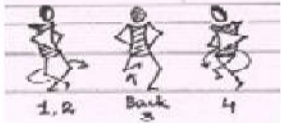
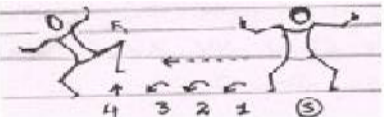
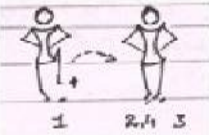

Table 3.103

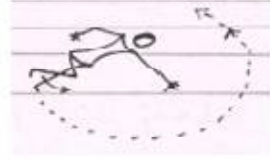


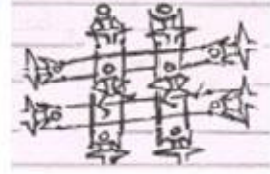
Course V			Topic - 3	
Folk dance movements examples				
No.	Movements	Limbs	Classifications & varieties	
1	Jogging	i) Body:	a) Same place c) Backward	b) Forward d) All directions, etc.
2	Placing	i) Foot & Hand:	a) Forward c) Left leg	b) Right leg d) All directions, etc.
3	Taping	i) Foot:	a) Right to left c) Directions, etc.	b) Left to right
4	Swinging	i) Legs: ii) Hands:	a) Forward a) Bend forward	c) Directions, etc. b) Bend backwards, etc.
5	Kicking	i) Legs:	a) Forward	c) Directions, etc.
6	Rotating	i) Hands: ii) Knees:	a) Right side c) Front a) Right to left c) Rotation, etc.	b) Left side d) Back, etc. b) Left to right
7	Combinations:	Various combinations with above mentioned steps e.g:		
		i) Turn & Extend:	c) Directions c) Directions, etc.	b) Left to right
		ii) Tap & Throw:	a) Sides	b) All directions, etc.
		iii) Swing & Bend:	a) Forward	b) Backward, etc.
		iv) Twist & Kick:	a) Right leg c) All directions, etc.	b) Left leg
		v) Twist & Jump:	a) Right to left	b) Left to right, etc.
		vi) Twist & Stamp:	a) Right to left	b) Left to right, etc.
		vii) Twist & Walk:	a) Forward c) Right side	b) Backward d) Left side, etc.
		viii) Jump & Walk:	a) Forward jump c) Sides	b) Backward walk d) All directions, etc.
		ix) Jump & Bend:	a) Right to left c) Right leg lift	b) Left to right d) Left leg lift, etc.
		x) Rotate & Jump:	a) Right to left	b) Left to right, etc.
		xi) Strike & Jump:	a) Right to left c) front to back	b) Left to right d) back to front, etc.
		xii) Sit & Walk:	a) Forward	b) Backward, etc.
8	Special movements:	i) Body: ii) Traditional game:	i) Slanting walk iii) Moving on Knee i) Bamboo sticks	ii) Formation Pyramid
Experience the various folk dance forms based on the above mentioned basic folk dance movements for this standard				

Table 3.104

Course - 5				
Folk dance movements				
Name of the Step	Code	Natural movements	Movements sequence	Remarks
1) Style Jog	F5-1	<u>Legs:</u> Jog <u>Hands:</u> Move/ according to convinient <u>Torso:</u> Move		
2) Kicking legs	F5-2	<u>Legs:</u> Jump <u>Hands:</u> Move/ according to convinient <u>Torso:</u> Bend		
3) Swinging Legs	F5-3	<u>Legs:</u> Throw & Swing <u>Hands:</u> Move/ according to convinient		
4) Extend & turn	F5-4	<u>Legs:</u> Extend <u>Hands:</u> Extend, Rise/ according to convinient <u>Torso:</u> Turn		
5) Swinging bend	F5-5	<u>Legs:</u> Extend <u>Hands:</u> Swing/ according to convinient <u>Torso:</u> Bend & Swing		
6) Foot placing	F5-6	<u>Legs:</u> Stretch, Placing & Bend <u>Hands:</u> Move/ according to convinient <u>Torso:</u> Bend & Move		

7) Taping toes	F5-7	<u>Legs:</u> Strike <u>Hands:</u> Move/ according to convenient <u>Torso:</u> Move		
8) Twist & Stamp	F5-8	<u>Legs:</u> Stamp, Twist <u>Hands:</u> Move/ according to convenient <u>Torso:</u> Move		
9) Twisting jump	F5-9	<u>Legs:</u> Jump <u>Hands:</u> Move/ according to convenient <u>Torso:</u> Move		
10) Twist & Stamp	F5-10	<u>Legs:</u> Bend <u>Hands:</u> Move/ according to convenient <u>Torso:</u> Move		
11) Jumping Walk	F5-11	<u>Legs:</u> Stretch & Jump <u>Hands:</u> Move/ according to convenient		
12) Jump & Throw	F5-12	<u>Legs:</u> Jump, Stretch & Kick <u>Hands:</u> Move/ according to convenient <u>Torso:</u> Bend		

13) Rotating Jump	F5-13	<u>Legs:</u> Jump, Stretch & Kick <u>Hands:</u> Move/ according to convenient <u>Torso:</u> Move		
14) Sitting Walk	F5-14	<u>Legs:</u> Sit, Move <u>Hands:</u> Move/ according to convenient		
15) Twisting Walk	I5-15	<u>Legs:</u> Tap, Move <u>Hands:</u> Place/ according to convenient <u>Torso:</u> Move		
16) Jumping Bend	F5-16	<u>Legs:</u> Jump & Rise <u>Hands:</u> Stretch & Rise/ according to convenient <u>Torso:</u> Move		
17) Striking Jump	I5-17	<u>Legs:</u> Jump & Together <u>Hands:</u> Place/ according to convenient <u>Torso:</u> Move		
18) Rotating knees	F5-18	<u>Legs:</u> Bend <u>Knees:</u> Rotate <u>Hands:</u> Stretch / according to convenient <u>Torso:</u> Move		

Special Movements				
19) Slanting walk	F5-19	<u>Legs:</u> Walk <u>Hands:</u> Balance / according to convenient <u>Body:</u> Slant		
20) Rotating Bodies	F5-20	<u>Legs:</u> Round <u>Hands:</u> Balance & Hold <u>Torso:</u> Move		
21) Formation Pyramid	F5-21	<u>Body:</u> Balance		
22) Bamboo dance	F5-22	Dance with sticks		

The Topic – 4 (Classical dance movements), which have to be experienced by the students under course – V are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.105

Course V	Topic - 4
<b>Classical dance movements format</b>	
See Table 3.7 Pg. 141	

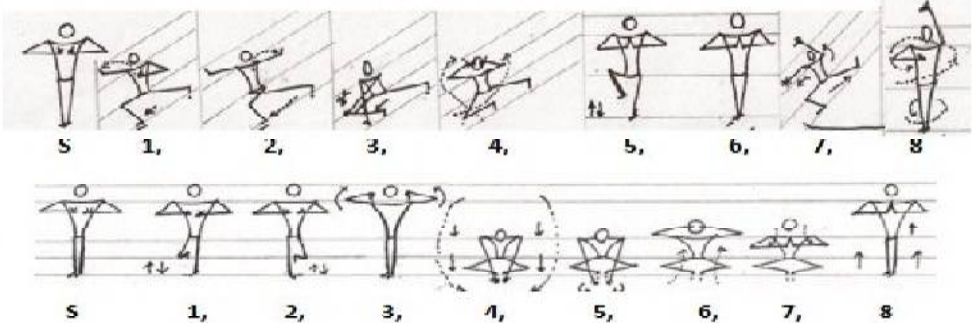
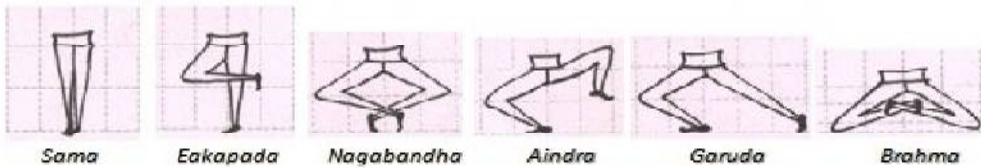
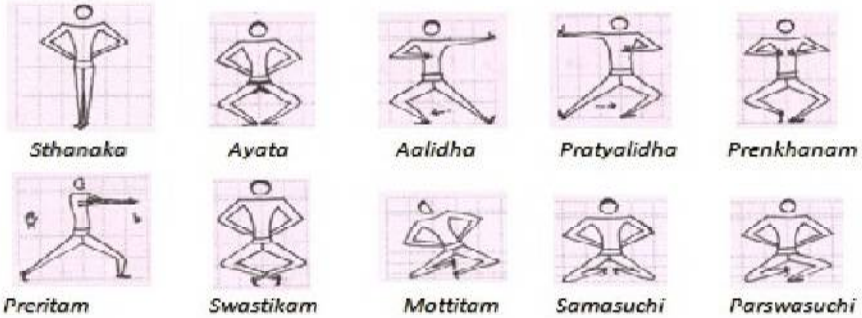
Various examples of Classical dance movements have been explained in the table given below. These have been mentioned in *Sanskrit* language. These movements are very keen and important to the learner of any classical dance/style. Based on the examples of the Classical dance movements given in the table below, the dance teachers can introduce any classical dance form/style to the students.

Table 3.106

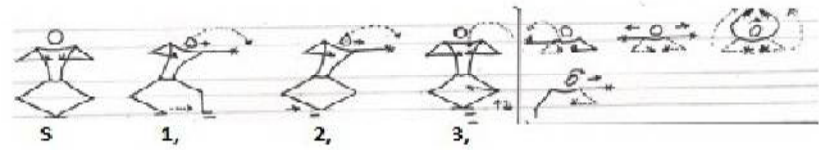
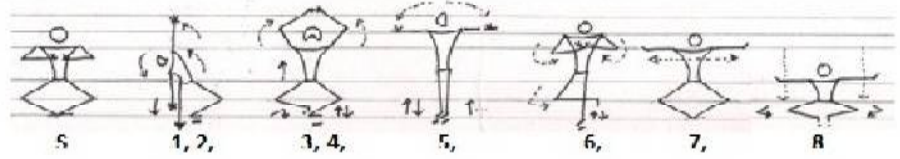
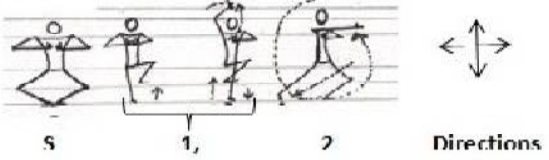
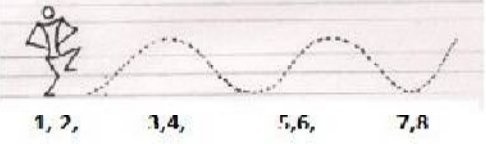
Course V		Topic - 4	
Classical dance movements examples			
No.	Movements	Description	Classifications and Varieties
1	<b>Namaskaram</b>	Regular procedure before dance starts	According to the particular classical dance style
2	<b>Positions</b>	Every dance style has its own positions	<i>Pada bhedas, Arthamandi / kunguta, Sampurna mandalam etc.</i>
3	<b>Taḍanam</b>	Stamping the floor with the sole	Varieties (use hands according to the steps)
4	<b>Kuttanam</b>	Striking the floor with the heel & toes	Varieties (use hands according to the steps)
5	<b>Utplavanam</b>	Jumping and leaps	Varieties (use hands according to the steps)
6	<b>Gamanam</b>	Gentle walk	Varieties (use hands according to the steps)
7	<b>Sarika adavu</b>	Holding the ground with the heel, the forefoot stamps the ground	Varieties (use hands according to the steps)
Combinations			
8	<b>Tadana Udghattitam</b>	Stamped by the heel while the forefoot rests on the ground	Varieties (use hands according to the steps)
9	<b>Tadana Kuttanam</b>	Combination of stamping and <i>Udghattitam</i>	Varieties (use hands according to the steps)
10	<b>Misrama pada sancha kramam</b>	Combination of various movements	Varieties (use hands according to the steps)
11	<b>Kuttana Udghattitam</b>	Stamped by the heel, while the forefoot rests on the ground	Varieties (use hands according to the steps)
12	<b>Skalitam</b>	Foot is made to slip	Varieties (use hands according to the steps)
13	<b>Purna mandal kramam</b>	Full sitting, body rests on toes	Varieties (use hands according to the steps)
14	<b>Teermanam</b>	Finishing	Varieties (use hands according to the steps)
15	<b>Jati / Swaram</b>	Creative composition	with above learned steps
Experience the above given basic classical dance movements through a particular classical dance form for this standard			

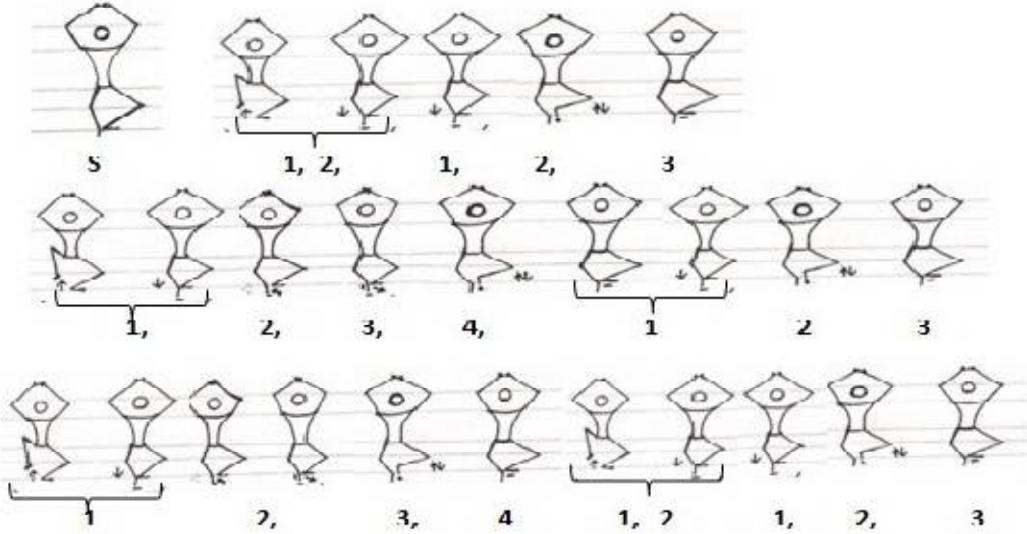
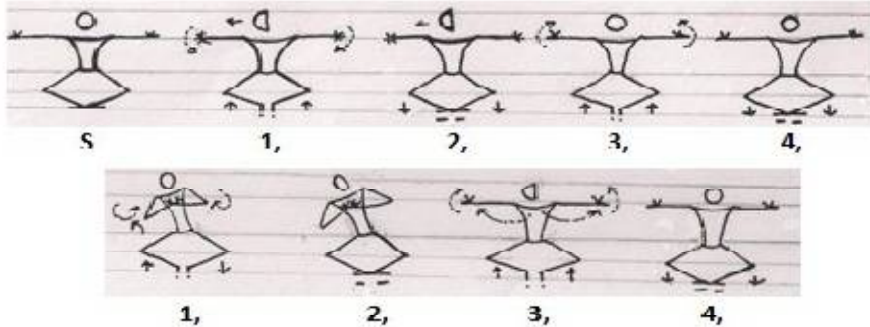


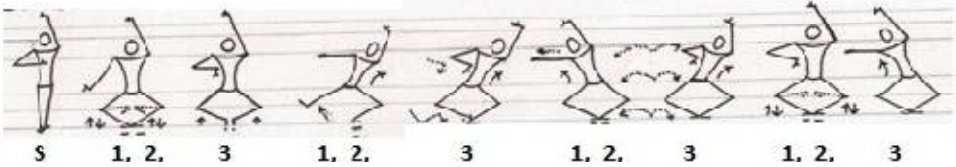
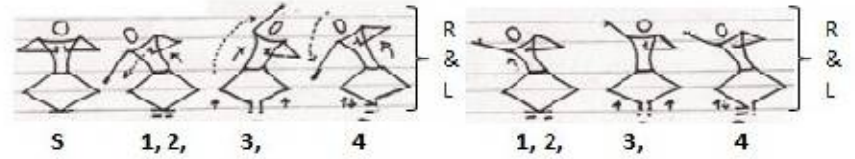
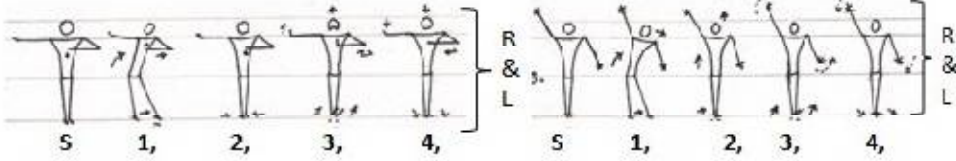
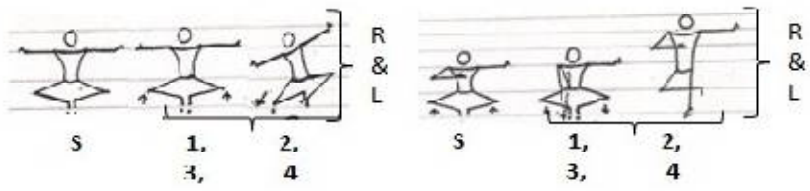
Table 3.107

Course - 5				
Dharatanatyam movements				
Name of the step	Code	Natural movements	Movements sequence	Remarks
1) <b>Namaskaram</b> (long form)	B5-1	Legs: Stamp, Sit, Stand Hands: Hold, Move, Stretch, Bend, Close	 <p>The sequence consists of 16 numbered diagrams (S, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16) illustrating the steps of the long form Namaskaram. The first row shows poses 1-8, and the second row shows poses 9-16. The poses include standing, bending, and stretching movements.</p>	
2) <b>Feet positions</b> ( <i>Sthanakas</i> )	B5-2	<u>Feet</u> : Stright, Bend, Stretch, Lift, etc, Legs: according to feet positions.	 <p>The diagrams show six different foot positions: Sama (straight), Ekapada (one foot), Nagabandha (bent), Aindra (bent), Garuda (bent), and Brahma (bent).</p>	
3) <b>Standing postures</b> ( <i>Mandalas</i> )	B5-3	<u>Legs</u> : Stright, Bend, Stretch, Lift, etc, <u>Body</u> : according to leg positions.	 <p>The diagrams show ten different standing postures: Sthanaka, Ayata, Aalidha, Pratyalidha, Prenkhanam, Priritam, Swastikam, Mottitam, Samasuchi, and Parswasuchi. Each posture is illustrated with a stick figure showing the leg and body positions.</p>	



