



Human Resource Development Centre
The Delhi Public School Society



WORKSHOP IN DANCE

February 13, 2024 - February 15, 2024

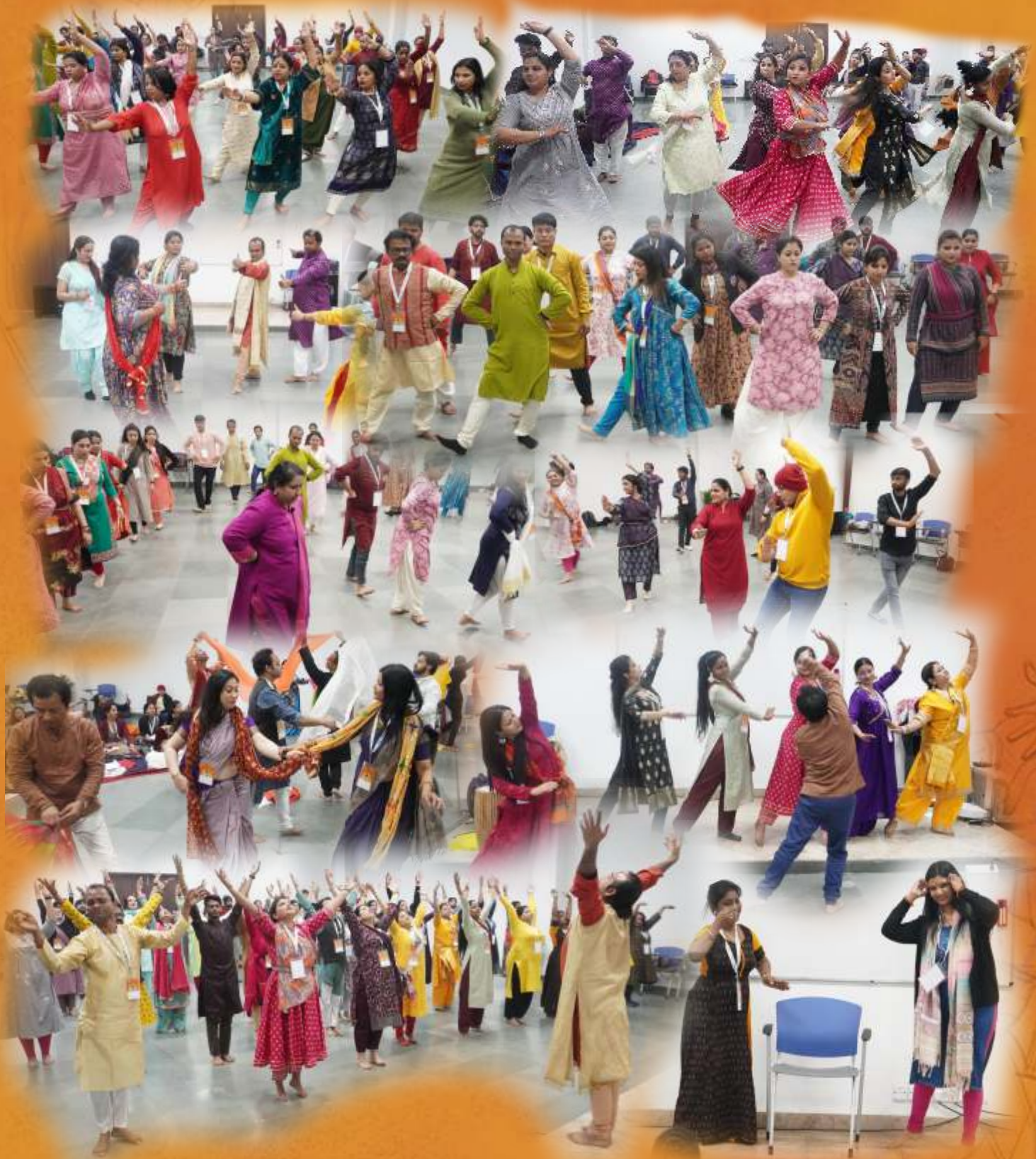
**Padma Shri Dr (Mrs) Shovana Narayan
Member, The Delhi Public School Society
with
The Participants of the Workshop in Dance**



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Rhythmic Steps And Nimble Feet



INTRODUCTION

“When you dance, you can enjoy the luxury of being you.” – Paulo Coelho

Dance is a form of art that has mesmerized and enthralled the people of the world since the beginning of time. It is an expression of overwhelming emotions. There has never been and can never be a social function in which dance does not play a pivotal role. In school events, dance is not only a source of entertainment, but also the medium through which students display their talent.

Therefore, the need of the hour is for dance teachers to choreograph performances, which are creative and absorbing and varied in style from each other. The dance world is constantly evolving and the dance faculty needs to continue learning to refine their techniques, upgrade their knowledge and improve their skills so that they can compose more dynamic dances.

