PRESERVING DANCE FORMS IN INDIA THROUGH EDUCATION AND PERFORMANCE: A CURRICULUM FOR BOLLYWOOD DANCE

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“Look among the nations, and see; wonder and be astounded. For I am doing a work in your days that you would not believe it told.”
~ Habakkuk 1:5

“For still the vision awaits its appointed time; it hastens to the end— it will not lie. If it seem slow, wait for it; it will surely come; it will not delay.”
~ Habakkuk 2:3

There are so many people who have made this project possible, this has been more than a research project, this has become my life and I wouldn’t have it any other way.

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ABSTRACT

This project is a practical curriculum of Bollywood dance that can be used to assist in the preservation of dance forms in India through education and performance. The goal of this curriculum is to systematically equip dancers of all ages with the basic knowledge and experiences needed to excel as dancers and choreographers of Bollywood dance. This will be achieved through practical experience that is built from the basics of Bollywood dance and founded in classical tradition and theory as presented in Bharat Natyam.

This curriculum is broken up into four sixteen-week semesters and covers a series of steps, basics in theory and application as it relates to rhythm and synchronization, mudras, expression and style, and choreography. The steps included in this curriculum are commonly found in many Bollywood dances. This curriculum also includes a series of Bharat Natyam steps borrowed from the curriculum taught by Rachna Chauhan through the Art Society of Mumbai, which are included to ensure students are able to correctly perform certain classical elements found in Bollywood dance.

The data that has been gathered for this project has provided the basis for each aspect included in this curriculum and has been applied in the principle investigator’s own life as she has studied Bharat Natyam and Bollywood dance. The constant evolution of Bollywood poses a challenge when attempting to form a curriculum for Bollywood dance, and as the demand changes and grows new steps will be added and older ones dropped as upcoming performances prepare to hit the big screens. However, the fundamentals offered in this curriculum are beneficial to anyone who is interested in learning the basics of Bollywood dance.
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CHAPTER 1
INTRODUCTION

Overview of the Project

The intent of this project is to assist in the preservation of dance forms in India through education and performance by means of a curriculum to teach Bollywood dance. This curriculum has been designed to provide individuals interested in learning this form of Indian dance a strong foundation in basic and classical theory, movements, and expression so that they can excel as dancers and performers. This curriculum has been designed to provide students a solid foundation with which to perform Bollywood dance. The material and objectives for this curriculum have been determined based on the conclusions of the data gathered for this project. The data collected includes literature, private interviews, participant observations of rehearsals and cultural events, and the use of audio and visual recordings of Bollywood films and performances.

The steps included in this curriculum provide an introduction to Bollywood dance. This curriculum has been designed to give students basic concepts through eight categories of dance steps: Basic Steps and Walking, Basic Bollywood, Classic Steps, Bollywood Today, Bollywood Folk, Bollywood Hip Hop, Bhangra, and Classical. These categories have been broken down into eight groups of dance steps, with a total of 150 steps which students will be required to learn and accompanied by fifteen one-hand and twelve two hand mudras, taken from Bharat Natyam that often used in Bollywood Dance. Furthermore, students will be required to learn basic rhythm, facial expressions, synchronization, basic choreography, and style. Once students have completed these basic steps, students will be encouraged to choreograph original combinations from the
eight groups for the presentation of seven dances to complete this program. There are four levels that make up this project taught in four sixteen-week semesters.

**Significance of the Project**

This study is important because it incorporates various aspects of dance found in Bollywood and combines them into a four-level curriculum. While this curriculum in no way attempts to encompass every style of dance employed by Bollywood today, this study has resulted in a curriculum that can be used cross-culturally and cross-generationally to provide students the opportunity to learn important basic theories and styles of Bollywood dance. This is important because the knowledge presented in this curriculum will be able to assist students become better dancers, choreographers, and performers.

Furthermore, this project is important because it includes training and theory of a classical Indian dance form. This was chosen for inclusion as a part of this curriculum because classical training provides students with the correct use of *mudras*, eye movement, grace, and expression. This basic foundation of classical dance provides students with some valuable background and training, though it is in no way a substitute for those wishing to formally study classical dance and the time it takes to master the art form. The research presented for this project, through interviews and literature will show the importance of classical training for Bollywood dancers and defend its inclusion in this curriculum.
**Purpose of the Project**

The purpose of this project is to equip dancers of all ages with the knowledge and experiences needed to excel as dancers and choreographers of Bollywood dance. The purpose of this study will be achieved through education and performance as laid out in a curriculum for Bollywood dance. The curriculum presented in this project will give students practical experience that is built from the basics of Bollywood dance and accompanied by the rich traditions of classical principles and theory to enable dancers to excel in style, diversity, expression, and rhythm. Furthermore, students will receive opportunities to experience both performance and choreography that will build confidence, exposure, and assist students to think creatively about dance.

**Intended Outcomes of the Project**

The intended outcome of this project is a functioning curriculum that provides students with the training needed in order to excel as dancers and performers through a systematic education and avenues of performance. These outcomes will be achieved as the student completes each course level and learns methods for Bollywood dance, including: walking, basic steps, modern steps, folk steps, classic steps, Bhangra steps, hip hop steps, classical steps, *mudras*, rhythm, facial expressions and *Nav Ras*, synchronization, basic choreography, and creativity and style. These methods will then be applied through the student’s participation in performances, which will build confidence and motivation for the students to work towards their final performance.
System of Assessment of the Project

The system of assessment incorporated into this project will be a series of regular performance quizzes during each class regarding course material previously learned and will be followed by a final oral and kinetic exam of materials addressed in each level and a group performance of the selected song(s) for the level the student has reached.

Students will be graded on performance, expression, recall of steps and mudras, rhythm, grace, and movement. The instructor of the class tailors each exam to fit the age group of the students, for example a class of six to eight-year-olds will not be graded as harshly as seventeen to twenty-five-year-olds. Regardless of the age group, students will not be passed forward to the next level unless they meet all of the requirements with a minimum grade of eighty percent.

Limitations of the Project

This curriculum is not meant to be comprehensive and the steps that have been included have been selected and codified into eight categories found within Bollywood dance. They provide students with a base foundation with which to perform and in no means encompass every step found in Bollywood. The material for this curriculum also includes classical theory and steps taken from Bharat Natyam that are useful to train and mobilize students of dance and equip them to excel as world-class dancers. Bharat Natyam was chosen for this curriculum because it is predominantly known as the national dance form from India and because it focuses on poses that require balance and discipline to master that are beneficial to someone studying Bollywood dance.¹

¹ Guru Ravi Sharma, Bharat Natyam: A Treasure of India, (Mumbai: Art Society Bombay, 1999),
Chapter 2

LITERATURE REVIEW

This research has been gathered for this project to show various aspects of Bharat Natyam and Bollywood dance, including their pedagogy and practice. Based on the analysis of the data collected in this study I have designed a curriculum for Bollywood Dance that addresses important issues regarding theory, rhythm, expression, style, choreography, and provides a four level series of classes covering eight groups of dance steps that give students a basic foundation in various sub-genres found in Bollywood dance. In order to effectively meet the intended goal of this project, it was necessary to gather information regarding the role of music and dance within Indian culture, background information regarding history and genres of dance, dance education, and personal preferences. The following literature review addresses these points in regards to Bollywood and Bharat Natyam dance forms.

The Role of Music and Dance in Indian Culture

Music and dance forms in India are a vital part of Indian culture as a means of entertainment and are closely tied to various religious beliefs and practices. Music and dance have been incorporated into the lives of Indians for thousands of years and play an important role in daily life, religious ceremonies, festivals, and weddings. V.N Arora writes: “Indians are nothing if not music loving for they sing on almost all occasions – there are songs for births and deaths, for war and peace, for prayer and worship, for
putting young children to sleep and their warriors to rest.”\(^2\) While each individual and region experiences music and dance in a different way, both still play an important role.

Sunil Kothari writes about dance in his article “Dance Forms: An Introduction” published in *Encyclopedia of India*:

The multifaceted dance forms of India - both classical and regional - have evolved from the earliest times to the present. Indian dance has permeated all other forms of art, including poetry, sculpture, painting, music, and theater. It is a composite art with distinctive characteristics, reflecting the Indian civilization’s worldview, philosophy, religion, life cycles, seasons, and environment. As a dynamic art, dance forms continue to evolve, growing with the imagination of creative artists exploring human movement.\(^3\)

Kothari also goes on to write in another article, “Dance Education in India” that was published by *Arts Education*: “Dance as an art form transmits values.”\(^4\) He shows how dance conveys philosophical values and states: “Dance also reflects the desire of a soul to merge with a super soul through the use of metaphors, similes, analogies, etc. As a vehicle for the transmission of values to the disciples, dance plays an important role: it brings together thoughts and feelings, and can inspire deep emotions.”\(^5\)

There are several forms of music in India: classical Hindustani from the North,\(^6\) Carnatic from the South,\(^7\) and various regional folk music. Film songs, also called


\(^5\) Sunil Kothari, “Dance Education in India,” *Arts Education*.

pull from each of these genres and fuses with Western styles to form a separate genre of music that is found in Bollywood. Along with these styles of music seven classical dance forms that originated in India: Bharat Natyam, Kathak, Kathakali, Kuchipuri, Manipuri, Mohini Attam, and Odissi. Within each region of India folk dances can be found. Just as the music of Bollywood has been blended together with classical, folk, and western sounds, Bollywood dance mixes steps from these genres to form a separate style of dance that often has various subgenres for the different influences used.

