

Dance and Choreography

This chapter explains how a dance presentation grows from an idea into a complete stage performance. It links story, movement, music, costume, space and teamwork.

The chapter also recalls the origin story of dance from Indian tradition, with Bharata Muni, Mahadeva, Parvati, tandava and lasya.

Main exam idea

Dance is planned storytelling.

Choreography arranges movement in time and space.

A production needs planning, rehearsal and reflection.

- * Remember the three production phases: planning, choreography with rehearsals, and performance.
- * Use dance terms such as nritta, nritya, natya, sthana, chari and hasta in answers.
- * Write answers with examples from school productions, festivals and group work.

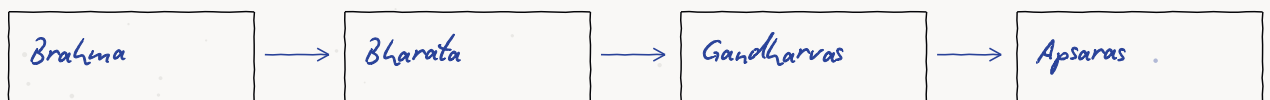
Assessment anchor: origin narratives, production stages, creative performance.

Origin of Dance

The chapter begins with the idea that ancient texts used different words for dance and drama. Nritya means pure dance. Nritya adds expression. Natya is dance-drama.

- * The Natya Veda is called the fifth Veda in the story.
- * Brahma Deva gave this knowledge to Bharata Muni.
- * Bharata Muni learnt nritya, nritya and natya.

The story is not only history. It teaches that performance is a sacred, disciplined and shared art.



Flow: knowledge moves from divine source to artists, then to people

Assessment anchors: origin narratives, production stages, creative performance.

First Performance

Bharata Muni presented the first performance with Gandharvas and Apsaras. This makes the stage a place where music, dance and drama meet.

- * Gandharvas are heavenly musicians.
- * Apsaras are heavenly dancers.
- * The group performance shows collaboration.

Mahadeva watched the performance and was pleased. He then offered Bharata Muni special lessons through his ganas.

Short answer frame

Mention who performed.

Mention who watched.

Explain what was taught next.

Tandava and Lasya

Tandava is shown as a rigorous and powerful form of dancing. Mahadeva's gana Tandu taught tandava to sages, who later taught it to humans.

Lasya is shown as a graceful form of dance. Devi Parvati trained Bharata Muni in lasya and later taught it to Usha.

Tandava

strong energy

linked with Mahadeva

vigorous body use

force and rhythm

Lasya

graceful energy

linked with Parvati

soft expression

beauty and feeling

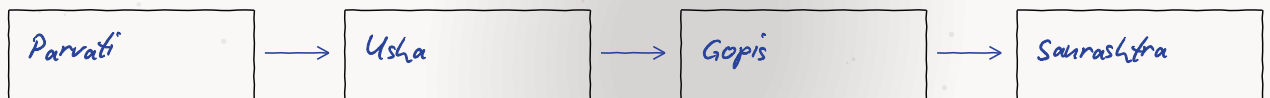
Do not write both forms as the same. Compare power and grace.

Assessment anchor: origin narratives, production stages, creative performance.

How Dance Reached Earth

- * Parvati taught lasya to Usha, the daughter of King Bana.
- * Usha taught the dance to the gopis of Dwarka.
- * The gopis taught it to the women of Saurashtra.

This chain shows how art travels through people. A tradition survives when one group teaches another group with care.



For a three-mark answer, write the sequence clearly. Then add one line on how dance became part of human culture.

Legends in Dance

Indian dance forms often use stories from the Puranas, Jataka Tales and Panchatantra. Such stories become visual spectacles on stage.

- * They carry a moral message.
- * They give dancers characters, actions and emotions.
- * They can be interpreted for present-day issues.

A legend should not be copied blindly. The choreographer may connect it with today's world, while keeping its main value clear.

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Example use

A river legend can become a dance on water care.
A bravery tale can become a dance on courage.

Ganga Story Values

The chapter uses the descent of Ganga as an example. The story can be read as a lesson on nature, resolve and collective effort.

- * Ganga shows the strength and resolve of a woman.
- * Mahadeva helps control the river's force before it reaches Earth.
- * Bhagirath shows faith, patience and perseverance.
- * The present-day message is to respect rivers and keep them clean.

Avoid only retelling the story. Add the value behind it.

Dance Production Idea

The chapter asks students to choose a legend or historical tale and bring it into the contemporary world. This becomes the base of a dance production.