Adavus (Steps)				
4) Strey - 1-5 (Tadanam)	B5-4a, B5-4b, D5-4c, R5-4d, B5-4e.	<u>Legs:</u> Half Sit, Stamp, Placing <u>Hands:</u> Hold, Stretch, Bend, Placing		
5) Nullu - 8 (Kuttnam)	B5-5	<u>Legs:</u> Half Sit, Stretch, Placing, Stamp, Fold, Sit <u>Hands:</u> Hold, Stretch, Bend, Push, Pull, Bend, Placing		
6) Picchal - 4 (Mayura) (Utplavanam)	R5-6	<u>Legs:</u> Half Sit, Jump, Placing, Stretch, Strike, Stamp <u>Hands:</u> Hold, Stretch, Turn, Placing		
7) Kuluku 3 (Gamanam) (Pancha Gatis)	B5-7	<u>Legs:</u> Stand, Bend, Placing, Walk, Bend <u>Hands:</u> Hold, Bend, Placing		

Combinations				
8) Tatti mettu - 3,4,5 (Tadana Udghattitam) (Khandam, Misrum, Sankeernam)	B5-8a, B5-8b, B5-8c.	<u>Legs:</u> Half Sit, Samp, Placing, Strike <u>Hands:</u> Hold, Stretch, Together		
9) Kudittumettu - 1 (Kuttana Udghattitam)	D5-9	<u>Legs:</u> Half Sit, Jump, Strike <u>Hands:</u> Hold, Stretch, Turn, Join, Placing		

<p>10) Korvai - 3 (Ta, tai, tam) (Misrama pada Sancharam Kramam)</p>	<p>B5-10</p>	<p><u>Legs:</u> Half Sit, Stamp, Placing, Jump, Stretch, Stamp, Turn, Strike, Jump <u>Trunk:</u> Twist, rotate <u>Hands:</u> Hold, Stretch, Placing, Turn, Move</p>		
<p>11) Kutt - 4 (Ta, tai, ta, ha) (Tadana kuttunam)</p> <p>12) Sarika - 1 (Sarika - tai, ya, Taditam - tai, hi)</p> <p>13) Mandi - 1 (Purina mandulu kramam)</p>	<p>B5-11</p> <p>B5-12</p> <p>B5-13</p>	<p><u>Legs:</u> Half Sit, Stamp, Jump, Strike <u>Hands:</u> Hold, Stretch, Placing, Turn, Move</p> <p><u>Legs:</u> Stand, Move (Drag, together) Lift, Stamp <u>Hands:</u> Hold, Stretch, Placing, Turn, Lift.</p> <p><u>Legs:</u> Sit, Jump, Strike, Stretch, Stamp <u>Hands:</u> Hold, Stretch, Placing, Turn</p>	  	

14) <i>Alarippaduvus</i> ( <i>Skalitam</i> )	B5-14	<p><u>Legs:</u> Half Sit, Stamp, Stretch, Placing</p> <p><u>Hands:</u> Hold, Stretch, Placing, Move (Up &amp; Down)</p>																						
15) <i>Teermanam</i> - 1&2	B5-15	<p><u>Legs:</u> Half Sit, Stamp, Stretch, Jump, Strike</p> <p><u>Hands:</u> Hold, Stretch, Throw, Placing, Move</p>																						
16) <i>Isai/Swara</i> (creative composition)	BJS 1	<p><u>Legs:</u> Half Sit, Jump, Placing, Stretch, Strike, Stamp</p> <p><u>Hands:</u> Hold, Stretch, Turn, Placing</p>	<table border="1"> <thead> <tr> <th><i>Laghu</i></th><th>1</th><th>2</th><th>3</th><th>4</th></tr> </thead> <tbody> <tr> <td><b>1<sup>st</sup> Avrutam</b> (2 times)</td><td><i>Ta Ka</i> <i>Ki Ta Ta Ka</i></td><td><i>Dhi Mi</i> <i>Ta Ri Ki Ta</i></td><td><i>Ta Ka</i> <i>Tom;</i></td><td><i>Jha Nu</i> "</td></tr> <tr> <td><b>3<sup>rd</sup> Avrutam</b></td><td><i>Ki Ta Ta Ka</i> <i>Ki Ta Ta Ka</i></td><td><i>Ta Ri Ki Ta</i> <i>Ta Ri Ki Ta</i></td><td><i>Tom;</i> <i>Tom;</i></td><td>" "</td></tr> <tr> <td><b>4<sup>th</sup> Avrutam</b></td><td><i>Ki Ta Ta Ka</i> <i>Ta Ri Ki Ta Tom;</i></td><td><i>Ta Ri Ki Ta Tom;</i> "</td><td>" <i>Ki Ta Ta Ka</i></td><td><i>Ki Ta Ta Ka</i> <i>Ta Ri Ki Ta Tom;</i></td></tr> </tbody> </table>	<i>Laghu</i>	1	2	3	4	<b>1<sup>st</sup> Avrutam</b> (2 times)	<i>Ta Ka</i> <i>Ki Ta Ta Ka</i>	<i>Dhi Mi</i> <i>Ta Ri Ki Ta</i>	<i>Ta Ka</i> <i>Tom;</i>	<i>Jha Nu</i> "	<b>3<sup>rd</sup> Avrutam</b>	<i>Ki Ta Ta Ka</i> <i>Ki Ta Ta Ka</i>	<i>Ta Ri Ki Ta</i> <i>Ta Ri Ki Ta</i>	<i>Tom;</i> <i>Tom;</i>	" "	<b>4<sup>th</sup> Avrutam</b>	<i>Ki Ta Ta Ka</i> <i>Ta Ri Ki Ta Tom;</i>	<i>Ta Ri Ki Ta Tom;</i> "	" <i>Ki Ta Ta Ka</i>	<i>Ki Ta Ta Ka</i> <i>Ta Ri Ki Ta Tom;</i>	
<i>Laghu</i>	1	2	3	4																				
<b>1<sup>st</sup> Avrutam</b> (2 times)	<i>Ta Ka</i> <i>Ki Ta Ta Ka</i>	<i>Dhi Mi</i> <i>Ta Ri Ki Ta</i>	<i>Ta Ka</i> <i>Tom;</i>	<i>Jha Nu</i> "																				
<b>3<sup>rd</sup> Avrutam</b>	<i>Ki Ta Ta Ka</i> <i>Ki Ta Ta Ka</i>	<i>Ta Ri Ki Ta</i> <i>Ta Ri Ki Ta</i>	<i>Tom;</i> <i>Tom;</i>	" "																				
<b>4<sup>th</sup> Avrutam</b>	<i>Ki Ta Ta Ka</i> <i>Ta Ri Ki Ta Tom;</i>	<i>Ta Ri Ki Ta Tom;</i> "	" <i>Ki Ta Ta Ka</i>	<i>Ki Ta Ta Ka</i> <i>Ta Ri Ki Ta Tom;</i>																				

The Topic – 5 (Warming-down movements), which have to be experienced by the students under course – V are explained in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.108

Course V			Topic - 5
Warming-down movements format			
Patterns	Quick Warming-downs	Meditate / Relaxation	Rhythmic clapping
1	A) PET Exercises	A) PET Exercises	<i>Sankeernam</i>
2	B) <i>Yoga</i>	B) <i>Yoga</i>	
3	C) Dancing	C) Dancing	
4	D) Aerobics	D) Aerobics	

In the table given below the examples for the Warming-down movements under PET, *Yoga* and Dancing categories are identified. The dance teachers should implement these examples based on the calibre of the students.

Table 3.109

Course V	Topic - 5
Warming-down movements examples	
See Table 3.67 Pg.206	

The Topic – 6 (Dance activities), which have to be explored by the students under course – V are explained in the table given below. The components in the table have been discussed in the Course manual earlier.

Table 3.110

Course V	Topic - 6
Dance activities format	
See Table 3.9 Pg.146	

In the table given below the examples of activities for the elements of dance i.e. Body, Space and Dynamics are explained, which can be implemented by the dance teachers based on the calibre of the students.

Table 3.111

<b>Course V</b>	<b>Topic – 6</b>
<b>Dance activities – Body Activities</b>	
See Table 3.27 Pg. 168	

Table 3.112

<b>Course V</b>	<b>Topic – 6</b>
<b>Dance activities – Space Activities</b>	
See Table 3.28 Pg. 169	

Table 3.113

<b>Course V</b>	<b>Topic – 6</b>
<b>Dance activities – Dynamics Activities</b>	
See Table 3.29 Pg. 169	

The Topic – 7 (Dance themes), that have to be experimented by the students under course – V are explained in the table given below which have been discussed in the Course manual earlier.

Table 3.114

<b>Course V</b>	<b>Topic – 7</b>
<b>Dance Themes format</b>	
See Table 3.10 Pg. 149	

The NCERT has suggested various topics under scholastic subjects for academic learning which can be used as Dance themes for experimentation by the students.



Table 3.115

Course - IV			Topic - 7	
Dance themes examples				
(The below given concepts from scholastic subjects based on minimum levels of learning of NCERT)				
Mathematics	Shapes & Space:		Formation of Circle, triangle, square, rectangle etc.	
	Measurement:		Perimeter, area and volume, Length, angle and level. Foot measure (rhythm), Money, Data handling, fractions	
	Time:		Longer duration	
	Numbers:		Numbers, Addition, Subtraction, Multiplication, Division	
	Shapes & Patterns:		Dimensions, ascending and descending, concept of reflection	
E V S	science	Body:	Breath control	
		Environment:	Flowers and plants, living world and its classification, earth, moon and solar system. Pollution, <i>Panchabhutas</i>	
		Centre of Gravity:	Motion, inertia and friction, energy, sounds, natural resources.	
	social	Myself:	Decision making, Budgeting and saving	
		Nation:	Climate on earth, our neighbouring countries, Built heritage.	
		Communication:	Non verbal communication. Body talks.	
Languages	English	Rhymes: (rhythm)		The journey begins, email and the detectives, I was long ago, in the dark tower, trapped, an equal share, Narmada.
		Poems: (values)		The ballad a simmer water, The world from a railway carriage, downhill on a bicycle.
		Songs: (expression)		I do it, the real jewels
		Fiction: (action, character)		A dream come true, sudha murthy short stories
		Traditional tales & fables:		Story sequencing, Creative writing, Picture composition.
	Hindi	Rhymes: (rhythm)		पहरेदार, प्यारे और निरले, सभी
		Poems: (values)		सपने, बसंती खोर
		Songs: (expression)		मई दिवस
		Fiction: (action, character)		चोर, गज्जू
		Traditional tales & fables:		गुलिवर, गुरु महाराज
	Telugu	Rhymes: (rhythm)		జేజేలు, చందమామ రావే
		Poems: (values)		చేతవెన్న ముద్ద, చిట్టి చిలకమ్మ
		Songs: (expression)		అంకెల పాట
		Fiction: (action, character)		వేటగాడు పాపురాలు
		Traditional tales & fables:		పొడుపుకథలు

The Topic – 8 (Dance theory), which has to be explained to the students under course – V are introduced in the table given below. The components in the table have been discussed and presented in the Course manual earlier.

Table 3.116

Course V	Topic - 8
<b>Dance Theory format</b>	
See Table 3.11 Pg.151	

Some examples of the dance theory contents are given in the table below. The dance teachers can explain these contents as a part of the dance education.

Table 3.117

Course V			Topic - 8
Dance Theory examples			
No	Focus	Units	Description
1	Rendering:	a) <i>Slokas</i> -	<i>Siro bhedas, Drushthi bhedas, Natyam, Nruttam, Nrutyam, Sabhalakshanam.</i>
		b) Rhythm / <i>Jaati</i> -	Introducing <i>Sankeerna Jaati</i> - letters <b>Ta, Ka, Dhi, Mi, Ta, Ka, Ta, Ki, Ta</b> Clapping (atleast one speed).
		c) <i>Jati / Talam</i> -	Introducing the <i>Misram</i> - ( <i>Misra chapu talam</i> ) playing the beats.
2	Gestures:	<i>Asamyuta hastas</i> -	Create own usages of atleast 15.
		<i>Siro Bhedas</i> -	Practice and learn how to use.
3	Expressions:	<i>Navarasas</i> -	Enact for a music piece for a scene.
4	History:	<i>Kathak</i> -	Details about the art form & PPT presentation.
			Project can assign.
5	Terminology:	Dance words -	<i>Anga suddhi, Abhinayam, Natyam, Nrutyam, Korvai, Shanakas/Mandala.</i>



<b>Assignment / Project work</b>		
1	Write:	Notes / Stories / Articles (experience in classical dance, folk dance etc.
2	Collect:	Photos, News, etc.
3	Prepare:	Charts and presentations of various dance forms (history, artistes, institutions, Gurus, etc.

<b>Teaching Aids</b>	
<i>Karra Peeta</i> , Drums, Elec. Piano, DVD Player, Computer with speakers, Videos, Audios, Charts, Play cards, Props (Pompoms, ropes, ribbons, sticks, chairs, tables, etc.)	

Every student is assessed by the dance teacher as per the domains given in the table below.

Table 3.118

<b>Course V</b>	<b>Topic - 9</b>
<b>Dance Assessment – Student Performance Record</b>	
See Table 3.34 Pg. 173	

Note for Course-V: refer the implementation module for topics discussed in Content module

## **Dance Activities**

Activities related to dancing elements have been designed and given the title 'Dance Activities' according to SDEP. Naturally these dancing elements are of various types. But in SDEP these elements are divided into three main parts. They are Body<sup>47</sup>, Space<sup>48</sup> and Dynamics<sup>49</sup>. The Body which is the first element in coordination with space and dynamics is used to achieve some actions or movements. For example: Based on the space element - 'Travelling' and its related actions are movements (*Bharatanatyam – Paraval Adavus*, etc.) can be achieved. Based on the Dynamics element - 'Weight' & 'Flight' can be achieved (*Bharatanatyam – Tattadavus and Plavanadavus*, etc.). One of the most important aspects that are to be remembered is that all these three elements are linked to each other internally. One depends on the other. Now we are going to understand about the sub-elements of the elements.

### **Body**

In our day to day life we can perform any action, do any movement / step in dance, only with the help of the Body. The body is the most important instrument to the dancer and the dancer has to mould his/her body to perform a movement / step. The dancer requires a proper training to achieve movement / step. SDEP has identified five sub-elements under the Body element. These are 1) Parts<sup>50</sup>, 2) Shapes<sup>51</sup>, 3) Balance<sup>52</sup>, 4) Relationship<sup>53</sup> and 5) Expressions<sup>54</sup>. Let us know the details.

---

<sup>47</sup> Davies, Mollie, op.cit.– *Integration of Movement*. p.4.

<sup>48</sup> Ibid, P.4

<sup>49</sup> Ibid, p.4

<sup>50</sup> Gilbert, Anne Green, op.cit. – *Dance Concepts-The Elements of Dance*, p.5.

<sup>51</sup> Ibid, p.5

<sup>52</sup> Ibid, p.5

<sup>53</sup> Ibid, p.4

<sup>54</sup> P.S.R. AppaRao, op.cit. – 6<sup>th</sup> and 7<sup>th</sup> Chapters, P.190-266.

- 1) Parts: These are the parts of the human body. Depending on the way to learn a movement / step parts are divided into three different ways. i. Primary body parts: Legs, Torso, Hands and Head, ii. Secondary body parts: 'Legs–Feet Knees, Laps and Buttocks' ; 'Torso–Waist, Sides and Chest'; 'Hands-Shoulders, Elbows, Wrists and Palms'; 'Head-Neck, Face, Eyes', etc. iii. Subsidiary body parts: 'Feet-Heel, Toes, Ankle, Sole, etc'; 'Torso-Upper and Lower'; 'Palm-Fingers'; 'Face-Eyebrows, Cheeks, Nose, Lips, Chin, Ears, Forehead, Eyes-Eye-lids, etc.'
- 2) Shapes: When a movement / step has to be performed during dance or during the relaxation time of dance activity the body takes certain shapes. These are i. Curved or Straight ii. Angular / Twisted iii. Symmetrical / Asymmetrical.
- 3) Balance: This can be identified during dance in two ways i. On balance, ii. Off balance.
- 4) Relationship: This is a bond or co-ordination which is observed in dance. The bonds are of three types, i. Body part to parts ii. Individual to group iii. Individual to objects.
- 5) Expressions: A Dancer will be able to express his/ her feelings through dance and these expressions are of various types i. *Sringara* ii. *Veera* iii. *Karuna* iv. *Adbhutam* v. *Bhayanakam* vi. *Bibhatsam* vii. *Hasyam* viii. *Roudram* ix. *Shantam*.

### Space

The place a movement takes place is called Space. Dance is a motion art. With the help the motion dance is able to create space and it is able to define the properties of space. The space given to the dancer to perform his / her dance is called dancing space. So, one of the important elements of the dance is Space. SDEP mentions that there are six sub-elements under the Space element.

They are 1) Place<sup>55</sup> 2) Size<sup>56</sup> 3) Extension<sup>57</sup> 4) Level<sup>58</sup> 5) Direction<sup>59</sup> 6) Pathways<sup>60</sup>.

Let us understand these sub-elements in detail.

- 1) **Place**: This is of two types. i. Self-Space – This is the space where the student stands and uses the space around him/her without moving from there. ii. General-Space – This is the space which is spread over beyond the personal space. This general space can be provided to the dancer in a class room, stage, etc.
- 2) **Size**: This can be recognized in three ways i. Big – According to Self-Space the dancer can extend his legs, hands and torso to occupy the space; According to General-Space the dancer can use and occupy maximum space. ii. Small – According to Self-Space it is the space that the dancer gets when he/she brings his hands, legs and torso together. According to general space it is the very less space occupied by the dancer. iii. Medium – It can be the space between Big and Small.
- 3) **Extension**: It is mainly of two types. i. Near – When the dancer performs the dance, he/she is nearer to an object or a body. ii. Far – When a dancer performs the dance he/she is away from an object or a body.
- 4) **Level**: It is observed that a dancer performs dance at three levels that are: i. Low level – Dance movements done in sitting position. ii. High level – Movements performed by the dancer while standing come under this category. iii. Middle level – When the dancer performs in the half-sitting position (*Arthamandalam*).