**Bollywood**

When writing a curriculum for Bollywood dance it is important to know the influences and the impact surrounding Bollywood music and dance, which are intrinsically tied together through film. Furthermore, it is also important to understand the connection of film music to people. Ann R. David quotes Aishwarya Rai, a Bollywood actress who stated: “Music and dance are a very strong part of our movies. They’re
intertwined, they’re part of our storytelling. Very often our songs translate emotions, translate devotion, love, agony, pain, separation.”\textsuperscript{12} The variations of Bollywood music and dance each portray these emotions and draw people in by painting a picture that touches the hearts of the people.

David also goes on to state:

Bollywood films reflect the fact that Indian performative traditions, both sacred and secular, draw heavily on practices of song and dance, and that music and dance have always played an integral part of Indian daily life. In these films, music and dance are an essential element in the intensifying of the emotional content of the story, and often feature every twenty minutes or so in the three-hour-long film.\textsuperscript{13}

In order to understand the place of song and dance within the film, David then goes on to quote observations made by Dwyer who states:

Songs fulfill several important functions, including advancing the narrative, by setting the scene for future action or enacting crucial turning-points in the narrative. They also allow things to be said which cannot be said elsewhere, often to admit love to the beloved, to reveal inner feelings, to make the hero/heroine realize that he/she is in love. Many songs are presented as dance routines, which vary from models based on classical Indian dance (mostly Bharatanatyam and Kathak forms), to folk dance to the latest American styles.\textsuperscript{14}

Dwyer’s observations bring us to the next set of issues, including the methods in which these emotions and feelings are being expressed through dance, what styles are being incorporated, and how the music and dance is impacting culture while it is evolving.

In India the film and media industry is playing a major role in the shaping of pop culture in India today; these industries are shaping the moral standards, music styles, and


\textsuperscript{13} Ibid., 10.

\textsuperscript{14} Ibid.
forms of dance that the overall population is leaning towards. In *Consumer India Inside the Indian Mind and Wallet* Dheeraj Sinha addresses the changes that take place as a result of the media influence when he writes:

> No other category resonates so closely with the changing culture and consumer, simultaneously leading and reflecting change. There are therefore no fixed formulas in the media category. Risks and adventures have generally been rewarded by the consumer. A portion of reality mixed with a portion of creativity has served as a good recipe to this point. But as new forms of delivery take over—chiefly as the mobile phone becomes a key screen for infotainment—life will change yet again. What will not change is the fact that media will always be both the leading indicator and the creator of this change.\(^\text{15}\)

One of the reasons Bollywood is so popular is the fact that it is evolving. Indian films have a blend of Indian culture with Western influences and these are incorporated into *filmīgīt* and the dances that are in the various films. An example of this can be seen in the 2012 film *Ek Tha Tiger* starring Salman Khan and Katrina Kaif.\(^\text{16}\) The songs from this film are combined with qualities from other cultures that give the audience a taste that is foreign, yet the songs are still very much “Bollywood.” For example in the song “Banjaara” the composers incorporate Irish sounds, in “Laapata” there is a strong Spanish influence, and “Mashallah” is full of Arabic sounds.

Biswarup Sen discusses this very topic when he writes: “Incorporating musical styles from the world over, *filmīgīt* possesses a structure of feeling that is emphatically transnational. Bollywood song, along with Bollywood film, is thus an art form that not


only functions as an expression of Indian modernity but at the same time exceeds the 
limits of the nation-state and contributes to the making of global culture.”

The popular scene in India today revolves around Bollywood and fills theaters, 
music players, and performances. Sen writes in Global Bollywood: “Popular music in the 
Indian subcontinent is unique because it consists almost completely of filmīgīṭ, that is 
songs originally featured in the movies.” As more modern themes, songs, and dance 
steps emerge the popular music and dance culture evolves with the song and dances in 
the film industry.

Sangi Shresthova writes regarding Bollywood dance in Between Cinema and 
Performance: Globalizing Bollywood Dance: “Generally speaking, Bollywood dance is a 
term used by film professionals, amateur performers, and audiences to describe dances 
choreographed to Hindi film songs. Though the use of Bollywood dance is fairly recent, 
song-and-dance sequences, or filmed dance sequences accompanying film songs, have 
long been an important part of popular Indian cinema.”

The dance forms and music styles used in Bollywood are very broad, Gordon 
Thompson writes in the article “Filmīgīṭ” published in Encyclopedia of India:

The diverse audience within India, as well as other parts of the world, and the 
increasingly cosmopolitan attitudes of India’s middle class demand an 
exceptionally eclectic musical approach. The composers of music producers for

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17 Biswarup Sen, “The Sounds of Modernity: The Evolution of Bollywood Film Song,” Global 
Bollywood, ed. Sangita Gopal and Sujata Moorti (Minneapolis: University of Minnesota Press, 2008), 85.

18 Ibid.

19 Shrestova, Sangita Shrestova, “Between Cinema and Performance: Globalizing Bollywood 
Dance,” (PhD. Diss., University of California, 2009), 3. http://p2048-
popular film incorporate a variety of different regional genres, idioms, and instruments as well as Western ideas. A film might incorporate a small orchestra, *sitars*, temple bells, electric guitars, synthesizers, and folk drums (such as the *dholak*); it may borrow from classical Indian and European compositions or imitate Latin American and East Asian musical styles. One result is a kind of pan-Indian musical style that has had a normalizing effect on South Asian communities around the world.  

With each style and genre or subgenre that is incorporated into Indian films, the dances and songs change accordingly. In order for a musician or a dancer to be able to perform Bollywood, he or she must be able to incorporate all of these aspects. Shresthova gives an example of the variations and changes that are found in Bollywood dance through her research when she writes:

> “From the inception, the content of Indian film dance drew on a variety of Indian and non-Indian performance traditions, ranging from folk styles like Gujarati Garba to Punjabi Bhangra: vernacular theater, including the Ram Leela, Krishna Leela, Tamasha from Maharashtra, and Parsi theater, codified Indian “classical” dances; and Hollywood musicals and, much later, MTV. Indian elements adopted in Hindi films linked the “idea of drama” with “song, dance and music.” Simultaneously, non-Indian elements demonstrated a continued negotiation of the external and post-colonial India. As Indian film dance grew out of both indigenous performance traditions, they remained permeable to dance traditions and dancers. This permeability established Indian film dance as a vernacular choreographic and cinematic practice.”

Examples to defend Shresthova’s findings can be found in various Bollywood films and music videos flooding YouTube, distinctly Indian as with all Bollywood dances, but each with a different flavor.

David’s findings concur with the statements presented by both Shresthova and Thompson when she writes:

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20 Gordon Thompson, “Filmīgīt.”

As far back as the 1940s dance in film was developing its own hybrid style, using a mélange of folk elements and music from all parts of India (including the lively Punjabi Bhangra dance and music), and components from the classical styles of Bharatanatyam and Kathak, and what was then called ‘cabaret dancing’. The need for films to show a more entertaining, more sensual form of dance than the traditional classical styles of expressed by the acclaimed Bollywood choreographer Saroj Khan in a BBC 2 documentary. She commented in an interview on 22 October 2003: “Film dances must entertain audience of many thousands at a time. Film dances must please everyone.”

Through her exploration of this hybrid style of dance used in Bollywood, David goes on to write:

Today’s Bollywood style will incorporate jazz, street dance and hip-hop phrases, blending them together with melodramatic facial expressions and extensive use of mime to convey the meanings in the song. Arundhari Subramaniam, emphasizing the latest influences on the dance, writes that an upsurge of bhangra-pop, dandiya-jazz, disco-kathak, even kalari-breakdance syntheses also epitomize an ethos of conscious cultural hybridization.

David’s research provides information regarding the blending of these various forms of dance to form what is now know as Bollywood, but she also shows how classical dance forms are still important players in various Bollywood films and how many Bollywood stars have had comprehensive training in either Bharat Natyam or Kathak. This training is especially useful for performers when they are attempting to perform a Kathak style dance such as used in Devdas or a Bharat Natyam style dance as used in Thakshak.