HRDC, DPSS provided such a platform from February 13, 2024 to February 15, 2024 by inviting virtuosos in Kathak and Kuchipudi to interact with forty-seven dance teachers of DPS schools from across the country and expose them to the distinctive and intricate aspects of their respective dance forms. Experts in Stage Lighting and Design, and Costume Designing were also present to give advice in their fields, as these are essential components of a stage performance.

The participants who were from diverse backgrounds in classical dance forms like Bharatnatyam, Odissi, Kathak, Manipuri and folk dance forms like Chhau got an opportunity to hone their skills and broaden their repertoire through this enriching encounter. The participants also had a joyous and fulfilling experience when they were appreciated by the Chief Guest, Padma Shri Dr Shovana Narayan, Member, the Delhi Public School Society, for their presentation on NavaRasas that they had learnt during the workshop.

The three-day workshop concluded with the Valedictory Function and with a renewed determination by the participants to do something out of the box that will make dance more interesting and enjoyable for the students.



List of Participants



Ms Reenu Giri
DPS Agra



Ms Urvashi
DPS Amritsar



Mr Kaushal Dana
DPS Anand



Mr Ranajit Nayek
DPS Balco, Korba



Mr Madhuchandra M R
DPS Bangalore (East)



Ms Nutan
DPS Bangalore (North)



Ms Aarti Gupta
DPS Bhilai



Ms Sweety Anil Kumar
DPS Bokaro



Mr Milan Adhikary
DPS Domjur, Howrah



Ms Monisha Bordoloi
DPS Duliajan



Ms Meheli Sain
DPS Durgapur



Mr Senaritra Guha
DPS Greater Noida



Mr Rakesh Mandal
DPS Guwahati



Ms Nidhi Sharma
DPS Hapur



Mr Deepak
DPS Hisar



Mr Satyam S Srivastava
DPS Indira Nagar, Lucknow



Ms Malika Baig
DPS International, Saket



Ms Shalini Pradhan
DPS Jammu



Mr Harsh Pandya
DPS Jamnagar



Ms Nandini Singh
DPS Jankipuram, Lucknow



Ms Kritika Sharma
DPS Jhakri



Mr Satyam Sahu
DPS Jhansi



Ms Preetysikha Borgohain
DPS Jorhat



Mr Mohan Charan Sahoo
DPS Kalinga



Ms Sarika Hedao
DPS Kamptee Road, Nagpur



Ms Poonam Sharma
DPS Knowledge Park V



Ms Raseswari Nayak
DPS Mathura Road



Mr Rupjyoti Saikia
DPS Nazira



Ms Balaka Sarkar
DPS New Town, Kolkata



Ms Neelu Sen
DPS Nigahi



Ms Vaishali Kanwar
DPS Noida



Ms Manshi Srivastava
DPS Patna



Ms Kriti Srivastava
DPS Prayagraj



Mr Ashok Singh Miral
DPS R K Puram



Ms Somali Mishra
DPS Ranchi



Ms Abhilasha Kamboj
DPS Rewari



Ms Devasmita Mohanty
DPS Rourkela



Ms Priyanka Pandey
DPS Rudrapur



Ms Neha Singh
DPS Sainikpuri - Secundrabad



Ms Kaveena
DPS Sangrur



Ms Savita Dutt
DPS Sec. 122 Noida



Ms Ramandeep Kour
DPS Srinagar



Ms Pooja Rajguru
DPS Tapi Surat



Mr Vishal Kumar Mehra
DPS Udhampur



Ms Payal Vilekar
DPS Vadodara



Mr Rahul Mukherjee
DPS Varanasi



Mr Sumon Chowdhury
DPS Vasant Kunj



The Schedule

Tuesday, February 13, 2024		
Timings	Topic	Guest Speaker
6:45 am - 7:15 am Activity Room 2	Yoga	Yoga Expert
8:30 am - 9:00 am Admin Block Lobby	Inaugural Session	
9:00 am - 11:00 am Activity Room - 2	History and Origin of Kuchipudi and demonstration of Dance Drama	Ms Deepa Sashindran Performing Artist Teacher of the Indian Classical Dance Form, Kuchipudi Founder of Kuchipudi Parampara Foundation Trust, Bangalore
11:30 am - 1:30 pm Activity Room - 2	Teaching basic mudras, aduvus (steps) and how they are incorporated in choreographic sequences practically	Ms Deepa Sashindran Performing Artist Teacher of the Indian Classical Dance Form, Kuchipudi Founder of Kuchipudi Parampara Foundation Trust, Bangalore
2:15 pm - 4:15 pm Activity Room - 2	How to identify and teach Role playing - Showcasing Examples from scenes of Ramayana - One episode	Ms Deepa Sashindran Performing Artist Teacher of the Indian Classical Dance Form, Kuchipudi Founder of Kuchipudi Parampara Foundation Trust, Bangalore
4:45 pm - 6:45 pm Activity Room - 2	Presentation of the entire Ramayana Scenes by participants as live performance followed by Question and Answer session	Ms Deepa Sashindran Performing Artist Teacher of the Indian Classical Dance Form, Kuchipudi Founder of Kuchipudi Parampara Foundation Trust, Bangalore
Wednesday, February 14, 2024		
6:45 am - 7:15 am Activity Room 1	Yoga	Yoga Expert
8:30 am - 9:00 am Activity Room	Pre-Session Interaction	
9:00 am - 11:00 am Activity Room - 2	RHYTHM & SOUND : a. Exploring Rhythm & Sounds of different folk instruments ('Laya') Rhythmic different patterns will be created on the spot . b. Body movements will be created on those patterns (Classical, Folk or Free Style dance forms).	Mr Hemanta Kumar Empanelled artist of The Indian Council for Cultural Relations (ICCR) 'A' grade artist of Delhi Doordarshan Kendra Founder 'NRITYANGAN' , a Dance Institution