- * Pick a story with a clear conflict or message.
- * Give it a present-day twist.
- * Decide if the production needs script, narration or only movement.
- * Plan how each dance will carry one part of the story.

One possible idea

Ganga comes to a modern city.

Dancers show pollution, protest, cleaning and hope.

Phase 1: Planning

Planning and pre-production build the foundation. Without this stage, rehearsals become confused and the final show becomes weak.

- * Theme: what the production is about.
- * Storyline: the order of scenes.
- * Script: dialogues, narration and transitions.
- * Dance count: how many pieces the production needs.
- * Groups: how many dancers work in each section.

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Planning is the deep foundation before construction starts.

Assessment anchors origin narratives, production stages, creative performance.

Dance Style and Groups

The dance style must fit the theme. A folk theme may suit a folk style. A historical story may use classical or semi-classical movement.

- * Choose one style or combine styles carefully.
- * Keep the group size practical for the stage.
- * Use props only when they help the story.
- * Plan entries and exits before rehearsals begin.

Decision

style

group size

props

space

Question to ask

does it match theme?

can dancers move safely?

do they add meaning?

is the stage enough?

Assessment anchor: origin narratives, production stages, creative performance.

Music Selection

Music gives mood, rhythm and energy to the production. The music must support the dance style and the emotional tone of the scene.

- * Recorded tracks are easy to plan and repeat.
- * Student-composed music adds originality.
- * Live music creates direct energy on stage.
- * Silence and breath can also tell part of the story.

Music checklist

Is the tempo clear?
Does it match the emotion?
Are cues easy for dancers?

Roles in a Production

A dance production needs many roles. The dancers are visible, but the stage team, designers and organisers are equally important.

Role	Main duty
choreographer	designs movement
performers	dance and act
director	keeps work smooth
script writer	writes narration
music director	selects sound
set designer	plans stage look
tech crew	handles light and sound
marketing team	spreads the word

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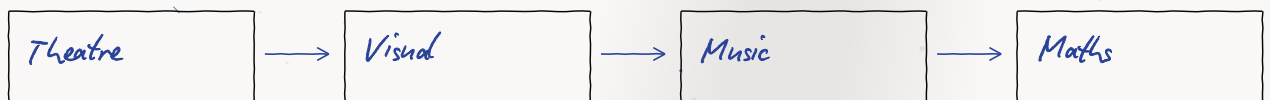
Writing only dancers is incomplete. Many teams make one show.

Assessment anchor: origin narratives, production stages, creative performance.

Learning from Subjects

The chapter shows that a production uses learning from many subjects. This is why arts work well in teams.

- * Theatre helps with scriptwriting, acting and dialogue.
- * Visual Arts helps with sets, costumes, make-up and props.
- * Music helps with songs, live instruments and background score.
- * Maths and Computing help with budgets, timing and lighting cues.



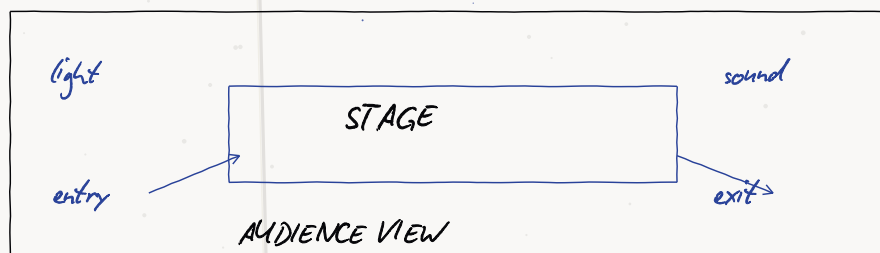
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Venue and Schedule

A performance needs a clear venue and dates. The venue decides movement space, audience view, lighting needs and sound planning.

- * Choose school hall, stage, classroom or outdoor space.
- * Fix rehearsal dates and the final performance date.
- * Check floor safety and entry-exit routes.
- * Keep extra time for costume and technical rehearsal.

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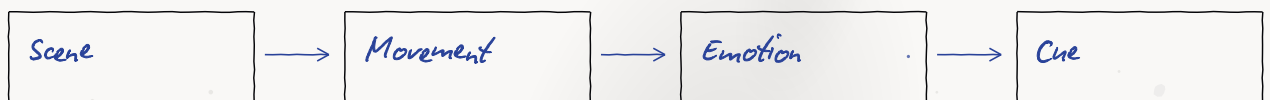
Simple schedule: week 1 theme, week 2 choreography, week 3 feedback.

Assessment anchor: origin narratives, production stages, creative performance.