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22 Ann R. David, 11.
23 Ibid.
24 Ibid.
David makes another important point regarding the use and techniques of dance in Bollywood when she states:

In Bollywood films, the actions of the dancers not only explicitly convey the words, but as in pop videos, they are created to reflect key musical structures. The similarities of Dance techniques in pop videos, Bollywood films and popular musical theatre can be noted where the emphasis is on the congruency of bodily movement and the words being conveyed. Formulaic storytelling is the essence of the Hindi film, and the songs and dances are a natural mode of articulation for these stories.²⁷

Each song-and-dance sequence presented in a Bollywood film portrays the research presented here. Even without seeing a film, a person can get lost in the story portrayed within a song, the words and the body language. Dance tells a story and portrays emotions that words often do not express and gives meaning to words that are spoken or sung.

**Bharat Natyam**

Through the discussions present regarding Bollywood dance forms, Bharat Natyam has been observed as a major influence in Bollywood dance sequences and many performers have had extensive training in this form of classical dance. This provides a basis to include Bharat Natyam into a curriculum for Bollywood dance. The following research has been gathered to provide a basis for the inclusion of Bharat Natyam as well as provide knowledge for what aspects should be included through the discussion of Bharat Natyam history, practice, and performance.

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²⁷ Ann R. David, 11-12.
In his explanation of Bharat Natyam, Guru Ravi Sharma writes: “Historically Bharat Natyam has been the most common national and classical dance form of India.”  

This dance form is based on the poses of the Hindu god Shiva and was originally a temple dance performed by men and later the devadasis. As a result of Western influence the dance form was almost lost because of the negative association of the devadasi lifestyle. However, the dance form was revived around 1925 when Krishna Iyer began studying under the Great Matyacharya Melature Natesa Iyer.

Stanley Wolpert gives an excellent description of what Bharat Natyam dancers are now seen as today when he writes: “Bharata Natyam dancers are usually beautiful women, garbed in tightly draped multicolored silk saris, adorned with knotted hair garlands of jasmine, elaborate head-jewels, golden bracelets, and noisy ankle-bells clasped over painted bare feet.” The dress, the steps, the stories, and the style of Bharat Natyam have been passed down for thousands of years and have been preserved by great masters of the dance form. Both Guru Ravi Sharma and Rachna Rathod Chauhan have kept excellent records through their text regarding the steps and dances, mudras, and histories of the dance form.

There are some questions raised by Christians who approach Bharat Natyam. Because the dance form is so closely connected to Hinduism, many Christians wonder

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28 Guru Ravi Sharma, 2.

29 Ibid., 2-3.


32 Guru Ravi Sharma.
how this dance form could be studied and performed because of the Christian beliefs. In an attempt to understand how this could work I found a website created by a Catholic Priest who has designed some specific two-hand *mudras* that portray the figures of the Christian faith and can be used in choreography to tell the stories of Jesus.\(^{33}\)

**Music and Dance Education**

In order to formulate a curriculum with which to teach student Bollywood dance, it was necessary to explore the teaching methods of dance, past and present, to discover the best method to instruct students. The research presented shows that dance is traditionally taught through a master-disciple method. Today dance is typically taught in classes or private lessons; however, while these methods of instruction are experienced differently, a master-disciple mentality is still present.

George E. Ruckert writes about the master-disciple method in *Music in North India* stating:

> A central figure in the old system was the *guru* (literally, simply “teacher,” but often interpreted in the sense of *sādguru*, “merciful and worthy preceptor – the one who removes arrogance”). In a more or less closed musical society, one’s *guru* was arranged in one’s early, formative years, and continued to be decisive figure throughout a lifetime. A student’s connection to the music was through the *guru*, since there were not other media from which one could learn – and one did not divide one’s attention among several *gurus*. The *guru* was a dynamic figure, conducting the daily regimen of practice and learning, and regulating all faces of the musical growth of the disciple (*shishya*).\(^{34}\)

Andrew Burton Alter’s article “Institutional Music Education: Northern Area” published in *Garland Encyclopedia of World Music* shows how this original method of master-


\(^{34}\) George E. Ruckert, 34-35.
disciple teaching of music in India and how it is evolving into a classroom setting through local schools.\textsuperscript{35} Just as the method for learning music is changing, so is the method for learning dance.

All throughout India and areas in Europe and The United States, classes in Bollywood dance are found as the popularity of this dance form spreads. Shresthova writes: “Today, Bollywood dances are offered in virtually ever major urban center in the world. In India, specialized schools and fitness centers offer film-inspired dance classes to the members of the emergent middle class.”\textsuperscript{36} David shows how Bollywood dancer Honey Kalaria has formed her own curriculum for Bollywood dance and uses it as form of exercise to motivate students to be healthier and lose weight.\textsuperscript{37} Based on the claims made by Kalaria regarding her enterprise \textit{Diva Entertainment} that provides videos and instructional DVDs for sale, David writes:

These claims clearly locate Bollywood dance not just as dance, but also as a medium of health, fitness, sport, and pleasure and follow recent trends of increasing numbers of aerobic dance classes. The focus is on changing body shape, achieving weight loss, and on external appearance rather than simply the attraction of the dance form itself. Like aerobic or other exercise videos, these Bollywood dance tapes offer the chance for students ‘to perfect moves, increase stamina and confidence in private prior to placing themselves on display in the public sphere in a live class’ and they also offer accessibility without the long-term investment needed to learn a classical dance form.\textsuperscript{38}

While Kalaria and many other dancers are using Bollywood dance training for exercise promotion, there are many individuals who would like to learn the dance form


\textsuperscript{36} Sangita Shresthova, 31.

\textsuperscript{37} Ann R. David, 7.

\textsuperscript{38} Ibid., 7-8.
for more than health and fitness. This presents the issue of a specific curriculum for
Bollywood dance. Shrestova addresses these issues when she writes:

External interest in learning, emulating, and ultimately mastering Bollywood
dance has created an implicit pressure to codify Bollywood dance movement. Put
simply, if you are going to teach something, you need to know what it is. Yet,
until recently, Hindi film dance remained intentionally porous. Film
choreographer Farah Khan explains there was no point in determining “what is
and what isn’t a filmi dance move” in the film production process. Rather,
choreographers proposed content based on past films, narrative demands, star
ability, and perceived audience preferences. Innovation through appropriation was
valued over codification. The definition of Hindi film or Bollywood dance was
thus negotiated from film-to-film, choreographer-to-choreographer, dancer-to-
dancer, and decade-to-decade. 39

Bharat Natyam on the other hand, as mentioned previously, has been codified and
passed down for thousands of years and is still being practiced in India and around the
world today. Through the Art Society of Mumbai, Guru Ravi Sharma and his student
Rachna Rathod have published works covering all of the points of Bharat Natyam as
taught through that particular institute. Rathod’s works give a written codification of the
one hundred steps used in Bharat Natyam that are divided into twelve groups. She also
has documented the dances, shlokas, and mangalam, that students are required to learn
from the elementary exam to the master of dance. 40

Guru Ravi Sharma’s works include the written histories, mudras, concepts, and
theories presented in Bharat Natyam that students are required to learn along with the
steps and dances. 41 The materials presented through these two sources are taught orally
and kinetically to students over a series of years. The syllabus, included in appendix A,

39 Sangita Shresthova, 32-33.
40 Rachna Rathod.
41 Guru Ravi Sharma.
has been taken from Guru Ravi Sharma’s *Bharat Natyam: A Treasure of India* and provides not only a format with which to provide a syllabus for a Bollywood dance curriculum, but it shows the amount of work a student of Bharat Natyam will endure in order to become a master.

Despite the issues that have arisen regarding the codification of Bollywood dance to teach students this form of dance, there are many approaches in which instructors have sought to teach their students and pass on their knowledge. These methods have come in all forms, through DVDs such as used by Kalaria, various Bollywood dance applications available for smartphones,⁴² and instructional videos posted online to instruct students interested learning steps.⁴³ The majority of these provide instruction of pre-choreographed dances that have been broken down and taught step by step, this is the opposite of what is found in Bharat Natyam, where the steps to all of the dances are taught and then the dances are formed from those steps.

Fiona C. Smith and Lucy Pocknell have included a unit for teaching Bollywood dance in their book *A Practical Guide to Teaching Dance*. In the introduction to the unit they write: “The unit focuses on basic aspects of Bollywood technique and expression, such as posture, grace, hand movements, and on portraying energy and emotion.”⁴⁴ The approach presented in this book is introductory for those who might not necessarily have

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experience with Bollywood dance and focuses on observation and imitation of dances. This is seen in a variety of classes and sources for learning Bollywood dance.