Timings	Topic	Guest Speaker
11:30 am - 1:30 pm Activity Room - 2	ANGA-KAVYA (Body Language) Possibilities of expressions (emotions) using different parts of the body with different techniques.	Mr Hemanta Kumar Empanelled artist of The Indian Council for Cultural Relations (ICCR) 'A' grade artist of Delhi Doordarshan Kendra Founder 'NRITYANGAN' , a Dance Institution
2:15 pm - 3:15 pm Activity Room - 2	ANGA-KAVYA (contd.)	Mr Hemanta Kumar Empanelled artist of The Indian Council for Cultural Relations (ICCR) 'A' grade artist of Delhi Doordarshan Kendra Founder 'NRITYANGAN' , a Dance Institution
3:30 pm - 5:30 pm Activity Room - 2	With Characters of Ramayana & Mahabharata using NAVA-RAAS (Nine Emotions of Life) creating group activities (Abstract & Expressive)	Mr Hemanta Kumar Empanelled artist of The Indian Council for Cultural Relations (ICCR) 'A' grade artist of Delhi Doordarshan Kendra Founder 'NRITYANGAN' , a Dance Institution
Thursday, February 15, 2024		
6:45 am - 7:15 am Activity Room 2	Yoga	Yoga Expert
8:30 am - 10:30 am Multi Purpose Hall	Introduction to Stage lighting and Set design: Before and beyond creativity	Dr Ashok Sagar Bhagat Professor In-charge National School of Drama
11:00 am - 12:00 noon Multi Purpose Hall	Introduction to Stage lighting and Set design: Before and beyond creativity	Dr Ashok Sagar Bhagat Professor In-charge National School of Drama
12:15 pm - 1:15 pm Activity Room - 2	Dance, Wind and Shadows (Costume Designing)	Ms Amba Sanyal Indian theatre artist and Costume Designer Recipient of the Sangeet Natak Akademi Award in 2008 for Costume Design
2:00 pm - 4:00 pm Activity Room - 2	Dance, Wind and Shadows (Costume Designing)	Ms Amba Sanyal Indian theatre artist and Costume Designer Recipient of the Sangeet Natak Akademi Award in 2008 for Costume Design
4:30 pm - 5:30 pm Multi Purpose Hall	Valedictory Function	Chief Guest Padma Shri Dr Shovana Narayan Member The DPS Society



THE INAUGURAL SESSION

February 13, 2024

8:30 am - 9:00 am



The three-day residential in-person training **‘Workshop in Dance’** was organised by the HRDC-DPSS at the HRDC campus in Greater Noida KP-V from February 13, 2024 to February 15, 2024. The training programme was attended by 47 representatives of the Delhi Public Schools across the country.

The programme commenced with the lighting of the lamp. A group photograph was taken to mark the occasion.

Ms Vanita Sehgal, Executive Director, HRDC, DPSS extended a warm welcome to all the participants. She provided a detailed overview of the workshop curriculum, outlining the different dance styles that would be covered, as well as the progression of skills throughout the workshop. She emphasised that teachers must not give the responsibility of choreographing dances to students as the teachers would find much more fulfilment in using their technical and artistic experience to create well-rounded and effective choreography themselves.

She concluded her address by thanking the teachers for their presence and expressing the hope that everyone would have many takeaways from the Workshop. She also introduced the HRDC Team that works together behind the scenes for the success of every workshop.

After the address by the Executive Director, participants were asked to give a brief introduction of themselves by sharing their field of expertise, years of experience and their tenure at their respective DPS schools.



HISTORY AND ORIGIN OF KUCHIPUDI DEMONSTRATION OF DANCE DRAMA ELEMENTS

February 13, 2024
9:00 am - 11:00 am



The session on the '**History And Origin Of Kuchipudi And Demonstration Of Dance Drama Elements**' was conducted by Ms Deepa Sashidharan, Kuchipudi Artist, Teacher and Founder of Kuchipudi Parampara Foundation Trust, Bangalore.

Ms Sasidharan began her session with an introduction to the Origin And Evolution of Kuchipudi with reference to the texts by saints and poets that were recorded 500 years ago. She explained that the term Kuchipudi originates from the name of a village in Andhra Pradesh called Kuchipudi. In the beginning, the dance form of Kuchipudi was only practised by men. They were Brahmin men who performed this art form, where the feminine characters were also played by them. It is only in the past 100 years that women have been participating in this form and have done brilliantly.