---

<sup>55</sup> Gilbert, Anne Green, op.cit. p.5.

<sup>56</sup> Ibid, p.5

<sup>57</sup> Davies, Mollie, op.cit.p.4.

<sup>58</sup> Gilbert, Anne Green, op.cit.p.5

<sup>59</sup> Ibid, p.5

<sup>60</sup> Ibid,p.5

- 5) **Direction**: While dancing the dancer moves his/her body in various directions. These can be divided in to five types. i. Forward. ii. Backward. iii. Side-ways. iv. Up-wards. v. Down-wards.
- 6) **Pathways**: The dancer moves his legs or feet in various ways while dancing. These are referred as Pathways. These are of three types. i. Straight. ii. Curved. iii. Zigzag.

### **Dynamics**

The process of the dancer's movement is referred as Dynamics. Dynamics decides how a movement / step has to be done. It also studies about the energy utilized and time taken by the dancer. The quality of the movement / step can be studied in detail only with the help of Dynamics. We should understand that there are three things that we should keep in mind in relation to Dynamics. They are: 1) Energy<sup>61</sup> 2) Weight / Force<sup>62</sup> 3) Time<sup>63</sup>.

- 1) **Energy**: For displaying a movement / step how much energy has to be spent is clarified by this part of Dynamics. This is divided in to two parts. i. Sharp movements. ii. Smooth movements.
- 2) **Weight / Force**: This part of dynamics clarifies about the intensity of Force or weight that has to be use by the dancer. This is of two types. i. Light movements. ii. Strong movements.
- 3) **Time**: While performing a dance, the dancer needs certain time to achieve a movement with energy and weight / force. This is known as Time. This is one of the very important part of Dynamics. The '*Tala* system' in Indian dance is a clear example of Time.

---

<sup>61</sup> Ibid,p.5

<sup>62</sup> Ibid,p.5

<sup>63</sup> Ibid,p.5

It is divided in to two ways 1) Rhythm<sup>64</sup> – The pattern (*Gati*) followed by a dancer is called Rhythm. These are: *Caturasra*, *Tisra*, *Misra*, *Khanda* and *Sankeerna*. 2) Speed<sup>65</sup>: The pace at which the dancer has to perform the dance is called Speed. Naturally there are three stages: Slow (*Vilambam*), Medium (*Madhyama*) and Speed (*Dhruta*).

As discussed above the Dance elements play a main role in designing dance activities which are very important under SDEP training. The dance activities identified under SDEP 'child dancing' are common to all levels (courses) and relevant to all kinds of dance forms and styles. Dance teachers can select activities of their class level / choice to teach movement or step. These activities provide enjoyment to the student while experiencing dance. The students can develop skills like Dancing, Creating Rhythmic, Composing, Performing, Listening, etc. by doing these activities. To implement these activities, teaching aids like charts, props, PPT's, etc. are necessary. While doing the activities the teachers can attract the students by using relevant music equipment like, electronic keyboard / audio / DVD player / computer / *tattukali*, etc. The dance teachers can implement these activities by observing the time, student level, importance and need of the activities.

Note: All the students in the class should be in attention. The teachers should inform the students about the activities and give them instructions. Depending on the mood of the students and the time available, teachers can encourage students to do the activities. With each dancing element, atleast one activity can be taken up and experiments can be done. The main aim of the activities is to provide enjoyment to the students with the help of various movements / steps.

---

<sup>64</sup> Sount Indian Tala System. 2014. [www.Shadjamadhyam.com/carnatic\\_taal\\_system](http://www.Shadjamadhyam.com/carnatic_taal_system).

<sup>65</sup> Ibid.

### 'Body' Activities

<b>Name of the activity:</b> Freezing parts		<b>Code:</b> BAI 001
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way.		
<b>Process:</b> All the students should be in freeze position. They are asked to do one movement / action with a particular body limb / limbs. As the teacher announces the body limb / limbs the students should move rhythmically, remaining limbs should be in freeze position. Relevant music should be given to the activity.		
<b>Remarks:</b> This activity is designed on the 'Statue game', which is liked by most of the students.		

<b>Name of the activity:</b> Special parts		<b>Code:</b> BAI 002
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way.		
<b>Process:</b> The students should hide their body parts. The teacher should announce about the movement / action of body parts. When the teacher announces the name of the limb, the students should move that limb rhythmically. The remaining limbs should be behind the curtain (hide). Relevant music should be provided.		
<b>Note:</b> Some students should perform the activity, some should help the performers and remaining should become the audience.		
<b>Remarks:</b> This activity is designed on the 'Statue game', which is liked by most of the students.		

<b>Name of the activity:</b> Add parts		<b>Code:</b> BAI 003
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way.		
<b>Process:</b> Announcement should be made to the students that one movement or action should be made with one limb. One body limb followed by another with the help of a movement / step, then the various body limbs with various actions is announced by the teacher. One by one the movement / step should be achieved rhythmically as per the instruction of the teacher. Relevant music should be given to the activity.		
<b>Example:</b> With the leg 'extend', with the foot 'placing', with the hands 'stretch', with the wrist 'turn', etc.		
<b>Remarks:</b> With the help of this activity students will develop co-ordination between the limbs. Their concentration will also improve.		

<b>Name of the activity:</b> Reverse move		<b>Code:</b> BAI 004
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way.		
<b>Process:</b> The actions related to one movement / step can be done by the students with the help of certain body parts, but with the help of this activity the actions done by one limb are done by another limb. In the same way another limb can do the action assigned to another. Relevant music should be given to the activity.		
<b>Example:</b> The students are asked to try the movement done by the legs with the hands and the movements done by the head to be done by the waist. In this way various trials can be made.		
<b>Remarks:</b> The students feel happy to achieve this activity. Good coordination between the limbs is developed in the students. The concentration also improves in the students.		

<b>Name of the activity:</b> Top to Bottom		<b>Code:</b> BAI 005
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way.		
<b>Process:</b> The students can achieve actions which are involved in a movement / step by using particular body parts only. With the help of this activity they have to perform by proceeding head to legs and vice-versa.		
<b>Example:</b> The students are asked to try the movement / step by using head, hands and legs, etc.		
<b>Remarks:</b> To achieve this activity, students may get confused in the beginning, but at a later stage they will compete with each other in achieving this activity.		

<b>Name of the activity:</b> Leading parts		<b>Code:</b> BAI 006
<b>Element:</b> Body / Space	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way. Perfect coordination between the limbs is developed with the help of this activity. The concentration of the students also increases.		
<b>Process:</b> When the dance teacher announces the name of a body limb the students should lead with that limb and occupy space under this activity. The student should try with one body limb after the other.		
<b>Example:</b> The students should try this activity with the help of head, hands and legs, etc.		
<b>Remarks:</b> The students enjoy while achieving this activity.		



<b>Name of the activity:</b> Moving parts together		<b>Code:</b> BAI 007
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students can achieve actions in a movement / step by the help of various body parts. With the help of this activity two, three or four body limbs can be moved at a time with rhythm.		
<b>Example:</b> The students should try this activity with the help of head, hands and legs, etc.		
<b>Remarks:</b> While achieving this activity, students perform it with confidence.		

<b>Name of the activity:</b> Warming-up movements		<b>Code:</b> BAI 008
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students move their body parts and perform movements as per their wish in a rhythmic manner during this activity. Generally this activity is used in warming-up.		
<b>Remarks:</b> While achieving this activity, The students overcome shy and hesitation. They prepare themselves to dance freely.		

<b>Name of the activity:</b> Moving with props		<b>Code:</b> BAI 009
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve. The students will understand the names of the various body parts.		
<b>Process:</b> The students will handle various props with different body parts. They will repeat this activity.		
<b>Example:</b> The students will push a balloon into the air and they touch the balloon with different body parts like Head, Hands and Legs, etc.		
<b>Remarks:</b> While achieving this activity children enjoy.		

<b>Name of the activity:</b> Colours		<b>Code:</b> BAI 010
<b>Element:</b> Body	<b>Sub-Element:</b> Parts	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs and to move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The dance teacher will assign a body limb one code to a given colour, when the teacher shows a colour card the students perform the movements with those body parts. If two / three colour cards are shown then students should do the movement / step with those body parts.		
<b>Example:</b> Blue – leg parts; Yellow – hands; Green – head; etc. The students try this activity with head, hands and legs, etc.		
<b>Remarks:</b> While achieving this activity, students perform it with enjoyment.		

<b>Name of the activity:</b> Making shapes		<b>Code:</b> BAI 001
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs, shapes and move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students stand at self place and make body shapes with various body parts. When the music is played they will perform a posture. This is the speciality of this activity.		
<b>Example:</b> Stretch, Bend, Twist, curve, etc.		
<b>Remarks:</b> When the students try this activity they should be informed not to strain themselves.		

<b>Name of the activity:</b> Travelling statues		<b>Code:</b> BAI 002
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs, shapes and move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students should stand at their self place and try to make various body shapes with the help of various body parts. When the music is on students start moving in the shape. This is the speciality of this activity.		
<b>Example:</b> Movement with music, posture / shape in silence.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy.		

<b>Name of the activity:</b> Moving & shapes		<b>Code:</b> BAI 003
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs, shapes and move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students start moving after listening to the music and when the music stops they stand in a pose / shape. They have to try this activity in various ways. But, the pose / shape should not be repeated.		
<b>Example:</b> Movement with music, posture / shape in silence.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy.		

<b>Name of the activity:</b> Copying shapes		<b>Code:</b> BAI 004
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs, shapes and move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students start moving after listening to the music and when the music stops they stand in a twisted pose / shape. Out of all the students the best pose / shape is selected and other students are told to copy the selected pose / shape. Then students can try curved pose / shape, straight and angular shape, etc. But, one pose / shape should not be repeated.		
<b>Example:</b> Movement with music, posture / shape in silence.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy.		

<b>Name of the activity:</b> Shapes museum		<b>Code:</b> BAI 005
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs, shapes and move the limbs in a rhythmic way. The students can develop perfect coordination between limbs. Concentration will improve.		
<b>Process:</b> The students are divided into two groups. A group of students is told to stand in a pose / shape and the other group is told to move around them when music is on. Then the vice-versa of the activity should be done.		
<b>Example:</b> One group of students are statues, the other group are dancers.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy.		

<b>Name of the activity:</b> Imitate images		<b>Code:</b> BAII 006
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will learn to focus on their different body limbs, shapes and move the limbs in a rhythmic way. Concentration and creativity will improve.		
<b>Process:</b> The students are divided in to four groups and each group is given one image, and they are told to imitate the content in the image. Later the students should exhibit what happens when the image moves. This activity has to be done in different ways.		
<b>Example:</b> Scenery, Statues, Images, 'Dandi march', etc.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. They learn to develop coordination and teamwork.		

<b>Name of the activity:</b> Shapes with partners		<b>Code:</b> BAII 007
<b>Element:</b> Body	<b>Sub-Element:</b> Shapes	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students will focus on various movements / shapes and learn to move in rhythm		
<b>Process:</b> The students are divided into partners, Each partner is told to put a different post / shape. Care should be taken that no pose or shape is repeated. To make themes the poses / shapes can be taken from stories. This should be tried in different ways. This is the speciality of this activity.		
<b>Example:</b> A – Curved shape, B – Straight shape, etc.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. They learn to develop coordination, teamwork and memory.		

<b>Name of the activity:</b> Music off Balance on		<b>Code:</b> BAIII 001
<b>Element:</b> Body	<b>Sub-Element:</b> Balance	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students learn Body control as they achieve Movements & Balance.		
<b>Process:</b> The students will move with a step by listening to the music. When the music stops they make a twisted pose but balance themselves.		
<b>Example:</b> Balance on single leg, hand, knee, head, etc.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. Students learn to use body limbs with coordination and they also develop concentration.		

<b>Name of the activity:</b> Balancing in a Shape		<b>Code:</b> BAIII 002
<b>Element:</b> Body	<b>Sub-Element:</b> Balance	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students learn Body control as they achieve Movements & Balance.		
<b>Process:</b> The students will draw a circle or square at the place where they stand. Listening to music they move with a step and when the music stops they make a pose and try to balance with the given design.		
<b>Example:</b> Balance on single leg, hand, knee, head, etc.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. Students learn to use body limbs with coordination and they develop body control and concentration.		

<b>Name of the activity:</b> Balancing body parts		<b>Code:</b> BAIII 003
<b>Element:</b> Body	<b>Sub-Element:</b> Balance	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students learn Body control as they achieve Movements & Balance.		
<b>Process:</b> Students stand at their place and try to balance their body, first with six body parts, then 5 body parts, then 4, 3, 2, and 1.		
<b>Example:</b> Balance on single leg, hand, knee, head, etc.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. Students learn to use body limbs with coordination and they develop body control and concentration.		

<b>Name of the activity:</b> Moving on balanced posture		<b>Code:</b> BAIII 004
<b>Element:</b> Body	<b>Sub-Element:</b> Balance	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students learn Body control as they achieve Movements & Balance.		
<b>Process:</b> The students should make a pose with right balance at the place where they stand, later they should move from their place to another place with that body posture.		
<b>Example:</b> Body Posture with different parts and move in a different way.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. Students learn to use body limbs with coordination and they develop body control and concentration.		

<b>Name of the activity:</b> Balancing with partners		<b>Code:</b> BAIII 005
<b>Element:</b> Body	<b>Sub-Element:</b> Balance	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students learn Body control as they achieve Movements & Balance.		
<b>Process:</b> Two, three or four students co-ordinate with each other and make a posture with their bodies and make movements with perfect balance. If music is given during this activity, it becomes more entertaining.		
<b>Example:</b> Different students should move by making one posture or some body postures.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. Students learn to use body limbs with coordination and they develop body control and concentration.		

<b>Name of the activity:</b> Balancing with props		<b>Code:</b> BAIII 006
<b>Element:</b> Body	<b>Sub-Element:</b> Balance	<b>Mode:</b> Individual / Group
<b>Objective:</b> The students learn Body control as they achieve Movements & Balance.		
<b>Process:</b> Students balance their body by taking a variety of props with the different body parts. If this activity is done with music, it will be more entertaining.		
<b>Example:</b> Students push a balloon into the air and try to touch it while falling down, with the help of various body parts.		
<b>Remarks:</b> When the students try to achieve this activity, they seem to be very happy. Students learn to use body limbs with coordination and they develop body control and concentration.		

<b>Name of the activity:</b> Head and hand		<b>Code:</b> BAIV 001
<b>Element:</b> Body	<b>Sub-Element:</b> Relationship	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to co-ordinate their body with various body parts and props.		
<b>Process:</b> According to the movements / steps the students will try to coordinate their head and hand with the help of music. Later they will use variety of props.		
<b>Example:</b> Students coordinate to move their head and hand according to the movement.		
<b>Remarks:</b> This activity is very useful to students to learn any movement / step. Students are seem to very happy when they co-ordinate movement with music. Students learn coordination between body limbs, body control and concentration.		

<b>Name of the activity:</b> Hand and Eye		<b>Code:</b> BAIV 002
<b>Element:</b> Body	<b>Sub-Element:</b> Relationship	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to co-ordinate their body with various body parts.		
<b>Process:</b> Students try to make movements / steps by coordinating the hand with the eyes, with the help of music.		
<b>Example:</b> Students co-ordinate to move their eyes with the hand according to any movement / step.		
<b>Remarks:</b> This activity is very useful to students to learn any movement / step. Students seem to be very happy when they co-ordinate movement with music. Students learn coordination between body limbs, body control and concentration.		

<b>Name of the activity:</b> Leg, Hand, Head and Eyes.		<b>Code:</b> BAIV 003.
<b>Element:</b> Body	<b>Sub-Element:</b> Relationship	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to co-ordinate their body with various body parts.		
<b>Process:</b> Students try to make movements / steps by coordinating the various body parts (Leg, Hand, Head and Eyes.) with the help of music.		
<b>Example:</b> Students co-ordinate to move their Leg, Hand, Head and Eyes. according to any movement / step.		
<b>Remarks:</b> This activity is very useful to students to learn any movement / step. Students seem to be very happy when they co-ordinate movement with music. Students learn coordination between body limbs, body control and concentration.		

<b>Name of the activity:</b> Group relations.		<b>Code:</b> BAIV 004.
<b>Element:</b> Body	<b>Sub-Element:</b> Relationship	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to co-ordinate with each other in a group.		
<b>Process:</b> Students try to make movements / steps by coordinating with each other in groups, with the help of music.		
<b>Example:</b> Students form groups and perform a movement / step by helping each other.		
<b>Remarks:</b> This activity is very useful to students to learn any movement / step / scene. Students seem to be very happy when they co-ordinate movement with music. Students learn to compete with each other. They learn group coordination.		

<b>Name of the activity:</b> Partners relations.		<b>Code:</b> BAIV 005
<b>Element:</b> Body	<b>Sub-Element:</b> Relationship	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to co-ordinate with each other.		
<b>Process:</b> Students try to make movements / steps by coordinating with each other, with the help of music.		
<b>Example:</b> Students should perform any movement / step / scene with the help of their partners, by coordinating with each other.		
<b>Remarks:</b> This activity is very useful to students to learn any movement / step / scene. Students seem to be very happy when they co-ordinate movement with music. Students learn to compete with each other. They learn group coordination.		

<b>Name of the activity:</b> Body with Props		<b>Code:</b> BAIV 006
<b>Element:</b> Body	<b>Sub-Element:</b> Relationship	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to use their body parts to coordinate with each other and use various props to perform.		
<b>Process:</b> Students use various props for various activities in dance and coordinate their body parts with the props while music is played.		
<b>Example:</b> Stage settings and stage props, etc.		
<b>Remarks:</b> This activity is very useful to students to learn any movement / step / scene. Students seem to be very happy when they co-ordinate movement with props while music is played.		

### Space activities

<b>Name of the activity:</b> Stars		<b>Code:</b> SAI 001
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the body parts by standing at a particular place. They get awareness about self space.		
<b>Process:</b> Students draw a star or any other figure on the floor and without moving from that place they try to make movement or movements with the help of music.		
<b>Example:</b> Students can try any type of Non-LoCo motor movements.		
<b>Remarks:</b> Students learn to perform this activity with enthusiasm.		