What is clear throughout this study is that it is impossible to define all of the steps that can be used in Bollywood dance. Bollywood dance is constantly evolving and pulling from various influences and all the while still remaining distinctly “Indian.” Classical dance is an integral part of Bollywood dance and both stars and choreographers in the film industry pay it the respect that it is due. Through observations and participation in both literature, audio and visual files, and performance, though there is never going to be a comprehensive curriculum for Bollywood dance, it is possible to combine various aspects discussed through this literature to form a basic curriculum to begin studying Bollywood dance.
CHAPTER 3
PROJECT DESIGN AND IMPLEMENTATION

Overview of the Project Design

The idea for a Bollywood curriculum emerged during the last two years as I have studied dance under the direction and mentorship of Rachna Chauhan, the author of one of the texts incorporated into this study,\textsuperscript{45} and active participation in the Bollywood dance group Dhoom Machale Crew (DMC).\textsuperscript{46} These experiences have given me a basis to understand core requirements and basic steps that are important for a dancer to be able to understand and perform. While the curriculum which will be described in chapter four is not intended to be the absolute encapsulation of Bollywood dance, it has provided the codification of some basic elements found in many Bollywood dances which will enable students, like myself to become better dancers once learned.

While other researchers have brought to light various issues and aspects regarding Bollywood dance which have been addressed accordingly throughout the theory and overall basis for material discussed, the majority of the actual content and its application has been a direct result of my personal experiences, training, and observations of Bharat Natyam and Bollywood dance.

Throughout the remainder of this chapter I will provide the key elements that I have gleaned from personal experiences and observations as well as countless hours of discussions regarding these forms of dance. These elements will show the reasoning behind the formation of this curriculum for Bollywood dance and all of the content. The

\textsuperscript{45} Rachna Rathod.

dance steps, *mudras*, songs, and subgenres incorporated into this study each have a specific purpose and role. The material presented will assist students to gain a feel for various dance forms found in Bollywood dance. Discussions of rhythm and synchronization and the use of expression and style will show why these elements are incorporated into the theory. Finally, my experiences with DMC will provide the basis for demonstrating and incorporating choreography and performances into this curriculum.

Figure 3.1: Dhoom Machele Crew: Roanoke Diwali Function 2012
Left: Kimberly Martin, Right: Charmila Meesala

My own personal experiences and the research that has been gathered for this project have shown that Bollywood music and dance is one of the most popular means of entertainment in India. Bollywood’s constant evolution and demand drives the culture to want what is in now, the newest item song and hot dance number. Many aspiring musicians and dancers are being influenced by the showiness associated with the film
industry with help major stars like Katrina Kaif, Salman Khan, Shahrukh Khan, etc. to pursue a future in Bollywood. During a conversation I had with Neha Galgale regarding this issue she stated: “There are a lot of young kids who see Prabhu dancing and see Madhuri dancing and they aspire to be dancers like them.”

Figure 3.2: Madhuri Dixit, “Ek Do Teen” from the film Tezaab. Photo courtesy of Hindustani Times.

For many, music and dance is a dream that inspires them to imitate film stars and teach themselves how to dance, Neha gave an example of this from her experiences growing up in India: “I used to watch these shows in India, Dance India Dance. When kids don’t have a TV in their house, they will go to a shop where there is a TV for sale on display and they will watch these shows on the TV and then go back and learn to dance.”

These kids love dance and are aspiring to become stars like Madhuri; however, not everyone is able to be self-taught and needs a mentor. I was an example of a student who needed instruction in order to excel as a dancer. I loved Bollywood music and dance for years before I finally was able to take lessons. At first I was concerned because I had never been a good dancer. However once I learned the basics involved with Bollywood and Bharat Natyam I was able to excel quickly and I now am able to teach the girls from DMC dances that I have choreographed. This shows that while there are some that can manage by learning the bare minimum of Bollywood dance on their own, many have potential to become great dancers but need some basic instruction to help them succeed.

Bollywood dance is easy to learn, especially if the one learning is spending a significant amount of time watching Bollywood music videos. However, I agree with Neha’s statement: “Any dancer, he or she, must have a trained background, so that he or she understands. Dance is a way of expressing what you believe. Dance expresses what you think in your mind and what you feel in your heart. Dance tells you what kind of personality you have. Dance defines you when you are on stage. So with any dancer it is important to be trained, because I believe that is the only way to do justice to what you are doing. …It is more important to learn the rules and then you can experiment with dance.”

My personal experiences learning dance and performing with DMC have confirmed my belief that some basic education in Bollywood dance is needed for individuals wishing to excel as Bollywood dancers. My experiences have also lead me to believe that it is important for Bollywood dancers to experience some form of classical dance training. What has resulted from these beliefs is an applicable curriculum that can
be used to teach students basic foundations of Bollywood dance founded in solid theory and classical traditions.

**Learning Bollywood Dance**

As discussed through the literature, it is impossible to provide a complete codification of Bollywood dance because it is always changing and there are so many varying subgenres and styles of dance. However, my experiences and observations along with many consultations with Rachna and other dancers have shown me that it is possible to create a curriculum that can be used to teach Bollywood dance. Deciding what should be included in such a curriculum was a different issue.

In the early stages of forming this curriculum I was discussing Bollywood with Rachna and she commented: “Bollywood is a jack of all, but a master of none.” So when I asked her opinion of how to go about writing a formal curriculum for Bollywood dance she suggested I begin by selecting several dances and then choosing the steps from those and forming them into groups which will be taught first and then incorporated into the performance of those dances.

So I began by compiling various styles of Bollywood songs together to form a series of subgenres that I could choose from. Once I had decided on the subgenres that would form the eight groups of steps provided in the curriculum, I began pulling from steps of dances that I had observed or participated in as well as several original steps that I had choreographed for an upcoming DMC performance. While gathering steps for the dances I based the style of steps on the subgenres used for the dance groups. As I
gathered each step I wrote it down and then compiled all of the steps into the appropriate groups.

Because the intent of the curriculum is to provide some general knowledge regarding each of the selected subgenres of dance, the steps that were compiled for the first seven groups are basic and common to many Bollywood dances. The eighth group is a blend of steps taken from Bharat Natyam and is included to provide students with some classical training. My personal experience studying both Bharat Natyam and Bollywood dance has provided the basis for the inclusion of Bharat Natyam in this curriculum.

Through my dance education, my experience with classical dance enabled me to understand expression, mudras, and rhythmic patterns for footwork so much better than if I only had studied Bollywood dance. My ability to perform as a Bollywood dancer has improved because of my experience with Bharat Natyam. Likewise, the majority of all of the great Bollywood dancers have had some form of formal dance training, such as Kathak or Bharat Natyam or some other form of dance. Even for students who merely wish to study Bollywood dance, having a background in classical dance would be a great asset so that they can be better performers and dancers as a result.

It was not an easy task to decide on which songs to include in the curriculum, though some were easier than others. I spent numerous hours pouring through various songs on YouTube and enlisted the help of many friends to find the best songs to use. Eventually I decided on seven songs that match different subgenres found in Bollywood. The majority of the steps used to choreograph each song have either been performed or choreographed by DMC or myself.
The *mudras* selected for this curriculum were based on two points as I have been observing both Bharat Natyam and Bollywood dance. While many of the *mudras* used in Bharat Natyam are not as commonly used in Bollywood dances, there are some that are specifically incorporated in various subgenres. For example, numerous Bollywood dances have incorporated the *mudra* that is used to pose to the goddess of wealth, *Kapita* (ex. “Barsi Barsi,” *Band Baaja Baaraat*[^48] or the *mudra* for full blown lotus, *Alpadma* (ex. “Chammak Challo,” *R.A. One*[^49]) to provide various meanings and expression to the song. Throughout the various dances that I have participated in with DMC we have used a variety of *mudras* in similar ways in different styles of dance; an example of this would be the use of the *mudra* for swan’s beak, *Hamsasya*, in our performance of “Aaja Nachle” to show how we are letting our hair down.[^50]

The second reason for incorporating the specific *mudras* used in this curriculum is based on the *mudras* that are included and presented in group eight of the curriculum and are used for the final Bharat Natyam dance. These *mudras* will be used to tell a story and show movement and expression throughout the dance as well as add to the content of Bollywood performances. Once students have an understanding of the *mudras* and how to form them correctly they will then be able to use them in a variety of ways for Bollywood dances and the specific steps used in Bharat Natyam.


Rhythm and Synchronization

Music and dance are tied together and the rhythm of the music is the heartbeat that the dancer performs to. In my experiences dancing with the girls in DMC I have realized how valuable my training in music theory has been to dance. Many of the girls who have performed have not had much music or dance training and it is very difficult for them to pick out the rhythm within a piece of music. As a result they follow along to the lyrics of the song, which is still very important, but in some cases miss the rhythm because it is more difficult to discern. Due to this fact, I saw the importance of incorporating some basic rhythm training into the curriculum to help dancers who may struggle with finding the rhythm of a song.