Ms Sasidharan then gave a brief background about Siddhendera Yogi, the father of the Kuchipudi Dance form that we see today. The resource person discussed the influence of the coastal art form Yakshagana, which has strong evidence in present-day Kuchipudi. She discussed at length Siddhendera Yogi's work 'Bhamakalapam', which every Kuchipudi dancer wants to learn and perform in his/her lifetime. The Bhamakalpam is one of the main pieces in the presentation and deals with Astha Nayikas and Nav Rasas. Ms Sasidharan stressed that a Kuchipudi dancer has to pay the utmost attention in emoting the Nava Rasas as only then can a connection be established with the audience. Once the connection is built, the audience can relate to it and perceive the story narrated by the dancer in the performance.

Ms Sasidharan enlightened the audience by giving important information about the history and evolution of the Kuchipudi dance form. She shared how the proponents of the dance form had a long struggle to get Kuchipudi declared as a Classical Dance form. She shared the contribution of Kuchipudi maestros Vedantam Sri Sathyanarayana Sharma and Vempatti Chinna Satyam, who are the doyens of the Kuchipudi Dance form and had worked ceaselessly to get Kuchipudi included in the list of Classical Dance.

Ms Sasidharan also revised the important tenets of the Natya Shastra with the participants. She discussed why Natyashastra is called the aadahara grantha or moola grantha for Indian dance

forms. Any classical dance form or any art form is incomplete without giving the reference of the Natya Shastra, which has 36 chapters, 6000 shlokas and 5600 verses in Sanskrit. The participants were told about the genesis of Natya and how topics from the four Vedas were borrowed to form the Natya:

- Abhinaya from the Yajurveda
- Rasa from the Atharvaveda
- Literature from the Rigveda
- Music from the Samaveda

The resource person also discussed in detail the following:

- The hasta bedha like asamyutha hasta, samyutha hasta, nritta hastas.
- The difference between rasa and abhinaya.
- The Nava Rasas.
- The Chaturvidha abhinaya like aangika , vaachika and sathwika abhinaya.
- The Paada bedhas with the help of a practical demonstration and video presentation.
- The Chatuvidha nayakas like dheerodaata, dheerodatta, dheera lalithaand dheerashantha.
- The three types of uttama, madhyama and adhama.
- The Astanayikas and their three types.
- The Natyadharmi and Lokadharmi aspects of Kuchipudi
- The importance of Natyadharmi and Lokadharmi in any production or choreography.
- The Vrittis like Bharathi, Aarbhati, Kaishiki, Saatwati and their importance in production.

The session was enriching and detailed, which helped the participants to get acquainted with the nuances and history of the Kuchipudi Dance form.

BASIC MUDRAS AND ADAVUS HOW TO INCORPORATE THEM PRACTICALLY IN CHOREOGRAPHIC SEQUENCES

February 13, 2024
11:30 am - 1:30 pm



The second session by Kuchipudi Dance exponent Ms Deepa Sashindran was on **'Basic Mudras and Adavus and how to incorporate them practically in Choreographic Sequences'**.

She started with 'Pranamyas Shirasa Devo' shloka from the Natyashastra followed by Samyukta Hasta, Asamyukta Hasta, Nritha Hasta and Pada Bedha. The resource person demonstrated the basic steps (Adavus) of the Kuchipudi Dance. She mentioned that there are 70 types of basic Adavus in Kuchipudi. Later on, she demonstrated various kinds of Adavus in Chatushra Jathi and Tishra Jathi. She also demonstrated the different types of Mandi Adavus.

1. Jati based on Sama Gati

- Dhitta Dhimita Dhimita Kitataka
- Talangu Dhigutaka Takatadi Gina tom) X 2
- Dhitta Dhimita Dhimita Kitataka) X 3
- Thadi ghina ta X 3

2. Jati based on Bishama Gati (Gopuccha Gati)

- Dhit Dhit Dhinna Kitataka X 2
- Dhit Dhinna Kitataka X 2
- Dhinna Kitataka X 1
- Dhit Dhinna Kitataka Dhit Ta -
- Dhit Dhinna Kitataka Dhit Tei -
- Dhit Dhinna Kitataka Dhit

The methods taught by Ms Sasidharan were found to be effective by the participants. The strategies discussed were easy to use in regular classroom teaching. She encouraged the participants to choreograph with basic Kuchipudi dance patterns in their dance productions. She reiterated that with limited resources one can create choreography according to the students' potential.



IDENTIFICATION AND TEACHING OF ROLE PLAYING IN THE KUCHIPUDI FORM OF DANCE SHOWCASING EXAMPLES FROM ONE EPISODE OF THE RAMAYANA.

February 13, 2024

2:15 pm - 4:15 pm



The post-lunch session by Ms Deepa Sasidharan was on '**Identification and teaching of Role Playing in the Kuchipudi Form of Dance, showcasing examples from one episode of the Ramayana**'. She emphasised that role-playing in dance is a tool for storytelling and expression.