<b>Name of the activity:</b> Moving Stars		<b>Code:</b> SAI 002
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space and general-space.		
<b>Process:</b> This activity is an extension to the 'Stars' activity. Students should move from their place to another place by making movements with the help of the body parts, according to music.		
<b>Example:</b> Students can try any type of Loco & Non-LoCo motor movements.		
<b>Remarks:</b> With the help of this activity students learn to perform with enthusiasm. They get awareness about space management.		

<b>Name of the activity:</b> Foot Prints		<b>Code:</b> SAI 003
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space and Shapes formation.		
<b>Process:</b> Students are asked to put colour on their feet and they are asked to move in the class room by making different shapes. Later they should be able to identify the shapes formed.		
<b>Example:</b> Students can try any type of Loco motor movements.		
<b>Remarks:</b> With the help of this activity students learn to perform with enthusiasm. They get awareness about space management.		

<b>Name of the activity:</b> Dance with friend (partner)		<b>Code:</b> SAI 004
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space and performing movements with partners.		
<b>Process:</b> At first the students try to perform known movements with music in the general-space with the music stops a student stands in a pose with his friend. When the music is resumed both the students start movements together. In this way they have to try in many ways.		
<b>Remarks:</b> With the help of this activity students learn to perform with enthusiasm. Students happily compete with each other while performing movements.		



<b>Name of the activity:</b> Movement cards		<b>Code:</b> SAI 005
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space, observation with movements.		
<b>Process:</b> Students are called individually or in group and given movements & elements cards with introduction and asked to perform with music either individually or in group.		
<b>Example:</b> Students can try any type of Loco motor movements.		
<b>Remarks:</b> This activity is very useful during dance assessment of students by teachers. Students perform with enthusiasm. They compete with each other during their performance. Students are given guidance to overcome their stage fear.		

<b>Name of the activity:</b> Follow the leader		<b>Code:</b> SAI 006
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space, observation with movements.		
<b>Process:</b> The students in the class should be divided into four groups and each group should have a leader. The leaders will attempt the movements are steps proposed by the dance teacher. Later, the groups will follow their leaders respectively. This is repeated for certain number of times. The dance teacher will announce the marks given to each group at the end of the activity.		
<b>Example:</b> Students can try any type of Loco motor movements.		
<b>Remarks:</b> To evaluate the group performance during dance assessment this activity is very helpful to the dance teachers. Students take part in this activity with complete enthusiasm. They compete with each other to perform the movements.		

<b>Name of the activity:</b> Shape in and out		<b>Code:</b> SAI 007
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space, observation with movements and to perform the movement according to the music.		
<b>Process:</b> Based on music-1 Students perform movements with in self space. Then, they make a formation in the general space according to music-2. Again during music-1 they go back to self space. Later, they select a formation. In this way the students practice many times.		
<b>Example:</b> Students can try any of the movements & formations.		
<b>Remarks:</b> As different music is played at different times during this activity students show enthusiasm. They compete with each other happily to make the formations.		

<b>Name of the activity:</b> Space between		<b>Code:</b> SAI 008
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space, observation with movements and to perform the movement according to the music.		
<b>Process:</b> At first the students will stand in a row. Later, the students will tell their numbers one after the other. The even number students come forward and the odd number students move back. By performing various movements they start moving. Then two rows are formed. The students in both the rows will perform the snake movements one after the other. The remaining students will move in between them.		
<b>Example:</b> Students can try any of Loco-motor movements.		
<b>Remarks:</b> Due to the use of music in this activity students perform this activity with enthusiasm. They compete with each other happily to make the formations.		

<b>Name of the activity:</b> Spectators		<b>Code:</b> SAI 009
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space and movement according to music. The students can also be assessed.		
<b>Process:</b> All the students in the class are asked to assemble and the dance teacher will ask each student to perform movements and formations. The remaining students are asked to act as audience. The dance teacher should observe every one and then can do the assessment.		
<b>Example:</b> Students can perform any kind of movements/ steps.		
<b>Remarks:</b> Students compete with each other to perform. This activity is taken as a test. Students perform in various levels in the test. They are assessed according to their performance.		

<b>Name of the activity:</b> Steps map		<b>Code:</b> SAI 010
<b>Element:</b> Space	<b>Sub-Element:</b> Place	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts by using a given place. They get awareness about self-space, general-space and movement according to music. The students can also be assessed.		
<b>Process:</b> Students are given practice in various movements, places and pathways. This is called performing movements according to a map. Then the students are asked to do accordingly.		
<b>Example:</b> <u>movements:</u> 'o'=stamp; 'o'=stretch; '△'=jump; 'Δ'=bend, etc. <u>place:</u> # ; <u>pathway:</u> '—'= straight; '∕'= slant; '→'= direct; '∼'= serpent; 'x'= stop, etc.		
<b>Remarks:</b> Students compete with each other to perform. This activity is taken as a test. Students perform in various levels in the test. They are assessed according to their performance.		

<b>Name of the activity:</b> Shrinking & Growing wide		<b>Code:</b> SAI 001
<b>Element:</b> Space	<b>Sub-Element:</b> Size	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> The students in the class are told to sit in their places in shrinking position. When their dance teacher starts music with counts, the students widen and stretch their body. They should also do the vice-versa movement.		
<b>Example:</b> Students can try any non-loco motor movements.		
<b>Remarks:</b> As, music is used in this activity students perform enthusiastically. It is happy to note that students create formations by forming groups.		

<b>Name of the activity:</b> Covering space		<b>Code:</b> SAI 002
<b>Element:</b> Space	<b>Sub-Element:</b> Size	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> Students select a movement and move from their self-space towards front, back, sides, etc. At the last they should reach their personal-space.		
<b>Example:</b> Students can try any Loco-motor movements (Body & Space expand)		
<b>Remarks:</b> As, music is used in this activity students perform enthusiastically. It is happy to note that students create formations by forming groups.		

<b>Name of the activity:</b> Big & Small steps		<b>Code:</b> SAI 003
<b>Element:</b> Space	<b>Sub-Element:</b> Size	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> This activity is based on the sound of the music. If the music sound is light students move in less space. If the music sound is high, then the students move in greater space in the class room. Lastly, they reach their personal space.		
<b>Example:</b> Students can try any Loco-motor movements (Body & Space expand)		
<b>Remarks:</b> As, music is used in this activity students are able to understand the nature of music and perform enthusiastically. It is happy to note that students create formations by forming groups.		

<b>Name of the activity:</b> Shrinking & Spreading space		<b>Code:</b> SAII 004
<b>Element:</b> Space	<b>Sub-Element:</b> Size	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> Students select a movement / a step and perform the movement with the help of music in the given space. They will be able to perform the movement in limited space when less space is available and in a broad space when more space is available.		
<b>Example:</b> Students can try any Loco-motor movements (Body & Space expand)		
<b>Remarks:</b> Students will be able to perform the movement in a given space. The dance teacher should take care about the quality and the content of the movement / step.		

<b>Name of the activity:</b> Formations		<b>Code:</b> SAII 005
<b>Element:</b> Space	<b>Sub-Element:</b> Size	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> Students select a movement / a step and perform the movement with the help of music in the given space to make a formation.		
<b>Example:</b> Students can try circle formation, straight line formation, etc.		
<b>Remarks:</b> Students will be able to perform the movement in a given space. The teacher should take care about the quality and the content of the movement / step. It is observed that while making the formations students will be able to present the activity with coordination, synchronization, leading and helping.		

<b>Name of the activity:</b> Near / Far		<b>Code:</b> SAIII 001
<b>Element:</b> Space	<b>Sub-Element:</b> Extension	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> Students select a movement / a step according to the music and move their body parts from torso to various directions.		
<b>Example:</b> While performing a step they use palms, feet (legs), etc.		
<b>Remarks:</b> When all the students collectively make a movement / step to achieve a formation we can observe co-ordination and synchronization in them.		

<b>Name of the activity:</b> Duo		<b>Code:</b> SAIII 002
<b>Element:</b> Space	<b>Sub-Element:</b> Extension	<b>Mode:</b> Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> Students select a movement / step according to music and it is observed that during this two or more students perform in the same manner.		
<b>Remarks:</b> While students perform the movement / step, care should be taken that they do the movement / step depending on the given space. We can observe co-ordination, synchronization, leading and helping, in the students during this activity.		

<b>Name of the activity:</b> Objects		<b>Code:</b> SAIII 003
<b>Element:</b> Space	<b>Sub-Element:</b> Extension	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space and movement with observation according to music.		
<b>Process:</b> Students select any movement / step and depending on the music they perform with various objects like balloons, ribbons, sticks, etc.		
<b>Remarks:</b> While students perform the movement / step, care should be taken that they do the movement / step is done depending on the given object. We can observe co-ordination, synchronization, leading and helping, in the students during this activity.		

<b>Name of the activity:</b> Rising & Shrinking		<b>Code:</b> SAIV 001
<b>Element:</b> Space	<b>Sub-Element:</b> Level	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels and movement with observation according to music.		
<b>Process:</b> Students learn to move their body at various levels for e.g. high, middle and low, depending on the counts / music given by the teacher.		
<b>Remarks:</b> students can get strength in their legs and improve <i>Aramandi</i> posture in <i>Bharatanatyam</i> with the help of this activity.		

<b>Name of the activity:</b> Music levels		<b>Code:</b> SAIV 002
<b>Element:</b> Space	<b>Sub-Element:</b> Level	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels and movement with observation according to music.		
<b>Process:</b> This activity is dependent on music. When music is increased students perform the movements at high level. In the same way they perform movements at middle level (normal volume) and low level (low volume) according to music / counts.		
<b>Remarks:</b> This activity can be used to improve the attention and interest in the students. According to the teacher's interpretation and interest this activity can be achieved in various varieties.		

<b>Name of the activity:</b> Body parts in levels		<b>Code:</b> SAIV 003
<b>Element:</b> Space	<b>Sub-Element:</b> Level	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels and movement with observation according to music.		
<b>Process:</b> While performing dance students generally use each body part at a particular level. This should be explained to the students before the activity. Students can also use each body part / shapes at various levels.		
<b>Remarks:</b> Students achieve this activity with enthusiasm. According to the teacher's interpretation and interest this activity can be achieved in various varieties.		

<b>Name of the activity:</b> Lift game		<b>Code:</b> SAIV 004
<b>Element:</b> Space	<b>Sub-Element:</b> Level	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels and movement with observation according to music.		
<b>Process:</b> Students should think their body is an elevator (lift) and their body can move at three levels (three floors) Some students should act as an elevator and some others can act as persons in the elevator.		
<b>Example:</b> Three levels – <i>Natyarambham, Aramandi, Muzumandi.</i>		
<b>Remarks:</b> Students achieve this activity with enthusiasm. According to the teacher's interpretation and interest this activity can be achieved in various varieties.		

<b>Name of the activity:</b> Flowers & Bees		<b>Code:</b> SAIV 005
<b>Element:</b> Space	<b>Sub-Element:</b> Level	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels and movement with observation according to music.		
<b>Process:</b> The class room should be arranged in three levels, students should be divided in to two groups and they should be named flowers and bees. Flowers are formed in three levels after the music is started later each member of the bees group will go to a flower. They will dance according to the music.		
<b>Remarks:</b> Students achieve this activity with enthusiasm. According to the teacher's interpretation and interest this activity can be achieved in various varieties.		

<b>Name of the activity:</b> Clapping hands		<b>Code:</b> SAIV 006
<b>Element:</b> Space	<b>Sub-Element:</b> Level	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels and movement with observation according to music.		
<b>Process:</b> Students clap according to rhythm. This clapping takes place at three levels as per the instruction of the teacher.		
<b>Remarks:</b> Students achieve this activity with enthusiasm. Teachers should take care that the noise is under control.		


<b>Name of the activity:</b> Moving & Pose		<b>Code:</b> SAV 001
<b>Element:</b> Space	<b>Sub-Element:</b> Direction	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction and movement with observation according to music.		
<b>Process:</b> Students move from their self space to various directions in the general space. Students follow the music and put a pose when the music stops.		
<b>Example:</b> Left, Right, Front, Back, Sides and Diagonal, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step.		

<b>Name of the activity:</b> Body parts		<b>Code:</b> SAV 002
<b>Element:</b> Space	<b>Sub-Element:</b> Direction	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction and movement with observation according to music.		
<b>Process:</b> Students use their body parts to perform various movements in various directions (self space and general space) depending on the music.		
<b>Example:</b> Left, Right, Front, Back, Sides and Diagonal, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		


<b>Name of the activity:</b> Magic hands		<b>Code:</b> SAV 003
<b>Element:</b> Space	<b>Sub-Element:</b> Direction	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction and movement with observation according to music.		
<b>Process:</b> Primarily, the students should be made in to partners; one of the partners should use hands (magic) the other should control the body parts according to the rhythm. Later, vice-versa activity should be taken up.		
<b>Example:</b> Left, Right, Front, Back, Sides and Diagonal, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Move with a partner		<b>Code:</b> SAV 004
<b>Element:</b> Space	<b>Sub-Element:</b> Direction	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction and movement with observation according to music.		
<b>Process:</b> Students are divided into partners. Both the partners are given instructions by teacher and they synchronize their movements to achieve the movement / step.		
<b>Example:</b> Side by side, Front and back, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Group directions		<b>Code:</b> SAV 005
<b>Element:</b> Space	<b>Sub-Element:</b> Direction	<b>Mode:</b> Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction and movement with observation according to music.		
<b>Process:</b> Students are divided into groups. In the group, the partners are given instructions by teacher and they synchronize their movements to achieve the movement / step.		
<b>Example:</b> Formations, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

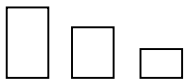
<b>Name of the activity:</b> Free walk		<b>Code:</b> SAVI 001
<b>Element:</b> Space	<b>Sub-Element:</b> Pathway	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction, pathway and movement with observation according to music.		
<b>Process:</b> Primarily, the students walk on various pathways as per the instruction of the teacher or they form groups and perform a movement / step on various pathways according to music.		
<b>Example:</b> Walks / Gaits, etc. 		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		



<b>Name of the activity:</b> Figure walk		<b>Code:</b> SAVI 002
<b>Element:</b> Space	<b>Sub-Element:</b> Pathway	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts with their group by using a given place. They get awareness about self-space, general-space, between-space, levels, direction, pathway and movement with observation according to music.		
<b>Process:</b> Students make various figures according to the music or follow the instructions of the teacher to create pathways. Later, they form groups to achieve a movement or step according to the pathways.		
<b>Example:</b> Walks / Gaits, etc. 		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Syllables		<b>Code:</b> DAI 001
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing.		
<b>Process:</b> Students will be able to identify the various rhythms and their words. They repeat those words and perform the movements based on the rhythm.		
<b>Example:</b> <i>Ta, Ki, Ta; Ta, Ka, Dhi, Mi;</i> etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Different rhythms		<b>Code:</b> DAI 002
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing.		
<b>Process:</b> Teachers will create a situation where the students dance with various rhythms listening to the different instruments. Students / a group should perform the movement with the help of the rhythms.		
<b>Example:</b> <i>Ta, Ki, Ta; Ta, Ka, Dhi, Mi;</i> etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Rhythm cards		<b>Code:</b> DAI 003
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Students should be told about speeds in dance. Any object should be taken and made in to three sizes (Big, Medium and Small) and the teacher will show the size and ask the student to perform movements / steps based on the size. E.g. Big – first speed, Medium – second speed, Small – third speed.		
<b>Example:</b> Chart, Rope can be used. <div style="text-align: right;">  </div>		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Clap & copy		<b>Code:</b> DAI 004
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Teachers will introduce rhythms by the help of clap or they allow students to listen in other methods. Students will achieve movements / steps by following the different rhythms.		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		


<b>Name of the activity:</b> <i>Bols</i> (render)		<b>Code:</b> DAI 005
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> The teachers will allow students to listen to the <i>Bols</i> ( <i>Ta, Ki, Ta; Ta, Ka, Dhi, Mi; etc.</i> ) related to the rhythms. The students will identify the rhythms and then achieve the movements / steps according to the rhythms.		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Patterns		<b>Code:</b> DAI 006
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> One single movement / step is achieved with the help of different rhythmic patterns.		
<b>Example:</b> <i>Tishram, Chaturasram, Khandam, Misram and Sankeernam.</i>		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Three speeds		<b>Code:</b> DAI 007
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Primarily, the students will learn three speeds in one rhythm. Later, the class is made into four or five divisions and each division has to achieve the movements / steps in one rhythm following three speeds.		
<b>Example:</b> <i>Tishram, Chaturasram, Khandam, Misram and Sankeernam.</i>		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Speed and Slow leaders		<b>Code:</b> DAI 008
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Students who have good dance skills are selected as speed leaders. The remaining are identified as slow leaders who follow the speed leaders depending on the rhythms.		
<b>Example:</b> <i>Tishram, Chaturasram, Khandam, Misram and Sankeernam.</i>		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. Every student will try to compete and become a speed leader. Teachers should carefully observe the children and see that there are no differences between the students.		