Apart from simply being able to perform the steps with the beat of the song, rhythm is important because it provides the basis for synchronization. In many of the dances DMC has performed, we have spent many hours working on the keeping the steps with the rhythm of the piece to ensure that our group is in sync. If half of the group is dancing on the off beat while the other group is dancing on the down beat the dance will look sloppy and unorganized because we are out of sync. The rhythm will keep each dancer coordinated and assist the dancer to show the correct sharpness or grace of the step being performed.

In a discussion with my friend Aditya, who performed in a Bollywood dance group while he was in college, the idea of synchronization came up. He shared how another important way for the entire group to stay in sync while performing was to watch each other while performing a step. Because synchronization is so important to dance, also discussed the importance of choosing an easy dance step and making sure that it was
in sync rather than a more difficult step that will look unprofessional on a stage. Both of our practical experiences performing in dance groups has shown the importance of ensuring that dancers are able to maintain both rhythm and synchronization throughout a dance; therefore, these aspects are vital to the training of dance to ensure that dancers have all of the knowledge and experience needed to excel.

Expression and Style

The very nature of dance is the outward expression of inward emotions and thoughts. Feelings of joy, passion, love, anger, sadness, and even wit can be expressed through the movement and facial expressions that a dancer employs in a performance. The mood and the feel of the music combined with the lyrics determine the emotions and style that a dancer portrays. I have experienced this through various dances that I have participated in with DMC. An example of how this can be experienced is a folk step that is used in both “Katiya Karun” and “Aaja Nachle” In the first dance the step was more defined and the movements harsher, the same step performed in “Aaja Nachle” was lighter and full of grace and poise.51

In every dance, the style and attitude presented by the performer should match that of the music. I have found that when I understand the attitude of the song it is easier for me to portray the correct emotions. I also discovered that in some cases when there are instrumental breaks in a piece it is important for the dancer to match the overall sound and rhythm to provide expression for a dance. An example of this can be found in our performance of “Hadippa! (Remix),” in which the overall theme of the song blended with

they rhythm and provided the basis for expression and made it possible to interpret the piece.\textsuperscript{52}

Expression and style are key elements of Bollywood dance and the stars that have mastered them have the power to captivate audiences. During a dance rehearsal one day we were preparing to learn new steps for “Aaja Nachle” so we took some time to watch the original performance done by Madhuri Dixit.\textsuperscript{54} As we watched her grace, expressions, and execution of the dance we were captivated and many of the women commented, “Whenever Madhuri is on the screen it is difficult to take your eyes off of her.”


Bollywood music and dance are used to tell or elaborate stories, therefore, just as an actor must become the character he is portraying, dancers must become the characters portrayed through dance. This means that a dancer is not just a dancer; a dancer is an actor or an actress; an actor or an actress is the character portrayed through a dance. I have found that when I am experiencing the feelings of a song like “Jiya Re,” my expressions are genuine and not just a fake smile; it is the use of genuine expressions that captivate audiences like those of Madhuri Dixit.

The experiences that I have had through dance and conversations with the girls from DMC have taught me that it is important to have this knowledge of expression and style while performing. For any dancer to excel as in Bollywood dance, it is vital for him or her to master this art. I included these points of theory into this curriculum to ensure that as students go through the levels they are able to understand the relationship between the art of dance and the art of expression through dance.

**Choreography**

While all of the other elements included in this curriculum are basic essentials, the reason choreography is included into this curriculum is to inspire creativity in to students so that they own their work. Furthermore, I believe that understanding choreography will actually assist dancers in being able to portray correct emotions and movements as discussed above. In my early experiences with Bollywood dance I was only able to replicate what I was taught or observed in films. Once I had an understanding of the steps I was able to begin choreographing several dances on my own, the first of which was

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“The Elephunk Theme” that I performed at the Festival of India in Roanoke in August of 2012.56

Prior to that time the majority of the dances performed by DMC had been preset choreographies with slight variations. In preparation for a performance we were asked to participate in, I suggested that we step outside of the box and form our own choreographies. What resulted was a dance that meant more because we “owned” it.57 Bollywood dancers, amateur and professional alike, do not necessarily have to be choreographers in order to give a mind blowing performance, but the experiences I have gleaned from my interaction with steps has helped me to be a better dancer and someone who can understand the movement and dedication behind each dance.

Figure: 3.4: Dhoom Machele Crew Dushera Festival Performance 2012
Front Row (Left to Right): Sucharita Tata, Kimberly Martin, Sunayna Plummer
Back Row (Left to Right): Lipsa Panda, Neha Galgale


Chapter 4

RESEARCH FINDINGS

“Do you see a man skillful in his work? He will stand before kings; he will not stand before obscure men.”

~ Proverbs 22:29

The following is a curriculum for teaching fundamentals and basics used in Bollywood dance. The intent of this curriculum is to provide students with the ability to excel as dancers and performers through a solid education of the basics involved in Bollywood dance and by providing avenues of performance. This curriculum is in no way meant to be comprehensive due to the constant evolution and demand in Bollywood dance. With this in mind the intended outcomes of this curriculum are achieved through a series of four sixteen-week classes.

Students are required to learn a total of 150 steps as presented in eight groups: Basic Steps and Walking, Basic Bollywood Steps, Modern Bollywood Steps, Bollywood Folk, Classic Bollywood, Bollywood Hip Hop, Bhangra, and Classical: Bharat Natyam. Furthermore students will be required to learn a total of twenty-seven mudras, fifteen one hand and twelve two hand, basic aspects of rhythm, expression and Nav Ras, the nine feelings experienced by humans, synchronization, basic choreography, and style. The students will also participate in a dance performance at the end of each sixteen-week class where they will demonstrate their work and creativity through the dance(s) that correlates with the student’s class level. To move forward to the next class level students will be required to participate in a final oral and kinetic exam where they will demonstrate what they have learned throughout the class.
Relationship of the Research to the Project Plan

The Literature collected for this project has played a major role in the overall structure and content of this project. This curriculum has addressed issues regarding the codification of Bollywood dance, while understanding the ever-changing nature and demand of this dance form as discussed by Shresthova. By following the format for codification used in Bharat Natyam, I have chosen basic steps that fit into some of the various subgenres discussed in the literature and recorded them in the same format used by Rathod, as per her suggestion.

The steps were compiled in several ways, the first was through the observation of Bollywood music videos, performances, and from my own personal experience learning Bollywood dance under Rachna Rathod Chauhan and through my participation in the Bollywood dance group located in Lynchburg, Virginia, Dhoom Machale Crew (DMC). By observing common steps found in dances in which I had personally participated or choreographed and videos that I have observed I broke down the steps incorporated into eight groups, similar in structure to the groups found in Bharat Natyam. The first seven groups focus on basic steps or the styles of steps found in each category discussed. The steps chosen are beneficial to students learning to dance and are organized by subgenre and difficulty.

The eighth group is a total of sixty-two steps from the twelve groups of Bharat Natyam; these steps were the same that I originally learned from Rachna Chauhan under the approval of Guru Ravi Sharma. Along with the steps, select mudras from Bharat Natyam were chosen based on the observations of various videos and performances and appeared more frequently than others and can be used to tell stories for the Bharat
Natyam dance that is learned in Level IV. Guru Ravi Sharma has recorded all of the classical *mudras* used in this curriculum in his text. The *mudras* designed by Dr. Francis Barboza can be found in Appendix B.

All of the steps and the *mudras* presented in this curriculum are combined together providing a basis that students can build upon and use in the completion of their required dances and creatively as they continue dancing in the future. These steps are accompanied by training and practice in basic music theory to assist students in understanding the rhythm of the music they are dancing to and to help with synchronization. Furthermore, students are expected to learn the *Nav Ras* as present in Bharat Natyam to understand emotion and to practice various expressions in correlation with the lyrics and moods of the songs presented in class. Finally, students are taught style and basic choreography through creative thinking and understanding of lyrical and rhythmic aspects of music. These points of training are based on the observation of performances and the discussions presented by David, Shresthova, and Smith and Pocknell.