The resource person explained that Role Playing in Dance is used to convey narratives, emotions and character portrayal. She explained the significance of character identification and portrayal in dance performances. Next, she discussed the various aspects involved in teaching Role Playing, which are as follows:

- **Character analysis:** Understanding the traits, emotions, and motivations of characters.
- **Discourse on Body language and Expression:** Exploring how movements can convey the essence of characters.
- **Contextual Understanding:** Relating dance movements to specific scenes or episodes to enhance storytelling.
- **Practice and Feedback:** Providing opportunities for students to embody characters and receive constructive feedback.

In the latter part of the session, participants were given a demonstration of **Role-playing from the Ramayana**. She selected a compelling episode from the Ramayana and demonstrated how role-playing can be applied in dance. For example, the scene of Sita's abduction by Ravana was broken down into key characters (Sita, Ravana, Hanuman and others) and their motivations and emotions were discussed. After the selection of the scene, the dance movements and expressions that capture the essence of each character's role in the scene were demonstrated by the resource person.

Ms Sasidharan in her demonstration of the scenes from the Ramayana presented excerpts, depicting the role-playing elements through dance performances. She highlighted specific moments where the emotions and interactions of the characters were effectively portrayed through movement and expression. She discussed in depth the creative choices made by dancers in embodying the characters and conveying the narrative.



PRESENTATION OF SCENES FROM THE RAMAYANA

February 13, 2024

4:45 pm - 6:45 pm



The concluding session by Deepa Sasidharn was on '**the Presentation of Scenes from the entire Ramayana**'. The participants put together the strategies and nuances of role playing and dance drama in a live performance on the stage of the following scenes from the Adhyatmik Ramayana:

- The killing of Marich and abduction of Sita
- Jatayu confronting Ravana
- Construction of the Ram Setu
- The killing of Ravana by Lord Rama

The session helped the participants to revisit the Indian Mythology and how they could pick up important scenes to be incorporated in their choreography of a dance drama. The participants also got a practical knowledge of the traditional choreography of Ramayana in the Kuchipudi dance form. Also, the participants were able to explore and showcase their skills while giving wings to their imagination and creativity.



RHYTHM AND SOUND

February 14, 2024

9:00 am - 11:00 am



The session on '**Rhythm and Sound**' was conducted by Mr Hemanta Kumar, Empanelled Artist of the Indian Council of Cultural Research (ICCR). The expert discussed the different instruments that are used in Classical and folk dance performances. He showed the different instruments and explained their usage, which are as follows:

- **Bortar** - Instrument used in kirtan and religious ceremonies to bring positivity and remove negativity.
- **Tribal Flute** – A unique flute that creates sound upon being swung. Such instruments can only be procured from music festivals as their availability and usage in modern-day music creation is a rare sight.
- **Toka** – Toka is a popular and easily available musical instrument used in Assamese folk music. Toka is made of bamboo and bamboo is the most common produce of the forests of Assam. It is used abundantly by Assamese folk musicians.
- **Gogona** -The Gogona is a type of jaw harp, a vibrating reed instrument that is used primarily in the traditional Bihu music in Assam. It is made of a piece of Bamboo that has a bifurcation on one end.
- **Pepa** – The pepa is a hornpipe musical instrument that is used in traditional music in Assam. It is usually made with the horn of a buffalo.

The resource person suggested the use of different musical instruments in the classroom for teaching various sounds and patterns. He also suggested the inclusion of role-play techniques.

Next, the following was done as an activity:

1. Self-introduction with the participants sharing their one positive and one negative trait.
2. Random walk at different speeds.
3. Portrayal of a Mirror Image.
4. Change of expressions (Navarasa) / Concept of acceptance and rejection.

5. On and offbeat footwork rhythmic session.
6. Ice Melting Technique (cool down).

Mr Hemanta Sharma introduced the types of Bihu Dance from Assam, which are observed during different months of the year:

Rongali - Observed in April (colours); Kongali - Observed in October or November; Bhogali – Observed in January.

In this session, Teachers had an opportunity to explore the use of various musical instruments from Assam in creating dance steps and choreography. This aspect added a distinctive flavour to the workshop, enriching participants' understanding of the symbiotic relationship between music and dance. Through an interactive session on choreography, participants learnt how to integrate Kathak movements with the rhythms and melodies produced by the Assamese musical instruments. This practical approach enhanced their ability to express emotions and narratives through dance.

The workshop facilitated a culture exchange exposing participants to the rich heritage of Assamese music and dance traditions. This exposure broadened their perspectives and fostered a deeper appreciation for cultural diversity.

The resource person shared several practical strategies for making classroom teaching interesting and enjoyable for students opting for dance as their activity. He reiterated that teachers have to come up with creative and imaginative choreography that would help students enjoy their activity. It can be made interesting when little trivia about the dance form taught, its history and other important details are shared with the students. The queries of the participants were addressed extensively during the Q&A session.