<b>Name of the activity:</b> Reverse speeds		<b>Code:</b> DAI 009
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> The teachers will allow the students to listen a rhythm in one speed. The students will achieve the movement / step in three speeds. E.g. <i>Caturasram</i> – 1,2,3 speeds		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Rhythmic directions		<b>Code:</b> DAI 010
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Students achieve one movement / step according to a rhythm in three speeds and in various directions.		
<b>Example:</b> <i>Caturasram</i> – 1,2,3 speeds.  <b>Directions:</b>		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Body parts – music tempos		<b>Code:</b> DAI 011
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Students achieve a movement / step with the help of various body parts and moving each part in various speeds.		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Tempo land		<b>Code:</b> DAI 012
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Time	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Primarily, the class is divided into three parts (Fast-land, Medium-land, Slow-land). Students are asked to achieve one step in one place in one speed. Later, they can take up another step.		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Sharp & Smooth movements		<b>Code:</b> DAII 001
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Energy	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Any type of movements / steps achieved by the students can be called as sharp and smooth movements after identifying them. Students should grasp this with their talent.		
<b>Example:</b> Natural movements / Folk / Classical movements		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Space movements		<b>Code:</b> DAII 002
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Energy	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm, timing and space. Observation will improve.		
<b>Process:</b> The teacher will play two types of music tracks related to smooth and sharp. Students should perform the movements / steps in the general space according to the smooth music. Later students should perform the movements in self space according to sharp music. The vice-versa movements should also be done.		
<b>Example:</b> Instrumental music for smooth movements, percussion music for sharp movements.		
<b>Remarks:</b> Students achieve this activity with enthusiasm, happiness and skill. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Follow the leader		<b>Code:</b> DAII 003
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Energy	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Primarily teachers will divide the class into four groups and select an efficient leader for each leader. Music tracks related to smooth and sharp music are played. The leaders will perform the movements both smooth and sharp and remaining students will follow their leaders.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Body parts & energy		<b>Code:</b> DAII 004
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Energy	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm and timing. Observation will improve.		
<b>Process:</b> Teachers will announce the body parts while students perform the movements / steps. Students will achieve smooth and sharp movements with the respective body part based on the given music.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Partners & energy		<b>Code:</b> DAII 005
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Energy	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> Primarily teachers divide students into pairs and ask one in a pair to perform smooth movements as per music and the other member in the pair to perform sharp movements as per music. Later vice-versa movements should be done.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Sound and weight		<b>Code:</b> DAIII 001
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Weight	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> When the music is loud, students perform heavy movements / steps in the class. In the same class they perform soft movements / steps when the music is light.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Actions		<b>Code:</b> DAIII 002
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Weight	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> In the class the teacher will show objects that are strong and light. Observing these objects students should achieve the movements / steps.		
<b>Example:</b> Stick, Sponge, Rod, Feather, Lion image, Rabbit image, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Emotions		<b>Code:</b> DAIII 003
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Weight	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> In this activity the students express their feelings. Primarily, they feel themselves as very strong and perform heavy movements. Later, as per the teacher's instructions they feel themselves as very weak and perform light movements.		
<b>Example:</b> Students – <i>Shaktiman</i> , Old people, Spider man, Robots, Astronauts, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Body parts & Weight		<b>Code:</b> DAIII 004
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Weight	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> While performing the movements / steps students make some body parts stiff or firm and they make some other body parts loose or light while moving them.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		

<b>Name of the activity:</b> Music & Weight		<b>Code:</b> DAIII 004
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Weight	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> While performing the movements / steps students will make light movements based on light music and heavy movements based on heavy/hard music.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. The teacher should take care in the selection of music and its variations.		

<b>Name of the activity:</b> Sharing Weight		<b>Code:</b> DAIII 006
<b>Element:</b> Dynamics	<b>Sub-Element:</b> Weight	<b>Mode:</b> Individual / Group
<b>Objective:</b> Students learn to make various movements with the help of the various body parts using the given space with the other students. They also learn how to use their energy according a particular movement / step. With the help of this activity students get awareness to make the movement with rhythm timing and group. Observation will improve.		
<b>Process:</b> While students perform concepts, activities, formations one has to bare the weight and another has to share. This activity is very useful for balancing. Teachers should keep this mind while designing activities.		
<b>Example:</b> Formation of Pyramid, etc.		
<b>Remarks:</b> Students achieve this activity with enthusiasm and happiness. Care should be taken to prevent accidents. The students should completely concentrate on their movement / step. As per the interpretation of the teacher this activity can be done in various forms.		



## **Constructing Pedagogy of Dance in School Education**

### **CHAPTER - IV**

#### **Implementation manual**

- 1) Introduction
  - a) Period allotment
  - b) Lesson plan format
  
- 2) Period-wise planners (Term I & II)
  - a) Course – 1
  - b) Course – 2
  - c) Course – 3
  - d) Course – 4
  - e) Course – 5

### Introduction:

Implementation manual is an important chapter of this thesis. This manual is presented in such a manner that any teacher, teaching primary dance with the help of SDEP can use this manual.

By allotting two periods per week for conducting classes for modules / contents related to SDEP child dancing, thirty teaching periods are required per term. In the child dancing tentatively a total of 30 periods are required to teach GDC / ODC per term. These teaching periods are divided course wise and module wise teaching periods are allotted in a tentative manner. This has been shown in the table given below.

Table 4.1

Module wise periods allotment per Term						
No	Modules	Time slot: weekly two periods - each period 40 / 60 min.				
		Course 1	Course 2	Course 3	Course 4	Course 5
I	<b>Experience module</b>	10	10	8	8	8
	Dance movements					
II	<b>Explore module</b>	4	4	4	4	4
	Dance activities					
III	<b>Experiment module</b>	8	8	10	10	10
	Dance themes					
IV	<b>Explanation module</b>	4	4	4	4	4
	Dance theory					
V	<b>Evaluation module</b>	4	4	4	4	4
	Dance assessment					
<b>Total</b>		<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>

The lesson plan format clearly describes how a period of 40 / 60 minutes should be utilized for conducting dance classes. If the lessons are taught in this format then the lessons designed as per the syllabus can be covered in a proper method. This will be very interesting for the students. We can achieve perfection by following the lesson plan format in toto.

Table 4.2

Class:				SDEP's lesson plan format		Code:	
Name of the Lesson / Step / Activity:							
Objective:							
Words in focus:							
Opening (Welcome, Recollect)		Action (Focus on lesson)		Closure (Summary)			
10 Min		20 Min		10 Min			
Warming-up	Discussion (H.W / Practice)	Experiencing / Exploring / Experimenting / Explanation.		Warming-down	Discussion (H.W / Assignment)		
		Natural movements	Step / Movement				
3-5 Min	5-7 Min	5 Min	15 Min	3-5 Min	5-7 Min		
Learning outcomes:							

If one period has 40 minutes, the allotted time can be divided into three parts.

Opening: In this duration of 10 minutes, warming-up movements should be done under the warming-up section. In the next section the students should be asked to recollect the dance movements experienced in the last class. Hence, in the first ten minutes welcome and recollect will be completed. The second part is for 20 minutes that is action.

Action: In this duration, the students should be taught the designed important dance matter that the students are going to experience for that day. With this the focus on the lesson will be completed. The third part is for 10 minutes that is closure.

Closure: In this duration, the students should be asked to do the warming-down movements and discussion should be done about home-work and assignment.

With the help of all the three consecutive parts, the dance class is conducted for that period. In the child dancing tentatively a total of 30 periods are required to teach GDC / ODC per term.

A dance teacher can take help from the illustration of *Bharatanatyam* dance technique to teach GDC / ODC from class one to five. The same illustration can help him/her to teach any other technique of the dance namely, *Kuchipudi*, *Kathak*, *Dandia* etc., by implementing the same carefully and cautiously. As the research scholar is an exponent in *Bharatanatyam* form of Indian dance, he has given *Bharatanatyam* as an illustration in the topics, put forth in this chapter. For the reference of the uses of the implementation manual codes of the video footages are given in the remarks column of the period-wise planner.

For example, period-wise planner is made for two terms for every course i.e. course one to five. In each period-wise planner per term the research scholar has identified 34 periods. This can be great use to the practicing dance teachers at primary level. The teacher has the liberty to teach up to 30 periods per term as per the period-wise planner.

**Period – wise planner per annum**

Table 4.3

Course: 1

Subject: Dance

Dance Technique: Bharatanatyam

Class: General

Term: 1

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F1 – 1 to 3): Lifting legs; Jumping legs; Jumping up.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-1): Space: Place - Stars.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B1 – 1, 2): <i>Namaskaram</i> ; Positions a,b,c.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ci-5): Dynamics: Time - Bols.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F1 – 9, 10, 13): Swinging; Extending legs; Rotating body.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>1 - A, B; 3 - A</u> (Jog, Joint rotations; Folk dance steps)	Activity: Space / <b>Body</b> / Dynamics (Biii-3): Body: Balance - Body parts.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B1 – 3 & 5): <i>Tatt</i> - 1-3; <i>Picchal</i> - 1.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		
8	8	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aiv-3): Space: Level - Body parts in levels.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Sloka</i> - <i>Asamyuta hastas</i>	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F1 – 7, 8, 15): Toes walk; Heel walk; Frog jump.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Cii-2): Dyanamics: Energy - Space movements.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B1 – 5 & 8): <i>Picchal</i> - 1; <i>Teermanam</i> - 1.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bi-1): Body: Parts - Freezing parts.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B1 – 5 & 8): <i>Picchal</i> - 1; <i>Teermanam</i> - 1.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Av-1): Space: Direction - Moving & Pose	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - A</u> (Folk dance steps)	A composition with props e.g. Pompoms, ribbons, balloons, etc.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
17	2	<u>3 - A</u> (Folk dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
18	3	<u>3 - A</u> (Folk dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
19	4	<u>3 - A</u> (Folk dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Asamyuta Hastas</i> & Usages	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Science:</u> for e.g.: <b>Body</b> - Sense organs (Activity from Body element)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyanam</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Social:</u> for e.g.: <b>My self</b> - Our helpers (An act on work)	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyanam</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Maths:</u> for e.g.: <b>Shape &amp; Space</b> - Making of Circle, Triangle, Square, etc.	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Telugu:</u> for e.g.: <b>Traditional tale</b> - <i>Aavu Pulli</i> (Dance play)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	



**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> (Identify) 5) <b>Terminology:</b> Dance words - A.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About Indian folk dances	Power point presentations / Charts, etc.	

**Period – wise planner per annum**

Table 4.4

Course: 1

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 2

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F1 – 4 to 6): Jump & Stamp; Spring jump; Kicking sides.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ciii-1): Space: Weight - Sound & Weight.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B1 – 4): <i>Nattu</i> - 1,2.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / <b>Body</b> / <b>Dynamics</b> (Bi-8): Body: Parts - Warm-up movements.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F1 – 11 to 13): Stretch & Rotating; Strike & Rotating; Rotating body.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>1 - A, B; 3 - A</u> (Jog, Joint rotations; Folk dance steps)	Activity: <b>Space</b> / Body / <b>Dynamics</b> (Aii-1): Space: Size - Shrinking & Growing wide.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B1 – 6 & 7): <i>Kudittumettu</i> - 4; <i>Paraval</i> - 2	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		
8	8	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ci-7): Dynamics: Time - Three speeds.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> b) <i>Rhythm / Jaati - Chaturasram.</i>	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F1 – 14): Feats - Cartwheel; Ground spin.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / <b>Body</b> / Dynamics (Biv-6): Body: Relationship - Relation with objects.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B1 – 6 & 7): <i>Kudittumettu - 4; Paraval - 2</i>	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-2): Space: Place - Moving stars.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B1 – 8): <i>Teermanam - 1.</i>	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-2): Space: Place - Moving stars.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati*, *Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - B</u> (Classical dance steps)	A creative <i>Jati</i> composition, e.g.: BJ1 - 1.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
17	2	<u>3 - B</u> (Classical dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
18	3	<u>3 - B</u> (Classical dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
19	4	<u>3 - B</u> (Classical dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Asamyuta Hastas</i> & Usages.	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Science: for e.g.: <b>Environment</b> - Animals (Act various animal movements)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Social: for e.g.: <b>Communication</b> - Non verbal communication (usages of various hand gestures ( <i>Asamyuta hastas</i> )).	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Maths: for e.g.: <b>Space</b> - Space occupation (activity from space element).	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From English: for e.g.: <b>Rhymes</b> - Action for rhymes.	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsals	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> ( Shown ) 5) <b>Terminology:</b> Dance words - B, C.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasana</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasana</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About Indian folk dances	Power point presentations / Charts, etc.	

Table 4.5

**Period – wise planner per annum**

Course: 2

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 1

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	<u>Folk dance steps (F2 – 1 to 3):</u> Placing forefoot; Placing heel; Extend legs	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>Home Work - Practice</u>	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	<u>Activity: <b>Space</b> / Body / Dynamics (Ai-8):</u> Space: Place - Space between.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
3	3	<u>1 - C, D</u> (Skipping, Bending)	<u><i>Bharatanatyam technique</i>(B2 – 1 to 3(a)):</u> <i>Namaskaram</i> ; Positions 1,2,3; <i>Tatt</i> -4.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	<u>Activity: Space / Body / <b>Dynamics</b> (Ci-1):</u> Dynamics: Time - Syllables.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	<u>Folk dance steps (F2 – 7 to 9):</u> Jump & Stamp; Strike & Jump; Kicking sides.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>1 - A, B; 3 - A</u> (Jog, Joint rotations; Folk dance steps)	<u>Activity: Space / <b>Body</b> / Dynamics (Bii-1):</u> Body: Shapes - Making shapes.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>1 - C, D</u> (Skipping, Bending)	<u><i>Bharatanatyam technique</i> (B2 – 4(a), 5):</u> <i>Natt</i> - 3; <i>Picchal</i> - 1.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		
8	8	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	<u>Activity: <b>Space</b> / Body / Dynamics (Ai-3):</u> Space: Place - Foot prints.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Sloka</i> - <i>Samyuta hastas</i>	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F2 – 10 to 12): Kicking front; Sit & Place; Rotating body.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Cii-1): Dynamics: Weight - Sound & Weight.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B2 – 5, 6): <i>Picchal</i> - 1; <i>Kudittumettu</i> - 4.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Biii-1): Body: Balance - Music off balance on.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B2 – 8): <i>Teermanam</i> - 2, 3, 4.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ci-2): Dynamics: Time - Different rhythms	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		



**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - A</u> (Folk dance steps)	A composition with props e.g. ribbons, balloons, etc.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
17	2	<u>3 - A</u> (Folk dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
18	3	<u>3 - A</u> (Folk dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
19	4	<u>3 - A</u> (Folk dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Samyuta Hastas</i> & Usages	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Science:</u> for e.g.: <b>Environment</b> - Cloths we ware (Introducing Indian classical dance dresses)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Social:</u> for e.g.: <b>Nation</b> - Patriotic (Dance for <i>Ek our anek</i> (Hindi) song)	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Maths:</u> for e.g.: <b>Shape &amp; Space</b> - Space occupation (activity from space element (Train)).	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps Classical dance steps)	<u>From English:</u> for e.g.: <b>Traditional tale</b> - <i>Koti Koyyaseela</i> (Dance play)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	3 - C (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> (Imitate) 5) <b>Terminology:</b> Dance words - A.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	3 - A; 3 - B (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	2 - A, 3 - A, 2 - D ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	3 - A; 3 - B (Folk dance steps; Classical dance steps)		Performance rehearsals	2 - B, 3 - A; 2 - D ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	3 - A; 3 - B (Folk dance steps; Classical dance steps)		Performance rehearsals	2 - A, 3 - A, 2 - D ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	3 - A; 3 - B (Folk dance steps; Classical dance steps)		Performance rehearsals	2 - B, 3 - A; 2 - D ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	3 - C (Free dance)	4) <b>History:</b> About Indian classical dances	Power point presentations / Charts, etc.	

Table 4.6

**Period – wise planner per annum**

Course: 2

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 2

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F2 – 4 to 6): Turning body; Swinging hip; Jumping front & back.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aii-2): Space: Size - Covering space.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B2 – 3(b,c)): <i>Tattu</i> - 5,6.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bii-2): Body: Shapes - Travelling statues.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F2 – 13): Using props (ribbons, balloons, etc.).	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>1 - A, B; 3 - A</u> (Jog, Joint rotations; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aiii-3): Space: Extension - Objects.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B2 – 4 (b)): <i>Natt</i> - 4.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		
8	8	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / Body / <b>Dynamics</b> (Cii-4): Dynamics: Energy - Body parts & energy.	<u>2 - B, E; 3 - A</u> ( <i>Vajrasan</i> , <i>Sukshma</i> <i>Yoga</i> ; Gestures) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> b) <i>Rhythm / Jaati - Tisram</i>	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F2 – 14, 15): Feats - Cartwheel; Ground spin.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: <b>Space / Body / Dynamics</b> (Biii-4): Body: Balance - Moving on balance.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B2 – 7): <i>Paraval</i> - 2.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: <b>Space / Body / Dynamics</b> (Av-2): Space: Direction - Body parts.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B2 – 8): <i>Teermanam</i> - 2, 3, 4.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space / Body / Dynamics</b> (Biv-3): Body: Relationship - Leg, hand & head.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati*, *Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - B</u> (Classical dance steps)	A creative <i>Jati</i> composition, e.g.: BJ2 - 1.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
17	2	<u>3 - B</u> (Classical dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
18	3	<u>3 - B</u> (Classical dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
19	4	<u>3 - B</u> (Classical dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Samyuta Hastas</i> & Usages	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Science: for e.g.: <b>Body</b> - Cloths we ware (Introducing Indian classical dance dresses)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures; Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Social: for e.g.: <b>Communication</b> - Non verbal communication (usages of various hand gestures ( <i>Samyuta hastas</i> )).	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Maths: for e.g.: Measurement - activity from Dynamics element. (Playing a Talam / Jaati).	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From English: for e.g.: <b>Rhymes</b> - Action for rhymes.	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> perform 5) <b>Terminology:</b> Dance words - B, C.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About Indian classical dances	Power point presentations / Charts, etc.	