**Project Results**

Based on the research gathered and the content of the material the following syllabus has been compiled to be used in this curriculum for Bollywood Dance. The required material presented in this syllabus has addressed the issues presented through this study and if practiced will be beneficial to any student wishing to excel as Bollywood dancer.
Bollywood Dance Syllabus

Theory:
Rhythm (Basic Music Theory and Listening)
Facial Expressions and Nav Ras
Synchronization
Basic Choreography and Style

Mudras (27)

One Hand Mudras (15):
1. Pataka
2. Tri-Pataka
3. Ardh Pataka
4. Mushthi
5. Shikar
6. Kapita
7. Katka-Mukha
8. Suchi
9. Al-Padma
10. Chatura
11. Sarap-Sheersha
12. Mrig-Sheersha
13. Hamsasya
14. Samdamsha
15. Mukula

Two Hand Mudras (12):
1. Anjli
2. Kapota
3. Bherund
4. God the Father
5. The Son of God
6. The Holy Spirit
7. The Risen Christ
8. Mother Mary
9. The Cross
10. The Word of God
11. The Church
12. Crucifixion of Christ

Level I
Test: One Hand Mudras: 1 to 9
Rhythm: Basic Theory
Groups I to III

Level II
Test: One Hand Mudras: 1 to 15
Two Hand Mudras: 1 to 3
Rhythm: Basic Theory
Synchronization
Facial Expressions and Nav Ras
Groups I to V

Level III
Test: One Hand Mudras: 1 to 15
Two Hand Mudras: 1 to 12
Rhythm: Basic Theory
Synchronization
Facial Expression and Nav Ras
Basic Choreography and Style
Groups I to VII

Level IV
Test: One Hand Mudras: 1 to 15
Two Hand Mudras: 1 to 12
Rhythm: Basic Theory
Facial Expressions: Nav Ras
Synchronization
Basic Choreography and Style
Groups I to VIII
Practicals:

**Level I**
Dances: Chance Pe Dance – *Rab Ne Bana Di Jodi*

**Level II**
Dances: Modern Bollywood: Thug Le – *Ladies vs. Ricky Bahl*
Bollywood Folk: Aaja Nachle – *Aaja Nachle*

**Level III**
Dances: Classic Bollywood: Mere Piya Ghar Aaya – *Yaarana*
Bollywood Hip Hop/Bhangra: Hadippa! (Remix) – *Dil Bole Hadippa!*

**Level IV**
Dances: Classical/Bollywood: Dheem Ta Dare – *Takshak*  
Classical/Fusion: The Elephunk Theme – The Black Eyed Peas

**Dances (7):**

3. Bollywood Folk: Aaja Nachle – *Aaja Nachle*
4. Classic Bollywood: Mere Piya Ghar Aaya – *Yaarana*
5. Bollywood Hip Hop/Bhangra: Hadippa! (Remix) – *Dil Bole Hadippa!*
6. Classical/Bollywood: Dheem Ta Dare – *Takshak*
7. Classical/Hip Hop Fusion: The Elephunk Theme – The Black Eyed Peas

**Note:** This is a general syllabus that may be amended in the future to include avenues of education for students who already have Bharat Natyam or some basic Bollywood training.

Each level presented in this curriculum covers a span of sixteen-weeks. This provides students with fifteen-weeks of material and practice and then the final exam and dance performance is presented on the sixteenth week. Upon entry into level one, students will receive a progress report that will be signed when the student has completed each dance step in the correlating groups and kept through each level as the student progresses. For each level, students will also receive a practice sheet, this sheet will be to document the time practiced weekly over the 16-week class. A copy of the progress report and practice sheet can be found in Appendix C. The following is a description of the eight groups of dance steps and their correlating descriptions followed by the schedule of study based on the levels described previously:
Bollywood Dance Steps: Eight Groups of 150 Steps

Key:

R - Right
L - Left
F - Front
B - Back
RS - Right Side
LS - Left Side
RH - Right Hand
LH - Left Hand
RL - Right Leg
LL - Left Leg
Open – Hands up/out
Closed – Hands down/in
Balle Balle – Fingers up, Punjabi Style, accompanied by shoulder bounce

Group 1: Basic Steps and Walking (11 Steps)

1. Basic Dipping (Includes movement to R, L, F, B, and Circle
2. Count 1-8: Dip to side to change position, Arms straight above head bend to RS with rhythm.
3. Count 1-8: Dip (practice in various directions) hands Pataka open and close.
4. Count 1-4: Walk forward with RL first
   Count 5-8: Repeat walking back
5. Count 1-4: Walk forward with RL crossing over LL with hips and style
6. Count 1-4: Walk to RS, LL crossing over RL
   Count 5-8: Repeat for LS
7. Count 1-4: Walk forward with RL first, RH on RS open, then L, cross RL over LL, then LL out on LS, end with RH up.
8. Count 1-4: Step to RS, LL following, both hands pulling from LS and Release
   Count 5-8: Repeat LS
9. Count 1-8: Move in half circle from R to L, pulling and releasing hands, move upper body with movement, end with back to audience.
10. Count 1: RL step
    Count 2: LL step
    Count 3: RL step
    Count 4: LL Step
    Count 5-8: Repeat on LS
11. Count 1: RL Cross front of LL
    Count 2: RL Uncross
    Count 3: RL Cross behind LL
    Count 4: Uncross RL
    Count 5-8: Repeat for LL

Group 2: Basic Bollywood (14 Steps)

1. Count 1-2: Step RS w/ R elbow out
   Count 3-4: Hip up on LS 2x both hands swoop down and up on LS
   Count 5-8: Repeat on LS
2. Count 1-2: Step RS w/R elbow out
   Count 3: Stamp LL, LH pull down from over head
   Count 4: Stamp RL, R elbow out to RS
   Count5-8: repeat LS
3. Count 1-4: RH over chest, LH outstretched to LS, both hands wave with beats. Lean forward
   Count 5-8: Repeat on LS
   Repeat
4. Count 1-2: Both hands together push down in front, slightly sit while stepping to R
   Count 3-4: hands out at sides, hips up and down
   Count 5-8: Repeat for LS
5. Count 1: Arms even with shoulder, RA straight, LA bent towards RS.
   Count 2: Repeat LS
   Count 3: Punch RH on LS, LH at side
   Count 4: Repeat LH on RS, RH at side
6. Count 1-4: Moving in Circle from front to LS, RH fist tap chest with beat. LH outstretched on LS, RL stationary and LL stepping in a circle around to LS.
   Count 5-6: LH on hip, LL knee inside with foot out and back to place. RH spin in circle inside
   Count 7-8: Repeat only with RL inside and back out, and RH spin back out to start before count 6
7. Count 1: LH pointing in front. RL Large step up in place
   Count 2: Repeat 1 for LL and RH
   Count 3-4: Repeat 1-2
   Count 5-8: L arm over face with elbow up, RH on hip. RL pose with style
8. Count 1-4: RH as fist tapping chest
   Count 5: RH fist over head on LS
   Count 6: RH fist move to overhead on RS
   Count 7-8: RH fist pulse down on beat to RS
   Count 9-16: Repeat on LS
9. Count 1: RH up on RS, snap fingers
   Count 2: RH pull down in fist diagonal to LS, Cross RL behind LL
   Count 3-4: R shoulder up L D then repeat on L
   Count 5-8: repeat for LS
10. Count 1-3: LH fist with elbow bent in, RH at side, RL step with beat
   Count 4: Clap in front
   Count 5-8 Repeat 1-4
11. Count 1-2: Legs apart arms right angle in front of face open and closed, hips move R-L
    Count 3-4: Repeat 1-2 from behind
    Count 5-7: Hips R-L, arms come up in circle overhead
    Count 8: Hands clasp, look behind at audience
12. Count 1-2: Hands circle at shoulder level
    Count 3-4: Hands circle in fists overhead while spinning body
    Count 5-8: R elbow out on RS Hips pulse to RS
13. Count 1-4: Arms move diagonal like airplane
    Count 5-8: Hands down at side hips back and forth
14. Count 1-4: RH over chest, LH outstretched to LS, both hands wave with beats. Lean forward
    Count 5-8: Repeat on LS

**Group 3: Classic Bollywood (12 Steps)**

1. Count 1-3: Arms crossed in front like X, alternate R over L. RL step in F on LS
   Count 4: RL Step B, Arms uncross
   Count 5-8: Repeat on LS
2. Count 1-4: Walk to RS, with LL touching side of RL and RL moving out from knees. Hands circling in and then out.
   Count 5-8: Repeat for LS
3. Count 1-4. Both hands at front open LH up overhead, RH down at waist. RL step with hip up. Repeat on time for each beat while moving in full circle
   Count 5-8: Repeat on LS
4. Count 1-2: Both hands open, RH moves from in front circular to overhead with LH. RL circles behind
   Count 3-4: hip up on RS and then down
   Count 5-8: Repeat on LS
5. Count 1-4: RH fist in F on RS, LH fist under R elbow, bounce for each beat
   Count 5-8: Bounce on plays with neck movement, RH on RS hip, LH come from waist level up to face.
   Repeat for RS
6. Count 1-4: Hands on either side, elbows out. Alternate moving up and down with beat
   Count 5-8, RH with wrist on hip, LH up overhead, hip up and down on RS
7. Dipping in place
   Count 1-4: Both hands palms together move forward and back with step
   Count 5-8: Repeat
8. Count 1: RH up Alpadma, LH fist underneath R elbow. RL Step on RS
   Count 2: RH turn to open, LH same, RL step over to LS
   Count 3-4: Repeat step
9. Count 1-2: Step on RL, LL up. RH fist, arm covering face. LH fist down
   Count 3-4: Step on LL, RL up, RH fist down, LL fist right angle up.
   Count 5-8: Repeat
10. Count 1-2: RL in front, lean forward and shimmy in front, arms out at sides
    Count 3-4: Lean back on LL, shimmy back, arms same
    Count 5-6: Repeat 1-2
    Count 7: Shimmy front
    Count 8: Stamp LL front
    Alpadma at chest, pulls to RS.
    Count 3-4: RH Pulses towards LS but still on place
    Count 5-8: Repeat
12. Count 1-4: Lean on RS, RH up, LH down both with fist. Hip up on LS. Move back leading with
    hip, w8 on RL
    Count 5-8: Repeat for LS

