



MOVEMENTS OF HIPS IN DANCE

After exploring the movement of upper torso, lower torso, arms and legs you will now see the movement of the hips and the *kati*—another body part mentioned in the *Natyasastra*.

Hip movements in Indian dance tradition play a vital role in expressing the rhythm and emotion of the song. While their specific use and style can vary across different classical and folk dance forms, they are characterised by grace, precision and fluidity. Below are the hip movements intricately woven into Indian dance traditions.

TWISTING OF THE HIP

Garbha uses the movement of twisting in its style of turning.



SIDE TO SIDE

In many folk dances of our country, you can observe side-to-side hip movements, for example, the *Kalbela*.



BACK AND FRONT

A few Indian dance traditions feature back-and-forth hip movements. You can observe such movements in dances like the *Bihu* and *Chhau*.



CIRCULAR

How do you rotate a hula hoop? Have you observed hip rotation while using one? For instance, can a snake dance have circular hip movements?



Sapera Dance of Rajasthan



Hula Hoop

ACTIVITY 12.1: DANCE WITH HIP MOVEMENTS

Now, observe such hip movements in different Indian dances and try to replicate them. Create your own dance with characters and animals, and add appropriate hip movements for it.



Students practicing dance using hip movements



Note to the Teacher: Coordinate an activity of watching some dance forms and divide the students into groups to try the various ways in which hip can move. Movements in QR code in the beginning of the chapter.

TRADITIONS AND TRANSFORMATIONS BEYOND BOUNDARIES

In *Kriti*, Grade 6, we discussed many dance traditions and the role of male and female dancers. In solo traditions, the solo dancer plays different roles and switches from one character to another. There was a strong tradition of female dancers all over India, who enacted stories and poeties, taking on various roles. Simultaneously, there were male dancers who sometimes performed in the garb of a woman. One such personality is the famous Kuchipudi dancer, Vedantam Satyanarayana Sarma, who performed in female costume.



Vedantam
Satyanarayana Sarma

In traditional dance-drama traditions male dancers often take on the role of women and their costume decides the portrayal of the character. Some dance traditions also use masks for portrayals like *Chhau* which we learnt about in *Kriti*, Grade 6.

We will learn about two more such performance traditions where men have traditionally been playing female characters. Though now both traditions are welcoming women into their traditional practises.

BHAGAVATA MELA NATAKAM FROM MELATTUR, TAMIL NADU

A dance-drama tradition of southern India. This form originated in the village of Kuchipudi in Andhra Pradesh, the main protagonists were Tirtha Narayana Yati and Siddhendra Yogi. Some *bhagavatars* moved from Andhra after the decline of the Vijayanagara Empire to Melattur, Thanjavur patronised by the Nayaka kings and thus started the Melattur tradition. Famous Sanskrit scholars, Gopal Krishna Shastri and his son Venkatrama Shastri became disciples of saint Narayana Tirtha Yati. Patrons, Achyutappa Nayak and Sevappa Nayak gifted the village Mellatur to these Brahmans and it became a centre of fine arts. Early 20th century CE, the most famous bhagavatar was Natesha Iyer, and after his death, the troupe was continued under G. Swaminathan. Other important persons were Balu Bhagavathar and T.V. Natesh Bhagavathar. E. Krishna Iyer was instrumental in reviving the tradition with the Madras Music Academy in 1950.



N. Sreekanth
Natarajan

The main performance was Prahlada Charitam at the Varadaraja Perumal temple during Narasimha Jayanti in May or June. Conventionally male dancers play the role of women.

ANKIYA BHAONA FROM ASSAM



Ankiya Nat is a dance-drama tradition from Assam which developed in the 15th century CE. Following the tradition of singing and dancing of Vaishnavism, *namghars* and *sattaras* were established where the monks who were all males performed stories of the *Bhagavata purana* through music and dance. A certain kind of presentation of *ankiya nat* is called *bhaona* which combines live instruments, singers, dance and elaborate costumes in production. Masks are important props in this *nat* tradition. The *bhaona* begins with a Sanskrit benediction and the songs are in *Brajaboli*. The most important *namghar* is the *Kamalabari Sattara* in Majuli, Assam.