Table 4.7

**Period – wise planner per annum**

Course: 3

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 1

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F3 – 1 to 4): Slipping foot; Stamping foot; Graceful walk ( <i>Kuluku</i> ); Swinging torso.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-6): Space: Place - Follow the leader	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B3 – 1 to 4): <i>Namaskaram</i> ; Positions 1,2,3; <i>Tattadavu-7</i> ; <i>Nattadavu-5/6</i> .	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>Home Work</u> - Practice, <u>Assignment</u> - Collect Indian dance photos or paper cuttings	
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aiv-1): Space: Level - Sinking & Rising	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F3 – 5 to 7): Rotating body; Extend legs; Rotating hands.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>4 - A, B</u> (Touching feet, Thigh tapping)	Activity: Space / <b>Body</b> / Dynamics (Biii-2): Body: Balance - Balance in shape	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>4 - D, C</u> (Style jog, Bendings)	<i>Bharatanatyam technique</i> (B3 – 5,6,7): <i>Picchal</i> - 2; <i>Kuluku</i> - 1; <i>Tattimettu</i> - 1.	<u>4 - A; 2 - B, E; 3 - A</u> (Stretching; <i>Vajrasan</i> ; Sukshma yoga) Clap		
8	8	<u>4 - E, F</u> (Brisk walk, Rotations)	Activity: <b>Space</b> / Body / Dynamics (Aii-1): Space: Size - Sinking & Growing	<u>4 - B; 2 - B,E; 3 - A</u> Listen music; <i>Vajrasan</i> Sukshma yoga) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Slokas</i> [A,B,C]; b) <i>jaati</i> [Khandam]	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F3 – 8 to 10): Bending torso; Kicking sides; Placing foot.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	HW - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Cii-5): Dynamics: Energy - Partners & energy	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	HW - Practice Assignment - Prepare charts about <i>Bharatanatyam</i>	
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B3 – 8,12): <i>Kudittumettu - 2; Teermanamadavu - 2.</i>	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bi-2): Body: Parts - Special parts	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B3 – 12): <i>Teermanamadavu - 2.</i>	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-4): Space: Place - Dance with friend	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - A</u> (Folk dance steps)	Any folk composition, e.g. <i>Lambadi / Lavani</i>	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
17	2	<u>3 - A</u> (Folk dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
18	3	<u>3 - A</u> (Folk dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
19	4	<u>3 - A</u> (Folk dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Asamyuta Hastas</i> & Usages	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Science: for e.g.: <b>Body</b> - Moving your body (activity from body element)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Social: for e.g.: <b>Nation</b> - National song (Dance for <i>vandemataram</i> instrumental)	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Maths: for e.g.: <b>Shape &amp; Space</b> - covering space (activity from space element); <b>Measurement</b> - Balancing, weight, angle (activity from Dynamics element);	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From English: for e.g.: <b>Traditional tale</b> - <i>Sindrella</i> (Dance drama)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> 5) <b>Terminology:</b> Dance words - A, B, C, D	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About <i>Bharatanatyam</i>	Power point presentations / Charts, etc.	

Table 4.8

**Period – wise planner per annum**

Course: 3

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 2

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F3 – 11 to 13): Swing & Turn torso; Bend & Clap; Bend & Swing torso.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-5): Space: Place - Movement cards.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B3 – 9, 10): <i>Paraval</i> - 4; <i>Korvai</i> - 1.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>Home Work</u> - Practice, <u>Assignment</u> - Collect Indian dance photos or paper cuttings	
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / <b>Dynamics</b> (Ci-6): Dynamics: Time - Patterns.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F3 – 14, 15): Extending legs; Ground spin.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>4 - A, B</u> (Touching feet, Thigh tapping)	Activity: <b>Space</b> / <b>Body</b> / Dynamics (Bii-4): Body: Shapes - Coping shapes.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>4 - D, C</u> (Style jog, Bendings)	<i>Bharatanatyam technique</i> (B3 – 10, 11): <i>Korvai</i> -1; <i>Kutt</i> - 1.	<u>4 - A; 2 - B, E; 3 - A</u> (Stretching; <i>Vajrasan</i> ; Sukshma yoga) Clap		
8	8	<u>4 - E, F</u> (Brisk walk, Rotations)	Activity: <b>Space</b> / Body / Dynamics (Av-3): Space: Size - Sinking & Growing.	<u>4 - B; 2 - B, E; 3 - A</u> Listen music; <i>Vajrasan</i> Sukshma yoga) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Jati - Aadi talam.</i>	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F3 – 16 to 18): Jumping over; Joining hands each other (chemma chekka); Going under.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice  <u>HW</u> - Practice Assignment - Prepare charts about <i>Bharatanatyam</i>	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ciii-2): Dynamics: Weight - Space walk (movts.).	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B3 – 11, 13): <i>Kutt</i> - 1; <i>Teermanam</i> - 3.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bi-6): Body: Parts - Leading parts.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B3 – 13): <i>Teermanam</i> - 3.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ci-3): Space: Time - Rhythm cards.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3: Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati*, *Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - B</u> (Classical dance steps)	A creative <i>Jati</i> composition, e.g.: BJ3 - 1.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
17	2	<u>3 - B</u> (Classical dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
18	3	<u>3 - B</u> (Classical dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
19	4	<u>3 - B</u> (Classical dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : b) <i>Siro bhedas &amp; Usages</i>	Power point presentations / Charts, etc.	



**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Science:</u> for e.g.: <b>Environment</b> - How a seed developing like a plant (a play).	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Social:</u> for e.g.: <b>Communication</b> - Non verbal communication (usages of various hand gestures).	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Maths:</u> for e.g.: <b>Patterns</b> - Formations (various dance formations); <b>Time</b> - Measurement (Playing a <i>Talam</i> / <i>Jaati</i> ).	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From English:</u> for e.g.: <b>Traditional tale</b> - <i>Kundelu</i> <i>telivi</i> (a telugu dance play).	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> perform 5) <b>Terminology:</b> Dance words - E, F, G.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About <i>Bharatanatyam</i> (Project)	Power point presentations / Charts, etc.	

Table 4.9

**Period – wise planner per annum**

Course: 4

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 1

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F4 – 1 to 5): Rotating hands; Bending hands; Swinging shoulder; Tapping toes; Jerking knees.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	HW - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-7): Space: Place - Shape in and out.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	HW - Practice	
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B4 – 1 to 3): <i>Namaskaram</i> ; Feet Positions; <i>Tatt</i> - 8.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping	Home Work - Practice, Assignment - Collect Indian dance photos or paper cuttings	
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aiv-4): Space: Level - Lift game.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F4 – 10 to 13): Graceful bend; Graceful jump; Jump & Throw; Jump & Touch.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>4 - A, B</u> (Touching feet, Thigh tapping)	Activity: Space / <b>Body</b> / Dynamics (Bi-5): Body: Parts - Top to bottom.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>4 - D, C</u> (Style jog, Bendings)	<i>Bharatanatyam technique</i> (B4 – 4, 5, 9): <i>Natt</i> - 7; <i>Picchal</i> - 3; <i>Kudittumett</i> - 2.	<u>4 - A; 2 - B, E; 3 - A</u> (Stretching; <i>Vajrasan</i> ; Sukshma yoga) Clap		
8	8	<u>4 - E, F</u> (Brisk walk, Rotations)	Activity: Space / Body / <b>Dynamics</b> (Ciii-6): Dynamics: Weight - Sharing weight.	<u>4 - B; 2 - B, E; 3 - A</u> Listen music; <i>Vajrasan</i> Sukshma yoga) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Slokas</i> - [A,B,C]; b) <i>jaati</i> - [Mishram].	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F4 – 23): Striking sticks ( <i>Kolatam</i> ).	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ci-10): Dynamics: Time - Rhythmic directions.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice Assignment - Prepare charts about <i>Kuchipudi</i>	
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B4 – 6, 7, 9): <i>Kudittumettu</i> - 2; <i>Teermanamadavu</i> - 2.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bi-4): Body: Parts - Reverse movements.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B4 – 13 a): <i>Teermanamadavu</i> - 4.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aii-5): Space: Size - Formations.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - A</u> (Folk dance steps)	Any folk composition, e.g. <i>Dandiya / Bihu</i>	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
17	2	<u>3 - A</u> (Folk dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
18	3	<u>3 - A</u> (Folk dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
19	4	<u>3 - A</u> (Folk dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Samyuta Hastas</i> & Usages	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Science:</u> for e.g.: <b>Body</b> - Sense organs (An act through expressions)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Social:</u> for e.g.: <b>Nation</b> - Our heroes (A dance composition on Gandhiji)	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Maths:</u> for e.g.: <b>Shape &amp; Space</b> - covering space in various ways (An activity from space element); <b>Measurement</b> - Length, weight & capacity (An activity from dynamics element)	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From English:</u> for e.g.: <b>Traditional tale</b> - <i>Blue Jakal</i> (A dance drama)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> (Enact) 5) <b>Terminology:</b> Dance words - A, B, C, D	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasana</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasana</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About <i>Kuchipudi</i>	Power point presentations / Charts, etc.	

Table 4.10

**Period – wise planner per annum**

Course: 4

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 2

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F4 – 6 to 9): Walk & Kick; Clap & Swing; Rotating torso; Swinging legs.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aii-5): Space: Size - Formations.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B4 – 8, 10): <i>Tattimettu</i> - 2; <i>Paraval</i> - 1.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>Home Work - Practice, Assignment</u> - Collect Indian dance photos or paper cuttings	
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bii-3): Body: Shapes - Moving shapes.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F4 – 14 to 17): Rotating jump; Stamping legs; Rotating hip; Rotating self.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>4 - A, B</u> (Touching feet, Thigh tapping)	Activity: Space / Body / <b>Dynamics</b> (Ciii-4): Dynamics: Weight - Body parts & Weight.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>4 - D, C</u> (Style jog, Bendings)	<i>Bharatanatyam technique</i> (B4 – 11, 12): <i>Korvai</i> - 2; <i>Kutt</i> - 2.	<u>4 - A; 2 - B, E; 3 - A</u> (Stretching; <i>Vajrasan</i> ; Sukshma yoga) Clap		
8	8	<u>4 - E, F</u> (Brisk walk, Rotations)	Activity: Space / Body / <b>Dynamics</b> (Ci-2): Dynamics: Time - Different rhythms.	<u>4 - B; 2 - B, E; 3 - A</u> Listen music; <i>Vajrasan</i> Sukshma yoga) Clap		



**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Jati - Rupaka talam.</i>	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F4 – 18 to 22): Swinging shoulder; Moving hands; Twisting legs; Crawling under; Rotating together.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: <b>Space</b> / <b>Body</b> / Dynamics (Biii-5): Body: Balance - Balancing with partners.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice Assignment - Prepare charts about <i>Kuchipudi</i>	
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B4 – 12, 13b): <i>Kutt</i> - 2; <i>Teermanam</i> - 4.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: <b>Space</b> / <b>Body</b> / Dynamics (Aiv-2): Space: Level - Music levels.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B4 – 12, 13b): <i>Kutt</i> - 2; <i>Teermanam</i> - 4.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / <b>Body</b> / <b>Dynamics</b> (Cii-3): Space: Time - Rhythm cards.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati*, *Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - B</u> (Classical dance steps)	A creative <i>Jati</i> composition, e.g.: BJ4 - 1.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
17	2	<u>3 - B</u> (Classical dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
18	3	<u>3 - B</u> (Classical dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
19	4	<u>3 - B</u> (Classical dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : b) <i>Drushthi bhedas &amp; Usages</i>	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Science: for e.g.: <b>Environment</b> - Weather & Seasons (An act).	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures; Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ); Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Social: for e.g.: <b>Communication</b> - Relations - Non verbal communication ( <i>Bandhavya hastas</i> ).	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ); Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Maths: for e.g.: <b>Patterns</b> - Formations (various dance formations); <b>Time</b> - Measurement (Playing a <i>Talam / Jaati</i> - Rhythm speeds).	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From English: for e.g.: <b>Traditional tale</b> - Patriotic (a dance play on Hindi song ( <i>Yeh desh hai</i> ); <i>Mitra labham</i> (A telugu drama)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> (Enact) 5) <b>Terminology:</b> Dance words - E, F, G.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About <i>Kuchipudi</i> (Project)	Power point presentations / Charts, etc.	

Table 4.11

**Period – wise planner per annum**

Course: 5

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 1

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F5 – 1 to 4): Style jog; Kicking legs; Swinging legs; Extend & turn.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space</b> / Body / Dynamics (Aiii-2): Space: Extension - Move with partner.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B5 – 1, 2, 4): <i>Namaskaram; Sthanakas; Strey.</i>	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>Home Work</u> - Practice, <u>Assignment</u> - Collect Indian dance photos or paper cuttings	
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / <b>Dynamics</b> (Ci-4): Dynamics: Time - Clap & Copy	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F5 – 10 to 13): Twist & Stamp; Jump & Walk; Jump & Throw; Rotating jump.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>4 - A, B</u> (Touching feet, Thigh tapping)	Activity: <b>Space</b> / <b>Body</b> / Dynamics (Bii-5): Body: Shapes - Shapes museum.	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>4 - D, C</u> (Style jog, Bendings)	<i>Bharatanatyam technique</i> (B5 – 6, 9): <i>Picchal</i> - 4 ( <i>Mayur</i> ); <i>Kudittumett</i> - 1.	<u>4 - A; 2 - B, E; 3 - A</u> (Stretching; <i>Vajrasan</i> ; Sukshma yoga) Clap		
8	8	<u>4 - E, F</u> (Brisk walk, Rotations)	Activity: <b>Space</b> / Body / Dynamics (Aiv-6): Space: Level - Clapping hands.	<u>4 - B; 2 - B, E; 3 - A</u> Listen music; <i>Vajrasan</i> Sukshma yoga) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> a) <i>Slokas</i> - [A,B,C]; b) <i>jaati</i> - [Sankeernam].	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F5 – 18, 20, 21): Rotating knees; Rotating bodies; Pyramid	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice  <u>HW</u> - Practice <u>Assignment</u> - Prepare charts about <i>Kathak</i>	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / Body / <b>Dynamics</b> (Ciii-6): Dynamics: Weight - Sharing weight.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping		
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B5 – 10, 12): <i>Korvai</i> - 3; <i>Sarika</i> - 1.	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Biv-1): Body: Relationship - Hand & Head	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B5 – 14, 15): <i>Alarippu</i> ; <i>Teermanam</i> - 5.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-10): Space: Place - Steps map.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - A</u> (Folk dance steps)	Any folk composition, e.g. <i>Bhangra / Bamboo</i>	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
17	2	<u>3 - A</u> (Folk dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
18	3	<u>3 - A</u> (Folk dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	
19	4	<u>3 - A</u> (Folk dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan, Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : a) <i>Asamyuta hastas</i> - own usages	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Science:</u> for e.g.: <b>Body</b> - Breath control (An activity from warm-down techniques)	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Social:</u> for e.g.: <b>Nation</b> - Togetherness (A dance composition for a song [we care our selves])	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From Maths:</u> for e.g.: <b>Shape &amp; Space</b> - Circle and its parts (An activity from space element); <b>Measurement</b> - Area, Length, angle & level (An activity from space & dynamics elements)	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	<u>From English:</u> for e.g.: Traditional tale - Pied piper (An English dance drama)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	



**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> [Enact ] 5) <b>Terminology:</b> Dance words - A, B, C, D	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasan</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About <i>Kathak</i>	Power point presentations / Charts, etc.	

Table 4.12

**Period – wise planner per annum**

Course: 5

Subject: Dance

Dance Technique: *Bharatanatyam*

Class: General

Term: 2

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
1	1	<u>3 - C</u> (Free dance)	Folk dance steps (F5 – 5 to 9): Swinging bend; Foot placing; Tapping toes; Twist & Stamp; Twisting jump.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
2	2	<u>1 - A, B; 3 - A</u> (Jog, Joints rotation; Folk dance steps)	Activity: <b>Space / Body / Dynamics</b> (Ciii-5): Dynamics: Weight - Music & Weight	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
3	3	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B5 – 3, 5, 8): <i>Mandalas; Natt - 8; Tattimettu - 3,4,5.</i>	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>Home Work - Practice, Assignment - Collect Indian dance photos or paper cuttings</u>	
4	4	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: <b>Space / Body / Dynamics</b> (Av-5): Space: Direction - Group directions.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures) Clapping		
5	5	<u>1 - G, H</u> (Sit-ups, stretching)	Folk dance steps (F5 – 14 to 17): Sitting walk; Twisting walk; Jumping bend; Striking jump.	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
6	6	<u>4 - A, B</u> (Touching feet, Thigh tapping)	Activity: <b>Space / Body / Dynamics</b> (Av-4): Space: Direction - Move with partner	<u>1 - F; 2 - B; 3 - A; 3 - C</u> (Bending, <i>Vajrasan</i> , Gestures) Clapping		
7	7	<u>4 - D, C</u> (Style jog, Bendings)	<i>Bharatanatyam technique</i> (B5 – 7, 10): <i>Kuluku - 3; Korvai - 3.</i>	<u>4 - A; 2 - B, E; 3 - A</u> (Stretching; <i>Vajrasan</i> ; Sukshma yoga) Clap		
8	8	<u>4 - E, F</u> (Brisk walk, Rotations)	Activity: <b>Space / Body / Dynamics</b> (Ci-12): Dynamics: Time - Tempo land	<u>4 - B; 2 - B, E; 3 - A</u> Listen music; <i>Vajrasan</i> Sukshma yoga) Clap		

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
9	1	<u>3 - B</u> (Classical dance steps) Discuss home work	1) <b>Rendering:</b> c) <i>Jati - Misrachapu talam</i> .	Power point presentations / Charts, etc.	

**Topic - 1 : Dance Experience & Explore**

Period	No	Warm-up	Lessons	Warm down	Home work / Assignment	Remarks / Reference
10	9	<u>2 - A</u> ( <i>Sukshma yoga</i> )	Folk dance steps (F5 – 19, 22): Slanting walk; Bamboo dance.	<u>1 - A; 2 - B; 3 - A</u> (Jog slowly; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice	
11	10	<u>2 - B; 3 - A</u> ( <i>Surya namaskaras</i> ; Folk dance steps)	Activity: Space / <b>Body</b> / Dynamics (Bi-9): Body: Parts - Props & Body parts.	<u>1 - B; 2 - B; 3 - A</u> (Slow walk; <i>Vajrasan</i> ; Gestures) Clapping	<u>HW</u> - Practice <u>Assignment</u> - Prepare charts about <i>Kathak</i>	
12	11	<u>3 - C</u> (Free dance)	<i>Bharatanatyam technique</i> (B5 – 11, 13): <i>Kutt - 4; Mandi - 1</i> .	<u>1 - C; 2 - B; 3 - A</u> (Bend walk; <i>Vajrasan</i> ; Gestures) Clapping		
13	12	<u>1 - A, B; 3 - B</u> (Jog, Joints rotation; Classical dance steps)	Activity: <b>Space</b> / Body / Dynamics (Ai-9): Space: Place - Spectator.	<u>1 - D; 2 - B; 3 - A</u> (Body loose; <i>Vajrasan</i> ; Gestures, Clapping)		
14	13	<u>1 - C, D</u> (Skipping, Bending)	<i>Bharatanatyam technique</i> (B5 – 15): <i>Teermanam - 5</i> .	<u>1 - E; 2 - B; 3 - A</u> (Sit movts.; <i>Vajrasan</i> ; Gestures) Clapping		
15	14	<u>1 - E, F; 3 - B</u> (Running, PET Drill; Classical dance steps)	Activity: Space / <b>Body</b> / Dynamics (Biv-2): Body: Relationship - Hand & Eye.	<u>1 - F; 2 - B; 3 - A</u> (Bending; <i>Vajrasan</i> ; Gestures) Clapping		

**Topic - 3 : Dance Performance** – a dance composition (**Folk** / Creative / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati*, *Swaram*, etc.)