Group 4: Bollywood Today (14 Steps)

1. Count 1: Push RH and LH in front of chest
   Count 2: Same in front of waist
   Count 3: RH down across body with RL in
   Count 4: Repeat on LS
2. Count 1-2: LH on hip, RH in air over head in circle 2x
   Count 3-4: Half kneel on LS, LH on hip, RH pull from LS down-up
   Count 5-8: Repeat
3. Count 1-4: Legs together, both hands push down from waist in outward circular motion legs
   follow from knees. After completion of circle hands push down at waist then up.
   Count 5: RH punch down RS, RL stamp, LH loose.
   Count 6: Repeat 5 on LS, with RH fist
   Count 7: Jump, RL cross behind LL, both hands down in fist on each side.
   Count 8: Jump, hands the same, uncross legs.
   Count 2: Repeat for opposite hand/foot
   Count 3 – 4: Knees together and out, LH under R elbow, RH fist in circle
   Count 5-6: Repeat 1-2 on RS
   Count 7-8: Repeat 3-4
   Count 11-12: Repeat 1-2
   Count 13: Facing front, RH across L shoulder
   Count 14: Repeat 14 for LH
   Count 15-18: Both arms straight circle out from body, lean from L to RS
5. Count 1 – 2: Turn from back to front, LH down LS with body roll
   Count 3-4: Body roll with RH down on RS, LH loose on LS
   Count 5-6: Step back on RS, RH over and behind head
   Count 7-8: Repeat 5-6, LS
6. Count 1-4: R shoulder move in circle while kneeling on RL
   Count 5-8: Change to kneel on LL, LH push down, up and out with movement.
7. Count 1-2: Stand on RL with RH pointing out in front  
Count 3-4: Step with LL, LH pointing out in front  
Count 5: Both hands over head  
Count 6-8: Hips from R to L with beat
8. Count 1-2: Point with RH out front, Walk forward with knees together  
Count 3-4: repeat with LH
9. Count 1-2: Step with RL, Both hands above head pushing out 2x  
Count 3-4: Step with RL, RH touch L chest 2x  
Count 5-8: RL Step in and out while RH disco step with finger pointed for Balle Balle
10. Count 1-2: RL steps to RS turning to face audience from behind, both hands open come open and outstretched, LL steps in  
Count 3-4: Both hands close, arms in right angle in front of face, legs together half sitting.  
Count 5-6: Repeat 1-2 on LS  
Count 7-8: Repeat 3-4, only on 8, LL steps to side, and hands point forward in front, RH out, LH closer to body
11. Count 1-2: Lean on RS, hands cross over heart  
Count 3-4: Hands at side, lean back on LS, move hips  
Count 5-8: Repeat for LS
12. Body rolls with each step to give style  
Count 1: Hands pull from LS to RS, Step with RL  
Count 2: Hands push from RS to LS, step with LL  
Count 3-4: Repeat
13. Count 1: LH on hip. RH point towards face (LS)  
Count 2-4: LH same, RH move down to LS. RH up on RS with beat  
Count 5-6: Step R-L. RH back and forth at shoulder level in F  
Count 7-8: Repeat 5-6
14. Count 1: Stand F, both arms at shoulder length point to audience  
Count 2: Arms at shoulder length on either side, point out  
Count 3: Both hands fists, RH move inside and down like in Step 4.  
Count 4: repeat 3 on LS  
Count 5-6: LH outstretched over chest, RH outstretched at waist, move slightly forward and back  
Count 7-8: LH on hip, RH circle over face from RS to LS.

**Group 5: Bollywood Folk (17 Steps)**

1. Count 1: RH over LH on LS, RL cross over LL  
Count 2: RH move back to RS, LL same, RL uncross  
Count 3-4: Hands together on RS pulse with RL first up then down  
Count 5-8: Repeat
2. Count 1-2: RL step on LS, arms wave movement on LS  
Count 3: RL step to RS, RH comes over with leg  
Count 4: Circle, weight on RL  
Count 5-eight: repeat and circle back to original place
3. Dipping for full step  
Count 1-2: LH by LS, RH up on RS graceful wave  
Count 3-4: Repeat LH  
Count 5-6: Both hands graceful wave down while leaning over  
Count 7-8: Lean back up, continue wave over head with both hands
4. Count 1-2: LH on hip, RH Comes up and makes a circle coming from body to front to back.  
Count 3-4: repeat for LS  
Count 5-8: Repeat 1-2 only make full circle
5. Count 1-2: Lean to LS, both hands up and pulse on RS  
Count 3-4: Repeat for LS  
Count 5-8: Repeat
6. Count 1-2: RL Step on RS with hop
   Count 3-4: LL Step on LS with hop
   Count 5-8: Repeat
7. Count: 1-4: Facing RS, Dip backwards with RL kicking out, shoulders coming forward and back looking to front
   Count 5-8 Repeat for LS
8. Count 1-4: Dip forwards, both hands holding skirt moving to R-L with beat
   Count 5-8: Repeat going backwards
9. Count 1-4: Hands behind back, dip forwards shoulders R-L.
   Count 5-8: Dip in a circle behind, arms and legs the same.
10. Count 1: Both hands come up in front, step forward with RL
    Count 2: Both hands come down in front, Step back with RL
    Count 3-4: Dip to RS, hands at sides and moving to RS with step
    Count 5-8: repeat for LS
11. Count 1-2: RL hop forward followed by LL, hands at chest
    Count 3-4: RL hop back followed by LL, Hands behind back
12. Count 1-2: RL step inside, hands come up overhead
    Count 3-4: LL step back turning full circle, hands come down to sides.
    Count 5-8: Repeat while moving in a circle, body is turning while step is moving around (Garba)
13. Count 1-4: RH down in front, LH stretched behind, RL step circle across F from RS-LS, arms circle with step
    Count 5-8: Repeat
14. Count 1-4: Hands wave out across front, same as step 12
    Count 5-8: Repeat
15. Count 1-2: Hands spin inside by waist, Step to LS, RL out
    Count 3-4: Hands spin over head, Step to RS, LL out
    Count 5-8: Repeat
16. Count 1: Both arms outstretched hands open Alpadma, RL step over LL, look to LS
    Count 2: RL step B, hands close look F
    Count 3-4: repeat
    Count 5-8: Repeat LL
17. Count 1-2: RL heal out on RS, RH up on LS Alpadma
    Count 3-4: repeat on LS
    Count 5-8: Spin in circle

Group 6: Bollywood Hip Hop (11 Steps)

1. Count 1: RH on L shoulder
   Count 2: RH out on RS from across chest.
   Count 3-4: Lean on LS then RS (jerk shoulder in)
   Count 5-6: LH move up and down R arm (lean as LH moves each direction)
   Count 7-8: Both hands up overhead and outstretched to show world (add style)
2. Count 1-2: Stand straight legs apart
   Count 3: Stamp RL with RH down at RS in fist
   Count 4: Repeat 2 for LS
   Count 5-6: Spin in full circle
   Count 7: Lean on RS with R elbow out
   Count 8: Stand straight R elbow still out
3. Count 1-2: Hands clasped wave to RS
   Count 3: Hands still clasped back to front stand straight
   Count 4: Push clasped hands down to waist
   Count 5: RH on hip, LH up with bent arm on LS
   Count 6-8: LH roll down on LS and pose with LH on waist
4. Count 1: Step RL with RH fist pointing up on RS  
   Count 2: Step LL with LH fist pointing up on LS, RH same  
   Count 3: Cross R arm over L arm  
   Count 4: L elbow out, RH back to count 1 position  
   Count 5-8: Both hands down on RS, LL out on LS both up and down for each count  
5. Count 1: RL Jump to RS  
   Count 2: Stamp LL inside  
   Count 3-4: Alternate shoulders up and down start with RS  
   Count 5: LL step to LS, sit, RH at head like hat  
   Count 6-8: Slide over to standing position back at RS with RH like hat  
6. Count 1-2: Both hands fist pulled outstretched to LS while Jump with RL first, pull in hands as LL stamps forward  
   Count 3-6: Lean forward and back with beats.  
   Count 7-8: Body roll with hands going down from chest to waist.  
   Count 3: RL Back both hands on hips  
   Count 4-5: Repeat 1-2 for LS  
   Count 6: Same as 3  
8. Count 1-4: Lift up on toes legs together. Move in circular motion with hands on legs from R-L  
9. Count 1: RL knee in, foot out. RH fist, elbow out on RS  
   Count 2: Repeat LS  
   Count 3: Hands locked together, jump and push out in front  
   Count 4: Both hands down at side, legs spread apart.  
   Count 5-8: repeat  
10. Count 1-2: Lean to RS, arms crossed at chest, legs apart, knees come together with beats  
    Count 3-4: Repeat on LS  
    Count 5-6: Step back with RL, RH over head and behind  
    Count 7-8: Repeat 5-6 on LS  
11. Count 1-2: both hands in fists, arms outstretched on LS move to RS  
    Count 3-4: Shoulders forward and back  
    Count 5-8: repeat for LS  
    Count 9-12: Repeat RS  
    Count 13-14: Body roll down with LH  
    Count 15-16: hands roll from RS to LS  