ANGA-KAVYA

February 14, 2024

11:30 am - 1:30 pm and 2:15 pm - 3:15 pm



The session on '**Anga Kavya**' (Body Language) explored the different techniques and possibilities of expressing one's emotions by using different parts of the body. Mr Hemanta Kumar introduced the concept of Anga-Kavya and its significance in Indian classical dance. Anga Kavya typically consists of a collection of diverse poetic styles and themes woven together within a single work. The poems of Anga Kavya often incorporate elements such as description, narration, dialogue and philosophical discourse. They embrace a wide range of subjects including love, devotion, morality, politics and nature. The session covered the following activities.

ACTIVITY 1:

The activity was based on making a narration by using feet, hands and facial gestures with the help of a black cloth.

- a. Feet: The feet were used to demonstrate the Sringara Rasa. It was depicted through foot movements set to the different recitations (bols) of Kathak, an Indian classical dance form.
- b. Hands: The hand gestures were used to demonstrate Veera Rasa. The gestures were based on different recitations (bols) of Kathak, an Indian classical dance form.

- c. Face: The facial expressions and eye movements were used to demonstrate Karuna Rasa. It was depicted with the help of different recitations (bols) of Kathak, an Indian classical dance form.

ACTIVITY 2:

Practical exercises and group activities with the help of different props like chairs, dupattas and other objects were conducted. The participants were asked to express different situations and emotions using their facial expressions and the prop that was being used.

ACTIVITY 3:

The activity was based on techniques to teach students according to their potential. The resource person reinforced that the teacher must be calm and patient when handling students with different interests and attitudes as well as the inability to grasp different dance steps.

Further in the session, the resource person stressed the importance of integrating symbolism and imagery from mythology into choreography. He explained the use of gestures, poses, and formations to represent abstract concepts, emotions, and narrative elements from the mythological stories. The session was extremely fruitful as it helped the participants hone their skills in expressing emotions with the help of Anga Kavya.

NAVA-RASA
February 14, 2024
3:30 pm - 5:30 pm



The session on '**Nava-Rasa**' conducted by Mr Hemanta Sharma was enriching and provided the participants with an opportunity to explore the characters of the Ramayana and the Mahabharata through the Nava Rasa. Mr Sharma discussed the concept of Nava-rasa (Nine Emotions) and its relevance in understanding the multifaceted nature of characters in literature and mythology. He explained the meaning and showed the corresponding facial expressions for each rasa. The Nava Rasa that were discussed are as follows:

- Shringara - Love
- Karuna - Compassion
- Veera - Courage
- Bibhatsa - Disgust
- Shanta - Peace
- Hasya - Laughter
- Raudra - Anger
- Bhayanaka - Fear
- Adbhuta - Wonder

A group activity depicting the Nava Rasa was conducted on the following parameters:

1. **Character Emotion Analysis:** Participants in each group were assigned different characters from The Ramayana and the Mahabharata. Each group was to identify key instances in the epics, which were to be depicted with the help of Nava Rasa. The participants had to discuss and analyse the motivation behind the emotions portrayed by the characters.
2. **Nava-Rasa Act:** Each group selected a specific episode or scenario from the Ramayana or the Mahabharata. They prepared a short Act focussing on portraying the Nava-Rasa displayed by the characters involved. Emphasis was on realistic portrayal and understanding of the emotions.
3. **Nava-Rasa Artistic Expression:** The groups were given a specific emotion from Nava-Rasa. They created artistic representations such as paintings, sketches, or sculptures depicting the chosen emotion of the character.

This group activity facilitated discussions on the complexity of characters and the significance of the Nava-Rasa. It was interesting to watch how the groups summarised the insights gained from exploring the characters of the Ramayana and the Mahabharata through the Nava-Rasa. The expert stressed that in a classroom situation, the students must be trained to interpret literary texts from the Mythologies with a lot of empathy and understanding. Also, it is important to cite relevant passages from the Ramayana and Mahabharata.



INTRODUCTION TO STAGE LIGHTING AND STAGE DESIGN

February 15, 2024

8:30 am - 10:30 am and 11:00 am - 12:00 noon



The session on '**Introduction to Stage Lighting and Stage Design**' was conducted by Prof. Ashok Sagar Bhagat, a doyen in the Lighting and Stage Design Industry with a vast experience of four decades. The session focussed on the importance of Stage lighting and Design for every event be it a small dance performance in the school assembly or a mega annual day production of the school.

The resource person discussed the following in detail:

1. Lighting Design

- Lighting design involves the use of various lighting techniques, fixtures, and colours to enhance the mood, highlight the performers or objects on stage, and create visual interest.
- Different types of lighting fixtures such as spotlights, floodlights, and LEDs are strategically placed to illuminate the stage and set pieces.
- Lighting designers work closely with directors, choreographers, and set designers to achieve the desired visual effects and convey specific emotions or themes.
- Lighting cues are carefully programmed and executed during performances to synchronize with the action on stage.