Period	No	Warm-up	Dance composition	Task	Warm down	Remarks / Reference
16	1	<u>3 - B</u> (Classical dance steps)	A creative <i>Jati</i> composition, e.g.: BJ5 - 1.	Experiencing the steps	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
17	2	<u>3 - B</u> (Classical dance steps)		Group formations	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
18	3	<u>3 - B</u> (Classical dance steps)		Practice & Shaping	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	
19	4	<u>3 - B</u> (Classical dance steps)		Rehearsals	<u>2 - B, D</u> ( <i>Vajrasan</i> , <i>Pranayamam</i> )	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's, etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
20	2	<u>3 - C</u> (Free dance) Discuss: assignment	2) <u>Gestures</u> : b) <i>Siro bhedas</i> -Practice and learn how to use	Power point presentations / Charts, etc.	

**Topic - 2 : Dance Experiment** - based on a theme from scholastic subjects (select one or two)

Period	No	Warm-up	Making a theme	Creative ideas	Warm down	Remarks / Reference
21	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Science: for e.g.: <b>Environment</b> - Nature (A dance play [ <i>Navarasas</i> ]).	Heads together	<u>3 - A; 2 - D; 2 - C</u> (Gestures;Pranayama; <i>Dhyanam</i> )	
22	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Select / make a theme	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
23	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Social: for e.g.: <b>Communication</b> - Non verbal communication (Enact a scene for a music).	Scenes & characters	<u>3 - A; 2 - C</u> (Gestures, <i>Dhyana</i> ;) Clapping	
24	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Dance movements	<u>1 - A; 3 - A, 2 - C;</u> (slow jog; Gestures, <i>Dhyanam</i> ) Clapping	
25	5	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From Maths: for e.g.: <b>Patterns</b> - Formations (various dance formations); <b>Time</b> - Measurement (Playing a <i>Talam / Jaati</i> - Rhythm speeds).	Music selection	<u>1 - B; 3 - A, 2 - C</u> (Slow walk; Gestures, <i>Dhyanam</i> ) Clapping	
26	6	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Formations	<u>1 - C; 2 - C; 3 - A</u> (Bend walk; Gestures <i>Dhyanam</i> ) Clapping	
27	7	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	From English: for e.g.: <b>Traditional tale</b> - <i>Mitra Bedham</i> (A Telugu dance play); <i>Swagatam</i> (An invitation dance for a telugu song); <i>Janani Janma Bhoomi</i> (A Dance for a Hindi song)	Shaping	<u>1 - D; 3 - A; 2 - C</u> (Body loose; Gestures, <i>Dhyanam</i> ; Clapping)	
28	8	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Rehearsal	<u>1 - E; 2 - C; 3 - A</u> (Sit movts.; Gestures; <i>Dhyanam</i> ) Clapping	

**Topic - 4: Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
29	3	<u>3 - C</u> (Free dance)	3) <b>Expressions:</b> <i>Navarasas</i> (Enact) 5) <b>Terminology:</b> Dance words - E, F/ G.	Power point presentations / Charts, etc.	

**Topic - 3 : Dance Performance** – a dance composition (Folk / **Creative** / Classical)  
(Dance form / Sequence of Steps, Group of activities / *Jati, Swaram*, etc.)

Period	No	Warm-up	Composition	Task	Warm down	Remarks / Reference
30	1	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)	Select one theme from the above dance experiment topic -2:	Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
31	2	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasana</i> , Gestures, <i>Pranayama</i> ) Clapping	
32	3	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - A, 3 - A, 2 - D</u> ( <i>Shavasana</i> , Gestures; <i>Pranayama</i> ) Clapping	
33	4	<u>3 - A; 3 - B</u> (Folk dance steps; Classical dance steps)		Performance rehearsals	<u>2 - B, 3 - A; 2 - D</u> ( <i>Vajrasana</i> , Gestures, <i>Pranayama</i> ) Clapping	

**Topic - 4 : Dance Theory** – including Assignments/ Project, Videos, PPT's etc.

Period	No	Warm-up	Concepts	Explain through	Remarks / Reference
34	4	<u>3 - C</u> (Free dance)	4) <b>History:</b> About <i>Kuchipudi</i> (Project)	Power point presentations / Charts, etc.	

\*\*\*\*\*

## **Constructing Pedagogy of Dance in School Education**

### **CHAPTER – V**

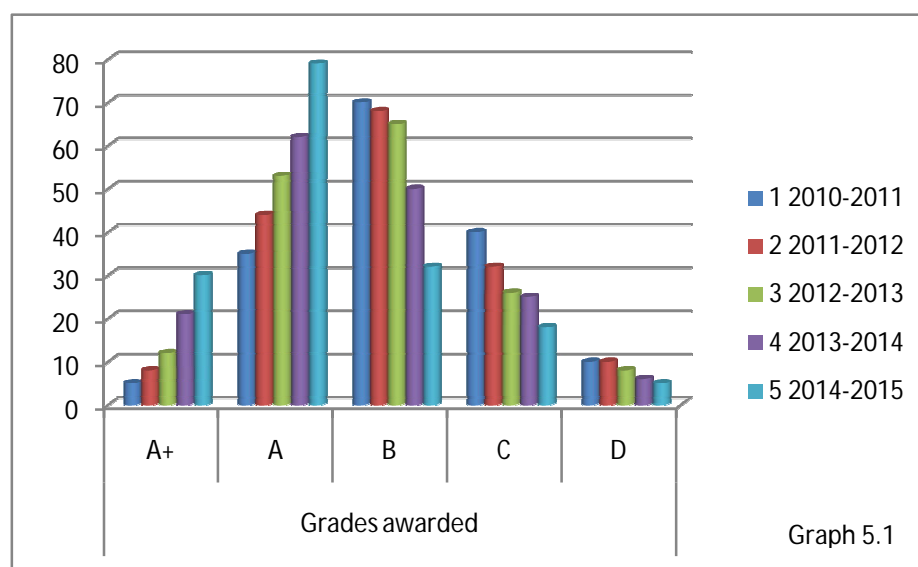
- 1) Case study
- 2) Suggestions and conclusion

The five courses that can be used for implementation are taken from SDEP contents manual and are explained in implementation manual. The implementation process was taken up in the following schools: Sample – 1: The Hyderabad Public School (CBSE), Ramanthapur; Sample – 2: AMS P. Obulreddy Public School (CBSE), Jubilee hills; Sample – 3: Glendale Academy International School (CBSE), Golkonda; Sample – 4: Mount Carmel Global School (CBSE), Badangpet, Sample – 5: The Hyderabad Public School (ICSE), Begumpet. This was done successfully under the guidance of different dance teachers. The details are given below in the tabular forms.

**Sample-1: The Hyderabad Public School, Ramanthapur**

Table 5.1

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
1	Sample 1: (Classes A,B,C,D) The Hyderabad Public School, Ramanthapur CBSE	1	2010-2011	5	35	70	40	10	160
		2	2011-2012	8	44	68	32	10	162
		3	2012-2013	12	53	65	26	8	164
		4	2013-2014	21	62	50	25	6	164
		5	2014-2015	30	79	32	18	5	164
Organised and observed by Mr. J. V. Sridhar & Mr. D.V. Nagasai									





The above table and graph are related to Sample-1 and they show the course-wise student performance in the GDC class. This implementation was organized under the observation of the research scholar (J.V. Sridhar) himself and Sri D.V. Nagasai. They also examined the syllabus implementation and assessment of nearly 160 students for a period of five years. In the academic year 2010-2011 this programme was started for first class students of 'ABCD' sections and this continued up to the academic year 2014-2015 and the same students were assessed in fifth class of 'ABCD' sections. In other words, a batch of students were taught and assessed for dance through SDEP for five years. All these sections were heterogeneous in composition. We can understand the facts given below by observing the results.

In the academic year 2010-11, 5 students got 'A+' grade and A, B, C, D grades were obtained by 35, 70, 40, 10 students respectively. In the academic year 2011-12, 8 students got 'A+' grade 'A', 'B', 'C', 'D' grades were obtained by 44, 68, 32, 10 students respectively. There was an improvement in the academic year 2012-13, during which 12 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 53, 65, 26, 8 students respectively. In the fourth year i.e. 2013-14, 21 students got 'A+' grade and A, B, C, D grades were obtained by 62, 50, 25, 6 students respectively. Lastly, in the academic year 2014-15 there was a drastic improvement. In this year 30 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 79, 32, 18, 5 students respectively.

From the academic year 2010-11 to 2014-15, yearly grades percentage was calculated and is clearly reflected in the table below. According to this table the percentage of 'A+' and 'A' grades has gradually increased and the grade percentage of B, C and D has decreased. Hence, the SDEP programme was implemented successfully in the above school.

Table 5.2

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
1	Sample 1: (Classes A,B,C,D) The Hyderabad Public School, Ramanthapur CBSE	1	2010-2011	3%	22%	44%	25%	6%	160
		2	2011-2012	5%	27%	42%	20%	6%	162
		3	2012-2013	7%	32%	40%	16%	5%	164
		4	2013-2014	13%	38%	30%	15%	4%	164
		5	2014-2015	18%	48%	20%	11%	3%	164
Organised and observed by Mr. J. V. Sridhar & Mr. D.V. Nagasai									

This fact can also be understood by the help of the graph given above. The grades obtained by the students are given on 'X' axis and the strength of the students is given on the 'Y' axis. According to the graph the 'A+' and 'A' grades have gradually increased and 'B', 'C' and 'D' grades have decreased. Hence, the SDEP programme was implemented successfully in the above school.

From the academic year 2010-11 to 2014-15 the GDC section wise student performance related to the students of sample – 1 are given in the year wise tables below.

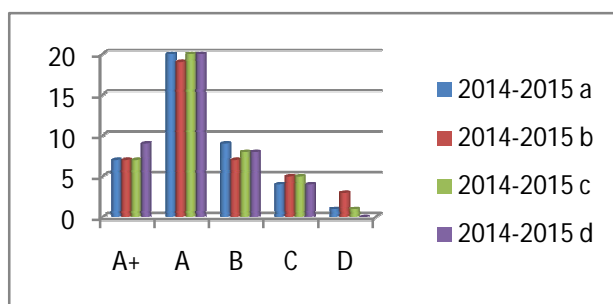
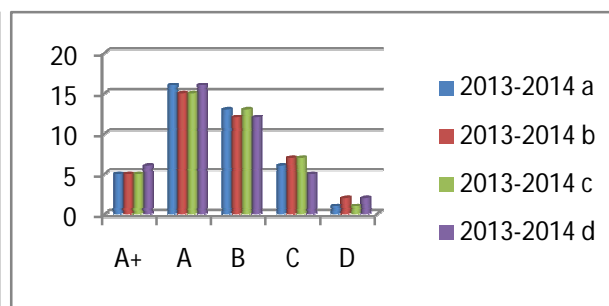
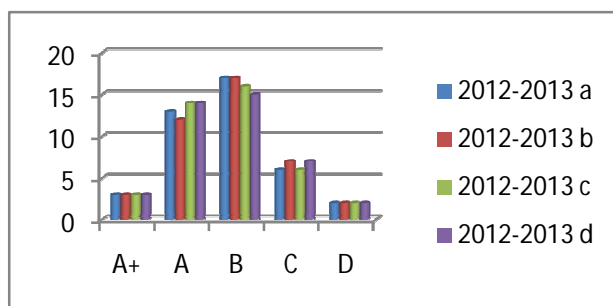
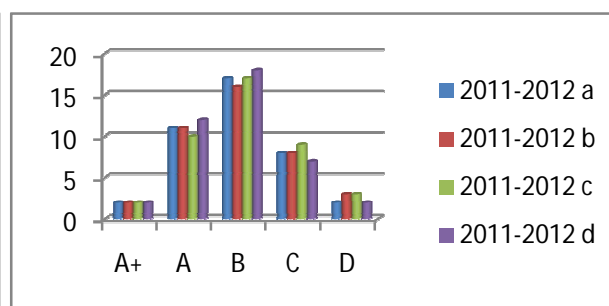
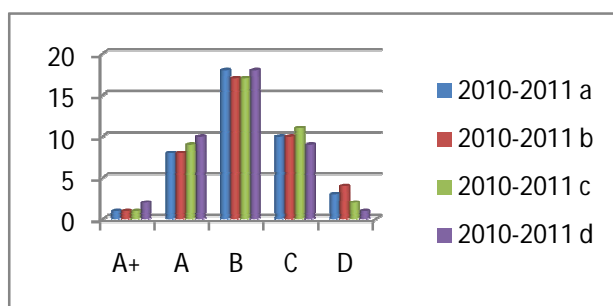
Table 5.3

1 <sup>st</sup> year	2010-2011						2nd year	2011-2012					
	Sections	a	b	c	d	Total		Sections	a	b	c	d	Total
	Grades							Grades					
	A+	1	1	1	2	5		A+	2	2	2	2	8
	A	8	8	9	10	35		A	11	11	10	12	44
	B	18	17	17	18	70		B	17	16	17	18	68
	C	10	10	11	9	40		C	8	8	9	7	32
	D	3	4	2	1	10		D	2	3	3	2	10
	Strength	40	40	40	40	160		Strength	40	40	41	41	162

3 <sup>rd</sup> year	2012-2013						4 <sup>th</sup> year	2013-2014					
	Sections	a	b	c	d	Total		Sections	a	b	c	d	Total
	Grades							Grades					
	A+	3	3	3	3	12		A+	5	5	5	6	21
	A	13	12	14	14	53		A	16	15	15	16	62
	B	17	17	16	15	65		B	13	12	13	12	50
	C	6	7	6	7	26		C	6	7	7	5	25
	D	2	2	2	2	8		D	1	2	1	2	6
	Strength	41	41	41	41	164		Strength	41	41	41	41	164

5 <sup>th</sup> year	2014-2015					
	Sections	a	b	c	d	Total
	Grades					
	A+	7	7	7	9	30
	A	20	19	20	20	79
	B	9	7	8	8	32
	C	4	5	5	4	18
	D	1	3	1	0	5
	Strength	41	41	41	41	164

Graph 5.2



The section wise students performance of 'A', 'B', 'C', 'D' sections (section-wise break-up) is given in a year wise pattern in the tables as well as the graphs given above. The teaching and evaluation was done by two teachers. Even then the results were similar and an improvement in the performance of students can also be observed. Every year the 'A+' and 'A' grades have gradually increased and 'B', 'C' and 'D' grades have decreased. So, the SDEP programme was implemented successfully in the above school.

#### Calculation of Students' (individual) Final Grade:

SDEP evaluates each student in nearly 19 (nineteen) areas. Each area is given maximum marks of five in this way 95 marks are allotted. The procedure followed is: all the points / marks obtained in each area are recorded. The total (95 marks) is calculated and the average is calculated for 100 (hundred) marks (according to CCE<sup>66</sup>). The total is distributed according to the table given below.

Table 5.4

A+	Outstanding	75% and above	5 points
A	Excellent	60% and above	4 points
B	Very good	50% and above	3 points
C	Good	40% and above	2 points
D	Achieving	below 40%	1 point

For example: the details given below show that a student gained 83 out of 95 points which is converted to an average of 100 by following this calculation –  $100 \times 83/95 = 87.36$  (87%). In the table given above 87% indicates 'A+' grade. So, the student has achieved 'A+' grade.

Table 5.5

No	Name	Body	Space	Dynamics	Body	Space	Dynamics	Body	Space	Dynamics	Creative	Composing	Movement	Expressions	Gestures	Attendance	Group	Assignment	Appreciation	Analysis	Total	Grade
6	ANANYA VEMULA	5	5	4	5	5	4	4	4	4	4	4	5	3	5	5	4	5	4	4	83	A+

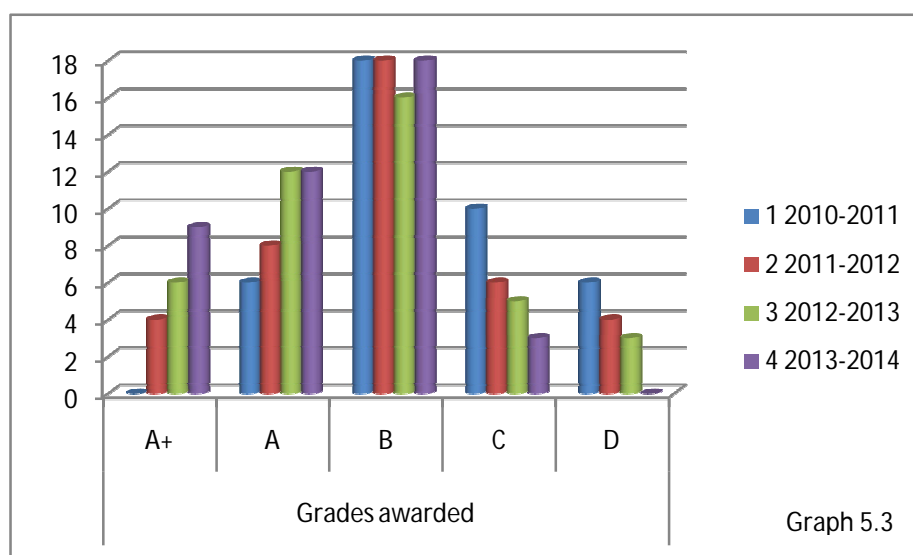
<sup>66</sup> Continuous and comprehensive evaluation of CBSE

Note: Out of the GDC students who achieved the 'A+' and 'A' grades, nearly 50% of the students belong to ODC and EDC. Assessment is done only for GDC, as all the students of the primary classes experience the GDC. The grade sheets pertaining to ODC and EDC are kept with the dance teachers for their record. The student performance record of Sample – 1 will be attached to the annexure part of the thesis.