Phase 2: Choreography

Choreography breaks the story into scenes or moments. Each moment needs movement, expression, direction and rhythm.

- * Explore movement for each character.
- * Use ^{*}sthanas, charis and hastas where suitable.
- * Add creative touches without losing the story.
- * Think about breath, rhythm and silence.



Good choreography makes the audience understand without long explanation.

Assessment anchor: origin narratives, production stages, creative performance.

Rehearsal Method

Rehearsal turns ideas into a stage-ready performance. It should have goals, timing and feedback.

- * Schedule regular rehearsals with clear targets.
- * Teach dances group by group.
- * Try formations and group patterns.
- * Keep entrances and exits smooth.
- * Watch, review and tweak the dances.

A rehearsal is not random practice. It is planned correction.

Assessment anchors: origin narratives, production stages, creative performance.

Production Design

Production design gives the performance its final look and sound. It includes props, costumes, light, sound and backstage arrangements.

- * Finalise props before full rehearsal.
- * Check costumes for movement comfort.
- * Practise light and sound cues.
- * Use dress rehearsal to find last problems.

Design rule

Everything on stage must help the story.

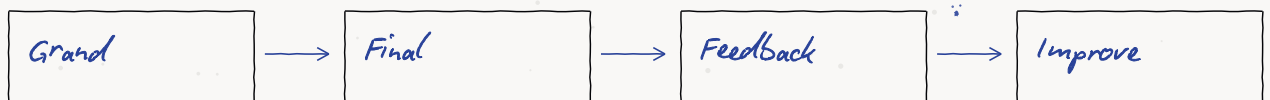
Decoration without purpose distracts the viewer.

Phase 3: Performance

The performance phase includes grand rehearsal, final performance and reflection. It is the moment when planning and practice meet the audience.

- * Grand rehearsal is like the full show on the main stage.
- * Invite a few people to watch and give feedback.
- * Final performance should be enjoyed with confidence.
- * Reflection after the show helps improve the next work.

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Assessment anchor: origin narratives, production stages, creative performance.

Feedback and Reflection

Reflection is not blame. It is a calm review of what worked, what felt weak and what can be improved.

- * Ask if the story was clear.
- * Ask if formations looked balanced.
- * Ask if music cues matched movement.
- * Ask if costumes and props supported the idea.

Reflection sentence

The next performance will improve because we noticed timing, spacing and expression issues.

Quick Revision Sheet

- * *Nritta*: pure dance movements.
- * *Nritya*: dance with expression.
- * *Natya*: dance-drama with story.
- * *Tandava*: vigorous dance linked with Mahadeva.
- * *Lasya*: graceful dance linked with Parvati.
- * *Choreography*: planned arrangement of movement.
- * *Grand rehearsal*: full practice before the final show.
- * *Reflection*: post-show feedback and learning.

Assessment anchor: origin narratives, production stages, creative performance.

Answer Writing Hints

For this chapter, answers should be simple but complete. Use terms from the textbook and add one example wherever possible.

- * For origin questions, write the sequence of people clearly.
- * For tandava-lasya questions, compare energy, mood and source.
- * For production questions, use the three phases.
- * For roles questions, mention both performers and backstage teams.
- * For value questions, connect legends with present-day life.

Five-mark plan

Define the idea.

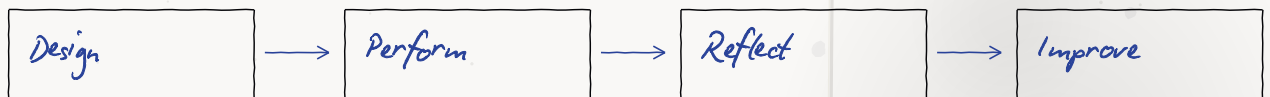
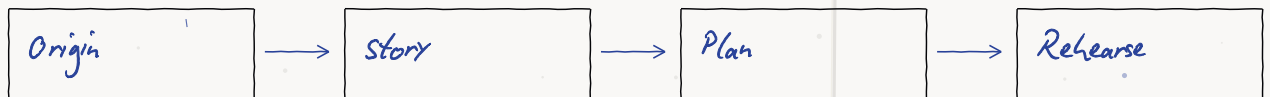
Add 3 to 4 points.

End with one useful example.

Assessment anchor: origin narratives, production stages, creative performance.

Final Mind Map

Keep the whole chapter in one chain: origin of dance, value of legends, planning a production, rehearsals, performance and reflection.



- * A dance production is a team project.
- * The story gives meaning to movement.
- * Practice and feedback make the show stronger.

Assessment anchor: origin narratives, production stages, creative performance.