2. Sound Design

- Sound design encompasses the creation, manipulation, and reproduction of audio elements such as music, sound effects, and dialogue.
- Sound designers use a variety of equipment including microphones, speakers, mixing consoles, and digital audio workstations to control and amplify sound.
- Sound designers collaborate with directors, composers, and performers to design soundscapes that complement the narrative, enhance the emotional impact, and create a sense of immersion for the audience.
- Sound cues are timed and coordinated with the action on stage to enhance storytelling and create seamless transitions between scenes.

3. Stage Design

- Stage design involves the conceptualization and creation of the physical environment in which the performance takes place.
- Stage designers consider factors such as space, aesthetics, functionality, and safety when designing sets, props, and scenery.
- Stage designers work closely with directors, playwrights, and other members of the production team to interpret the script and bring the envisioned world to life on stage.
- Stage designs may range from simple and minimalist to elaborate and intricate, depending on the artistic vision and budget constraints of the production.

The resource person reiterated that Stage lighting and set design are indispensable components of live performances, encompassing a blend of technical expertise, artistic vision, and creativity. The perception of the audience and their overall experience of the stage performances are shaped by the integration of light, sound, and stage design. By skillfully integrating these elements, an engaging and memorable moment can be created, which leaves a lasting impression on the minds of the audience.

Prof Bhagat gave numerous examples from his body of work to explain the creative aspects of stage lighting and set design. He touched upon the role of the light designers, who meticulously craft the interplay of light and shadow, utilising a diverse array of fixtures, colours, intensities, and angles to sculpt the stage space. These elements play pivotal roles in shaping the ambience, mood, and narrative of theatrical productions, concerts, dance performances, and other events.

Talking about set design, Prof. Bhagat explained that it encompasses the understanding of scale, proportion, texture, and spatial dynamics, all of which contribute to creating immersive worlds that resonate with the audience. He showed examples of minimalist abstract sets to elaborate realistic environments; each design choice serves to enhance the narrative context and evoke a particular atmosphere. He concluded by reiterating that stage lighting and set design represent an extraordinary fusion of artistry and technical craftsmanship, where creativity can be explored to its optimum.

DANCE, WIND AND SHADOWS
February 15, 2024
12:15 pm - 1:15 pm and 2:00 pm - 4:00 pm



The session on '**Dance, Wind and Shadows**' was conducted by Ms Amba Sanyal, a well-known costume designer and recipient of the Sangeet Natak academy Award (2008) for Costume Design.

The session commenced with Ms Sanyal explaining the role of costumes in any artistic performance and how the right choice of costume, along with the fabric, is crucial for character portrayal or any scene in dance or theatre. She emphasised that costumes must align with the narration, period and characters of the story. It is important to maintain the right aesthetics while designing a costume. She reiterated that in costume designing, creativity and imagination are of utmost importance, as are intrinsic to character portrayal.

Ms Sanyal conducted an activity with dupattas. The activity involved using duppattas made of different fabrics as props. The participants were asked to use these dupattas to create characters with a story. The whole activity was to make the participant imagine and create a design for a character, which spoke for itself. It was interesting to watch the participants come out with interesting characters depicting various moods and situations.

Ms Sanyal showed examples from her work and said that experimentation and research are key to good costume design. She discussed in detail the following:

1. **Theme Integration:** Aligning costume design with the thematic elements of a dance performance so that it seamlessly complements the narrative and aesthetic.
 - **Material Selection:** Choice of materials to be conducive to portraying the desired effects. Lightweight fabrics for wind-inspired movements and opaque textures to manipulate shadows are key considerations.
 - **Lighting Coordination:** Collaboration between costume designers and lighting technicians to maximize the impact of wind and shadow effects on stage. Strategic placement of lights can amplify the nuances of the costume and enrich the visual experience.
 - **Research and Inspiration:** A thorough research about the dance styles, local and geographical influences, and historical contexts for making informed choices. Drawing

inspiration from diverse sources can spark creativity and authenticity in execution.

- Collaborative Workshop: A workshop involving dancers, choreographers, costume designers, and technical teams to brainstorm ideas and integrate diverse perspectives. Such interdisciplinary collaboration fosters innovation and ensures holistic production quality.
- Prototype Development: Iterative prototyping to refine costume concepts. Experimentation with fabric manipulation techniques, silhouette variations, and choreographed movements allows for effective iteration and fine-tuning.
- Feedback Mechanism: Establishing a feedback mechanism throughout the design process for continuous improvement. Soliciting input from stakeholders and incorporating constructive criticism fosters a culture of openness and drives excellence in execution.
- Adaptability and Innovation: Adaptability and innovation as the baseline of a good costume design process. Flexibility to accommodate last-minute changes and willingness to explore unconventional ideas can lead to groundbreaking artistic expressions.

The session brought out the intricate interplay between dance, wind, shadows, and costume design. The participants were made aware of the nuances and technicalities involved in costume design and how they play a crucial role in elevating the visual appeal of any stage performance.



THE YOGA SESSIONS

February 13 - 15, 2024

6:45 am - 7:15 am



A few minutes of yoga during the day can be a great way to get rid of stress that accumulates daily, in the body and mind. Yoga asanas, pranayama and meditation are effective techniques to release stress, which relaxes and rejuvenates the body and mind.