### Sample-2: AMS Obulreddy Public School, Jubileehills

Table 5.6

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
2	Sample 2: (Class A) AMS P.Oulreddy Public School, Jubileehills, CBSE	1	2010-2011	0	6	18	10	6	40
		2	2011-2012	4	8	18	6	4	40
		3	2012-2013	6	12	16	5	3	42
		4	2013-2014	9	12	18	3	0	42
Organised and Observed by Mrs. J Nagavallika									



The above table and graph are related to Sample-2 and they show the course-wise student performance in the GDC class. This implementation was organized under the observation of the Smt J. Nagavallika. They also examined the syllabus implementation and assessment of nearly 42 students for a period of four years. In the academic year 2010-2011 this programme was started for first class students of 'A' section and this continued up to the academic year 2013-2014 and the same students were assessed in fourth class of 'A' section. In other words, a batch of students were taught and assessed for dance through SDEP for four years. The section was heterogeneous in composition. We can understand the facts given below by observing the results.

In the academic year 2010-11, 'A', 'B', 'C', 'D' grades were obtained by 6, 18, 10, 6 students respectively. In the academic year 2011-12, 4 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 8, 18, 6, 4 students respectively. There was an improvement in the academic year 2012-13, during which 6 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 12, 16, 5, 3 students respectively. In the fourth year i.e. 2013-14, 9 students got 'A+' grade and 'A', 'B', 'C' grades were obtained by 12, 18, 3 students respectively. There were no students in 'D' grade.

From the academic year 2010-11 to 2013-14, yearly grades percentage was calculated and is clearly reflected in the table below. According to this table the percentage of 'A+' and 'A' grades has gradually increased and the grade percentage of 'C' and 'D' has decreased. Hence, the SDEP programme was implemented successfully in the above school.

Table 5.7

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
2	Sample 2: (Class A) AMS P.Obulred dy Public School, Jubileehills, CBSE	1	2010-2011	0	15%	45%	25%	15%	40
		2	2011-2012	10%	20%	45%	15%	10%	40
		3	2012-2013	14%	29%	38%	12%	7%	42
		4	2013-2014	21%	29%	43%	7%	0	42
Organised and Observed by Mrs. J Nagavallika									

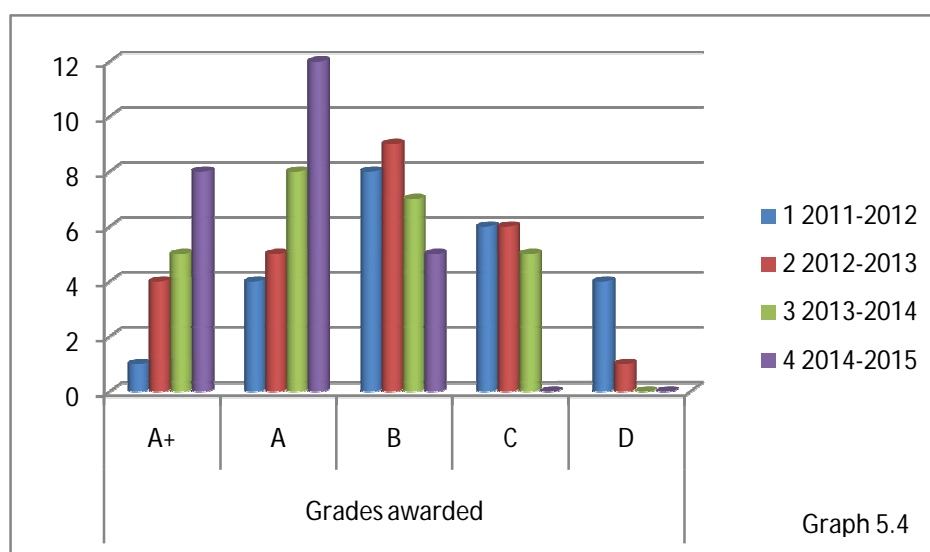
This fact can also be understood by the help of the graph given above. The grades obtained by the students are given on 'X' axis and the strength of the students is given on the 'Y' axis. According to the graph the 'A+' and 'A' grades have gradually increased and 'C' and 'D' grades have decreased. Hence, the SDEP programme was implemented successfully in the above school.

Note: Out of the GDC students who achieved the 'A+' and 'A' grades, nearly 50% of the students belong to ODC and EDC. Assessment is done only for GDC, as all the students of the primary classes experience the GDC. The grade sheets pertaining to ODC and EDC are kept with the dance teachers for their record. The student performance record of Sample – 2 will be attached to the annexure part of the thesis.

**Sample-3: Glendale Academy International school, Golkonda**

Table 5.8

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
3	Sample 3: (Class B) Glendale Academy International school, Near Golkonda, CBSE	1	2011-2012	1	4	8	6	4	23
		2	2012-2013	4	5	9	6	1	25
		3	2013-2014	5	8	7	5	0	25
		4	2014-2015	8	12	5	0	0	25
Organised and Observed by Mr. Vijay Sekhar									



The above table and graph are related to Sample-3 and they show the course-wise student performance in the GDC class. This implementation was organized under the observation of the Sri Vijaya Sekhar. They also examined the syllabus implementation and assessment of nearly 25 students for a period of four years. In the academic year 2011-2012 this programme was started for first class students of 'B' section and this continued up to the academic year 2014-2015 and the same students were assessed in fourth class of 'B' section. In other words, a batch of students were taught and assessed for dance through SDEP for four



years. The section was heterogeneous in composition. We can understand the facts given below by observing the results.

In the academic year 2011-12, 1 student got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 4, 8, 6, 4 students respectively. There was an improvement in the academic year 2012-13, during which 4 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 5, 9, 6, 1 students respectively. In the third year i.e. 2013-14, 5 students got 'A+' grade and 'A', 'B', 'C' grades were obtained by 8, 7, 5 students respectively. Lastly, in the academic year 2014-15 there was a drastic improvement. In this year 8 students got 'A+' grade and 'A', 'B' grades were obtained by 12, 5 students respectively. There were no students in 'C' and 'D' grades.

From the academic year 2011-12 to 2014-15, yearly grades percentage was calculated and is clearly reflected in the table below. According to this table the percentage of 'A+' and 'A' grades has gradually increased and the grade percentage of 'B', 'C' and 'D' has decreased.

Hence, the SDEP programme was implemented successfully in the above school.

Table 5.9

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
3	Sample 3: (Class B) Glendale Academy International school, Near Golkonda, CBSE	1	2011-2012	4%	17%	35%	26%	17%	23
		2	2012-2013	16%	20%	36%	24%	4%	25
		3	2013-2014	20%	32%	28%	20%	0	25
		4	2014-2015	32%	48%	20%	0	0	25
Organised and Observed by Mr. Vijay Sekhar									

This fact can also be understood by the help of the graph given above. The grades obtained by the students are given on 'X' axis and the strength of the students is given on the 'Y' axis. According to the graph the 'A+' and 'A' grades have gradually increased and 'B', 'C'

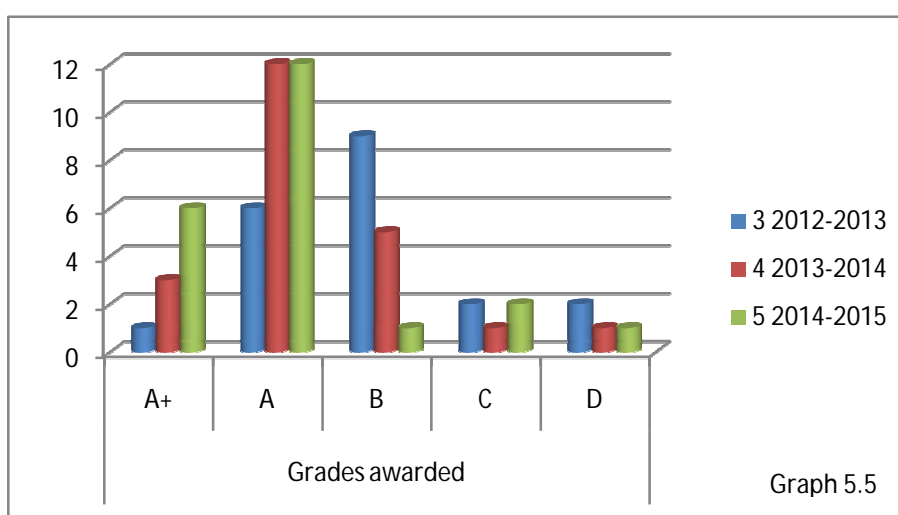
and 'D' grades have decreased. Hence, the SDEP programme was implemented successfully in the above school.

Note: Out of the GDC students who achieved the 'A+' and 'A' grades, nearly 50% of the students belong to ODC and EDC. Assessment is done only for GDC, as all the students of the primary classes experience the GDC. The grade sheets pertaining to ODC and EDC are kept with the dance teachers for their record. The student performance record of Sample – 3 will be attached to the annexure part of the thesis.

**Sample-4: Mount Carmel Global School, Badangpet**

Table 5.10

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
4	Sample 4: (Class C) Mount Carmel Global School, Badangpet, CBSE	3	2012-2013	1	6	9	2	2	20
		4	2013-2014	3	12	5	1	1	22
		5	2014-2015	6	12	1	2	1	22
Organised and Observed by Mrs. Meenakshi									



The above table and graph are related to Sample-4 and they show the course-wise student performance in the GDC class. This implementation was organized under the observation of the Smt. Meenakshi. They also examined the syllabus implementation and assessment of nearly 22 students for a period of three years. In the academic year 2012-2013 this programme was started for third class students of 'C' section and this continued up to the academic year 2014-2015 and the same students were assessed in fifth class of 'C' section. In other words, a batch of students were taught and assessed for dance through SDEP for three years. The section was heterogeneous in composition. We can understand the facts given below by observing the results.

In the academic year 2012-13, 1 student got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 6, 9, 2, 2 students respectively. There was an improvement in the academic year 2013-14, during which 3 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 12, 5, 1, 1 students respectively. Lastly, in the academic year 2014-15 there was an improvement. In this year 6 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 12, 1, 2, 1 students respectively.

From the academic year 2012-13 to 2014-15, yearly grades percentage was calculated and is clearly reflected in the table below. According to this table the percentage of 'A+' and 'A' grades has gradually increased and the grade percentage of 'B', 'C' and 'D' has decreased. Hence, the SDEP programme was implemented successfully in the above school.

Table 5.11

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
4	Saple 4: (Class C) Mount Carmel Global School, Badangpet, CBSE	3	2012-2013	5%	30%	45%	10%	10%	20
		4	2013-2014	14%	55%	23%	5%	5%	22
		5	2014-2015	27%	55%	5%	9%	5%	22
Organised and Observed by Mrs. Meenakshi									

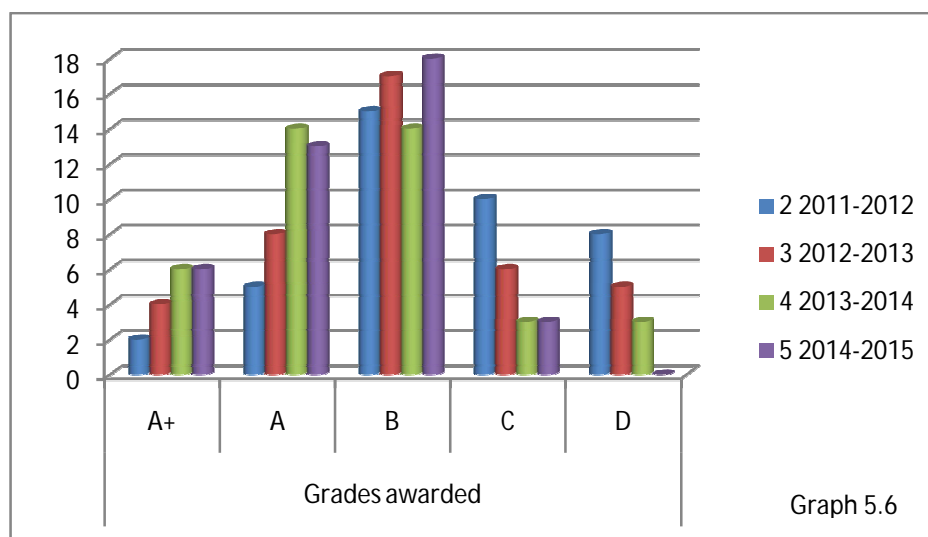
This fact can also be understood by the help of the graph given above. The grades obtained by the students are given on 'X' axis and the strength of the students is given on the 'Y' axis. According to the graph the 'A+' and 'A' grades have gradually increased and 'B', 'C' and 'D' grades have decreased. Hence, the SDEP programme was implemented successfully in the above school.

Note: Out of the GDC students who achieved the 'A+' and 'A' grades, nearly 50% of the students belong to ODC and EDC. Assessment is done only for GDC, as all the students of the primary classes experience the GDC. The grade sheets pertaining to ODC and EDC are kept with the dance teachers for their record. The student performance record of Sample – 4 will be attached to the annexure part of the thesis.

**Sample-5: The Hyderabad Public School, Begumpet**

Table 5.12

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
5	Sample:1 (Class D) The Hyderabad Public School, Begumpet, ICSE	2	2011-2012	2	5	15	10	8	40
		3	2012-2013	4	8	17	6	5	40
		4	2013-2014	6	14	14	3	3	40
		5	2014-2015	6	13	18	3	0	40
Organised and Observed by Mr. Narsinga Rao									



The above table and graph are related to Sample-5 and they show the course-wise student performance in the GDC class. This implementation was organized by Sri Narsinga Rao. They also examined the syllabus implementation and assessment of nearly 40 students for a period of four years. In the academic year 2011-2012 this programme was started for second class students of 'D' section and this continued up to the academic year 2014-2015 and the same students were assessed in fifth class of 'D' section. In other words, a batch of students were taught and assessed for dance through SDEP for four years. All these sections were

heterogeneous in composition. We can understand the facts given below by observing the results.

In the academic year 2011-12, 2 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 5, 15, 10, 8 students respectively. In the academic year 2012-13, 4 students got 'A+' grade 'A', 'B', 'C', 'D' grades were obtained by 8, 17, 6, 5 students respectively. There was an improvement in the academic year 2013-14, during which 6 students got 'A+' grade and 'A', 'B', 'C', 'D' grades were obtained by 14, 14, 3, 3 students respectively. In the fourth year i.e. 2014-15, 6 students got 'A+' grade and 'A', 'B', 'C' grades were obtained by 13, 18, 3 students respectively. No student got 'D' grade.

From the academic year 2011-12 to 2014-15, yearly grades percentage was calculated and is clearly reflected in the table below. According to this table the percentage of 'A+' and 'A' grades has gradually increased and the grade percentage of 'C' and 'D' has decreased. Hence, the SDEP programme was implemented successfully in the above school.

Table 5.13

No.	Name of the school	Course	Year of implementation	Grades awarded					Students Participated
				A+	A	B	C	D	
5	Sample:1 (Class D) The Hyderabad Public School, Begumpet, ICSE	2	2011-2012	5%	12%	38%	25%	20%	40
		3	2012-2013	10%	20%	43%	15%	12%	40
		4	2013-2014	15%	35%	35%	8%	7%	40
		5	2014-2015	15%	33%	45%	8%	0	40
Organised and Observed by Mr. Narsinga Rao									

This fact can also be understood by the help of the graph given above. The grades obtained by the students are given on 'X' axis and the strength of the students is given on the 'Y' axis. According to the graph the 'A+' and 'A' grades have gradually increased and 'C' and

'D' grades have decreased. Hence, the SDEP programme was implemented successfully in the above school.

Note: Out of the GDC students who achieved the 'A+' and 'A' grades, nearly 50% of the students belong to ODC and EDC. Assessment is done only for GDC, as all the students of the primary classes experience the GDC. The grade sheets pertaining to ODC and EDC are kept with the dance teachers for their record. The student performance record of Sample – 5 will be attached to the annexure part of the thesis.

### **Suggestions and Conclusion:**

The present thesis has been designed and finalized to benefit the students in dance education and to get good results in their school education.

The thesis is only an attempt to construct a new form of bridge to link the planners who are at the helm of affairs with the people at the stage of implementation who are none other than the professional dance teachers operating at the grass root level in various schools.

An attempt should be made to start a teacher-training programme for dance teachers. Well qualified, trained and passionate dance teachers should be recruited on permanent basis to teach dance in schools.

Syllabus, Expert teacher and Teaching methodology are very important in dance education and if the following things are taken up seriously, then SDEP implementation will become easy: 1. Time management, 2. Lesson plan management, 3. Equipment management, 4. Class room management, 5. Feedback / Review. The dance teachers should perfectly

implement the teaching plan in the right time by procuring all the necessary equipment with the co-operation of the management.

There should be no compromise in the implementation of SDEP. School management should provide all amenities and infrastructure, for the successful implementation of dance education such that, it becomes a happy experience for the child.

If dance education is made a compulsory school subject, then a student can learn scholastic themes through dance. Dance education at the primary level will allow the students to get relief from the monotonous activity of learning scholastic subjects.

Dance creates an ambience of enjoyment and pleasure. While learning dance, the student is given a chance to actively participate in the process of teaching-learning.

The dance teachers should always try to keep their students happy. With the help of this, the dance teachers can win the love and affection of the students. The students will also learn with full concentration. The dance teachers should also take enough care of the slow learners.

After achieving the goals of SDEP, the dance teachers should compulsorily introduce new topics also, if any that are relevant to the students' dance education.

Dance teachers teaching dance should follow topics given in 'course norms' and 'beyond SDEP syllabus' of chapter II of this thesis.

Any suggestions regarding the content of the thesis are invited by the research scholar. If any one likes to suggest any changes in SDEP should contact the SDEP curriculum committee.

An appeal: Necessary plan of action has to be initiated immediately, without any further delay by NCERT, CBSE, ICSE and State Boards of education to initiate steps to start dance education in organizations like Kendriya Vidyalaya Sanghathan, Navodaya Vidyalaya



Samithi, schools run by Department of Space, Department of Atomic Energy, Indian Army and Independent CBSE affiliated schools all over India run by educational societies and the various schools run by the State Boards of education. It is high time that the planners working in various institutions and organizations that cater to the education needs of children in India should understand the grim and pathetic situation of school dance education. SDEP syllabus implementation will enhance the dance education and help the future generations to fulfill the great aim of keeping dance alive.

The Planners and administrators of schools, Professors, Intellectuals and Educationists should accept that the thesis titled 'constructing pedagogy of dance in school education' which has designed 'School Dance Education Programme (SDEP)' is an initial step in the world of dance education in India.

\*\*\*\*\*