ACTIVITY 12.2



Sita mask in Ankiya Bhaona



Purulia Chhau

My character determines costume and my movement: Going beyond boundaries

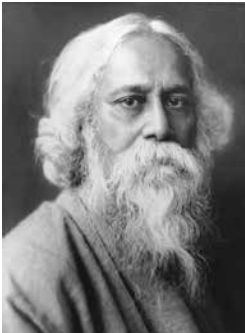
Decide on a character, for example, a lady's movement or mask which can include side-to-side hip movements or a peacock costume, or mask which can include front and back hip movements. Earlier, you learnt mask-making in theatre. Can you recall that for making masks?

Now, choose your hip movement and/or a mask to portray a character of your choice.

DANCE TRADITIONS IN TRANSITION AND TRANSFORMATION

During cultural reconstruction with the nationalist movement, there was a regeneration of classical dances and emergence of contemporary movement vocabulary.

RABINDRANATH TAGORE



Rabindranath Tagore established one of the first fine arts universities, the Vishwabharati University in Shantiniketan in 1921. It was instrumental in developing a new dance vocabulary, drawing from our traditional dances that came to be known as *Rabindra Nritya*. He pioneered professional dance for women.



Rabindra Nritya

Now, try to dance two lines of a dance in *Rabindra Nritya*.

UDAY SHANKAR

Uday Shankar was perhaps the pioneer of modern Indian dance. He began his dance career in 1920, dancing with Anna Pavlova with no formal training. He creatively amalgamated various dance traditions of India from classical, folk, traditional, and tribal to present a completely new dance style which has come to be known



as the Uday Shankar Style. His dance film **Kalpana** made in 1948 has remained unparalleled to date.



Uday Shankar and Amala Shankar in a Performance

Watch some clips of Uday Shankar and film *Kalpana* from your QR Code, and try to dance few phrases of that.

CHOREOGRAPHY: FROM STAGE TO SCREEN

You have been getting used to the term choreography in dance. Now, you can see the same on screen.

Indian cinema throughout its existence has used many Indian dances in its choreography. Notable ones being *Mughal-e-Azam*, choreographed by Lacchu Maharaj and *jhanak jhanak payal baje* by Gopi Krishna. Many south Indian actresses were accomplished *Bharatanatyam* dancers and danced beautifully in movies. Bharat Ratna awarded, M S Subbulakshmi had a flair for *abhinaya* and performed such sequences in many of her films. In recent times, the famous *kahe ched ched mohe* choreography by Birju Maharaj became very popular. Beautiful *Garba* sequences and many other folk forms are also seen in many movies in every part of the country.

ACTIVITY 12.3: MY CREATIVE DANCE

Develop your creative dance using the patterns of movement learnt till now. Divide yourselves into groups of 1, 2, 3 and 4, respectively. Each group will work out different phrases of movement. Choose your composition, music *swar* and rhythm variations that you have practiced earlier. You can also choose a situation or represent a character and add emotions. Now, put together one complete dance joining the dance phrases of each group. You have, thus, gone through the complete process of composing and choreographing a dance.



Students performing creative dance



Note to the Teacher: Let the children watch some of the dance movie songs mentioned above like *apalam chapalam*, *jhanak jhanak payal baje*, *Sankarabharanam* and other ones chosen by the teacher.

ASSESSMENT

CHAPTER 12: DANCE, YOU AND CREATIVITY

CG	C	Learning Outcomes	Teacher	Self
2	2.2	Overall participation in class		
3	3.1	Explores the use of props like masks or something else to enhance their characterisation		
3	3.2	Feels comfortable in using hips in movement and creatively adds it to their movements		
3	3.2	Is interested to try different character postures and movements while using the hips		
3	3.2	Creatively uses all techniques learnt to make a dance		
4	4.1	Interested in knowing about contemporary development of dance traditionally and in popular culture		

Teacher's Comments and Student's Observations