Yoga sessions for the teachers were conducted from February 13 -15, 2024. The sessions by a Yoga expert helped the participants to unwind and relax. They took part in the morning yoga sessions with great enthusiasm and fervor.

The sessions began by seeking the blessings of the Almighty by chanting Om. The asanas started with warming up and stretching exercises followed by a series of neck, shoulder, wrist and elbow movements, ending with the shavasana. Specific exercises for relieving stress, reducing joint pain and enhancing the flexibility of the back were demonstrated and the teachers performed the same simultaneously.

The sessions had a Q&A segment where all the health-related queries and benefits of specific asanas were addressed by the expert.



THE VALEDICTORY FUNCTION

February 15, 2024

4:30 pm - 5:30 pm



The three-day residential in-person training 'Programme in Dance' concluded with the Valedictory Session on February 15, 2024. The session was graced by Padma Shri Dr Shovana Narayan, an eminent Kathak exponent and a member of the Delhi Public School Society. She was greeted with flowers and extended a warm welcome by Ms Vanita Sehgal, Executive Director, HRDC, DPSS. The session began with the auspicious lighting of the lamp by the Chief Guest, Dr Shovana Narayan, Ms Vanita Sehgal, participants of the Dance Programme and the HRDC team members.

Ms M Sudeshna, Joint Director, HRDC, DPSS, provided a brief overview of the training programme and session details. This was followed by the sharing of experiences by the representatives of the programme in Dance.



Ms Malika Baig from DPS International, Saket, thanked HRDC, DPSS for the initiatives taken by them to provide this platform to the dancers where everyone immersed themselves in a whirlwind of movement, rhythm and creativity. She said that each day the classes were curated keeping in

mind the challenges teachers face and to help them make their teaching interesting and innovative . She also conveyed her heartfelt gratitude to all the experts who guided everyone with patience, expertise, and passion that motivated everyone to explore their creativity and imagination.



Mr Satyam Suman Shrivastava from DPS Indira Nagar, Lucknow, recited a beautiful shloka in obeisance to the Almighty. He briefly described the sessions and expressed his heartfelt gratitude towards the HRDC for organising such an enriching workshop. He reaffirmed that the takeaways from the three-day sessions would be extremely helpful in the future while teaching dance in the classroom or while doing choreography.



Ms Savita Dutt from DPS, Noida, Sector 122, said that all the sessions were very fruitful and would add immense quality to everyday teaching skills. The workshop also provided a platform to interact with the faculty members across the country which helped everyone to enhance their knowledge by sharing their experiences.

The Dance Teachers then presented the “Naav Rasa” a performance based on expression and body language.



The Chief Guest Padmashri Dr Shovana Narayan in her address congratulated Ms Vanita Sehgal, Executive Director, HRDC, DPSS for her vision in conceptualising every programme that is organised at the HRDC, DPSS. She applauded the participants for their performance on the 'Nava Rasa'.



Dr Narayan spoke about the universal language of Dance and said that as dancers everyone should get immersed in the passion of learning and teaching. Passion means total immersion in the 'Patra' for only then will one get the 'rasa' out. As a dancer, one should get involved in the dance for oneself as well as while teaching it as a subject, which means that one is constantly growing because nothing is static; even a stage choreography is evolving the whole time, so we all need to evolve.

She shared one of her personal experiences of a stage performance where suddenly the electricity went off and she had to improvise her choreography as she had to dance by lantern light. Dancers sometimes have to do on-the-spot choreography. She also mentioned the importance of text and music that is used because each text has a different rasa. She also emphasized that according to Natya Shastra, each dancer is an artist, painter and sculptor. Every moment is a learning experience and everyone should be a seeker and have a lot of humility.



The certificates of participation were awarded to the teachers by the Chief Guest, Padma Shri, Dr Shovana Narayan and Ms Vanita Sehgal, Executive Director, HRDC, DPSS.



Ms Vanita Sehgal, Executive Director, HRDC, DPSS, thanked the Chief Guest Padma Shri Dr Shovana Narayan for taking out time from her very busy schedule to grace the occasion. She said the programme would have been incomplete if the teachers had not got the opportunity to interact with her, as her experience was so vast and rich that just by listening to her the participants had gained an insight into what it meant to be an Internationally renowned persona in the world of dance. This was an experience they would treasure throughout their lives. She also thanked The Delhi Public School Society for their support in all the work that was being done at the Centre.

Ms Sehgal said that teachers should always take time out for themselves and learn something new. She emphasised the importance of learning and updating oneself. She asked the teachers to be creative, innovative, passionate about their work and think of ways to make students take an interest in the classical and folk dances of India.

The programme ended with a group photograph with the Chief Guest, which would keep alive the memories of this Workshop in the minds of all the participants.

Memories that will live on





*"Dance has to unfold with the grace of a tree giving out leaves,
flowers and then tiny fruit. Nothing so beautiful can be done in haste."*

- Pt. Birju Maharaj

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