**Group 7: Bhangra (9)**

1. Count 1-2: RH cross over chest, lean to LS with RL coming up  
    Count 3-4: Repeat LS  
2. Count 1-2: RH down on RS, LH up on LS, RL kick in front  
    Count 3-4: repeat LS  
    Count 5-8: Repeat  
3. Count 1: RH pull down onto shoulder, RL heal down in front of LL  
    Count 2: Repeat LS  
    Count 3-4: both hands up jerk down slightly, RL then LL step heal up  
    Count 5-8: Repeat  
4. Count 1-4: Both hands beckon towards at waist level, RL up kick in and move to a circle R-L  
5. Count 1-2: Both hands up, hands open wrists and shoulders pull down, RL Up  
    Count 3-4: Repeat LL  
    Count 5-8: Repeat  
6. Count 1-2: RL up on RS, LH pushes out in front  
    Count 3-4: Repeat LL  
    Count 5-8: Repeat
7. Bhangra steps in separate lines moving front and back and side-to-side, for counts for each direction so lines are crossing.
   Count 1-4: Hop on RL moving F/R, LL for B or Left that same hand is up Balle Balle for F and B just as elbow for side to side, opposite leg up while hopping. For moving B and F opposite hand down at shoulder level Balle Balle.

8. Count 1-3: Bounce on RL on RS, LL up behind, Hands up in fists in front moving with bounce
   Count 4: Clap stand in front
   Count 5-8: repeat for LS

9. Count 1-2: Spin RH down in front, RL up
   Count 3-4: Unspin RL down
   Count 5-8: Hands at shoulder level move 3x from R –L, legs apart knees in and out with each beat

**Group 8: Classical – Bollywood (62 Steps from 12 Groups)**

**Bharat Natyam Groups:**
- Group 1: Steps 1, 2, 3
- Group 2: Steps 1, 2, 3, 4, 5, 6, 7, 8
- Group 3: Steps 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Group 4: Steps 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- Group 5: Steps 1, 2
- Group 6: Steps 1, 2
- Group 7: Steps 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- Group 8: Steps 1, 2
- Group 11: Steps 1
- Group 12: Steps 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

The classes for each level are based on the syllabus and dance steps presented above and are broken down into the following schedules based on a ninety-minute class period:

**Level I**

**Weeks 1-6: New Material and Review (37 Steps from 3 Groups)**

- 5 min. Warm Up
- 20 min. Theory (Rhythm and Mudras)
- 1 hr. New Steps (4) and Review
- 5 min. Stretching

**Weeks 7-15: Dance: Chance Pe Chance**

- 5 min. Warm Up
- 20 min. Review of Steps and Theory
- 1 hr. Work on Dance
- 5 min. Stretching

**Week 16: Dance Exam and Final Performance**

**Level II**

**Weeks 1-5: New Material and Review (31 New Steps from 2 Groups)**

- 5 min. Warm Up
- 20 min. Theory (Review, Mudras, Synchronization, Expressions, and Nav Ras)
- 1 hr. New Steps (6) and Review
- 5 min. Stretching

**Weeks 6-15: Dances: Thug Le and Aaja Nachle**

- 5 min. Warm Up
- 20 min. Review of Steps and Theory
- 1 hr. Work on Dance
- 5 min. Stretching

**Week 16: Dance Exam and Performance**
So far the requirements and the schedules have been presented for this curriculum. The remaining portion of this chapter will be discussing the details of the course content. Because theory, steps, and dances will be taught throughout each Level those points will be broken down and addressed accordingly and followed by the standards for the final exam and performance.

**Theory:** Rhythm

Rhythm is one of the most vital aspects of dance. Rhythm is the heartbeat that a dancer lives by; it brings life to every movement a dancer makes. Without the understanding of rhythm it is impossible to become a great dancer. This curriculum provides aspiring dancers with the means to hear the heartbeat of music through some basic music theory. Because Bollywood tends to incorporate many Western components into both music and dance forms, Western music theory will be presented in this course.
Students will first be shown the basic break down of a whole, half, quarter, and eighth notes. Once these have been explained, the students will then snap while counting out the rhythm of each. Once they have understood this concept, the instructor will then address how counts eight counts will be used for dance and how these counts or beats will determine the dancer’s motion. Students will be asked to keep count with various arm and foot movements as the teacher leads students through the counts.

Many people can naturally hear the rhythm in a song when it is played, but not everyone. Therefore, once students have understanding of the basic music theory the instructor will play a various musical pieces to help students hear the rhythm in a song. This will be accomplished as the instructor initiates rhythmic counts until the students can hear the rhythm of the songs for themselves. The songs selected for this practice will be at the discretion of the instructor, however they must all have varying sounds to provide students with exposure to the rhythm used in multiple styles of Bollywood songs.

Theory: Synchronization

Rhythm and synchronization go hand in hand. Because both the dancers and the song are acting within the same rhythmic pattern, it is important that when performing with a group, all of the dancers are acting within the same pattern. The concept of synchronization will be experienced by the students through basic movements and dance steps as found in group one, students will be asked to perform the same step on the same beat as it is counted aloud until every dancer is in sync. In order to achieve this, students will have to watch each other closely while keeping track of the rhythm on their own. This concept will be initially discussed during theory, however the practice will be
applied more while students are learning and practicing the dances during the second half of each level.

**Theory:** Style, Expression and *Nav Ras*

There are nine feelings that humans experience; in Bharat Natyam these are called *Nav Ras*. They are as follows as documented by Guru Ravi Sharma:

1. *Shant Ras* – Worshiping quietly
2. *Shringar Ras* – Beautifying oneself, feelings shy for one’s love
3. *Hasya Ras* – Laughing or comedy feeling
4. *Karun Ras* – Pity and Sympathy feeling
5. *Bhayanak Ras* – Frightened Feelings
6. *Vibhitsa Ras* – Unpleasant visuals
7. *Veer Ras* – Feeling of Bravery
8. *Rudra Ras* – Feeling of anger
9. *Adbhut Ras* – Strange feelings\(^58\)

Students will be required to know each of the *Nav Ras* and be able to express each emotion. Once the students have an understanding of these emotions, the students will then be shown several clips of dances where actors are showing expressions. Based on the clips shown, students will be asked what emotions and attitude are being portrayed; these can be taken from both the direction of the lyrics and the expression of the dancer. Students will then be played several songs and asked to provide facial expressions and to find the style and poise needed by dancers to effectively perform. Along with the style and expressions, students will be encouraged to smile and show confidence while dancing. As with the issues regarding synchronization, expression and style will be addressed in greater detail in regards to the dances that students are learning.

\(^{58}\) Guru Ravi Sharma, 33-41.
**Theory: Basic Choreography and Mudras**

Students who are in levels three and four will be encouraged to participate in the choreography of the final dances. As with expressions, students will be shown several examples of performances and how dance paints the picture of the lyrics in a song and how the style of the song influences the types of steps used in the dance. Students will then be given some time with the music to be creative and assist in the development of the dance. As the steps are presented, the instructor will assist in the step placement. Students are encouraged to take from the steps learned through the curriculum, other influences, and create new original steps.

The mudras included in this curriculum will be taught to the students by example. First the teacher will portray the mudra and then the students will follow. Many of these mudras are used in various aspects of Bollywood so they are important to learn early because the instructor will reference them frequently in the description of dance steps. The list of mudras used can be found in the syllabus and are taken from Guru Ravi Sharma’s text and from Dr. Francis Barboza’s designs.

**Dance Steps**

The dance steps have been categorized based on style and placed within a group. The steps will be taught in a similar manner as the mudras. First the instructor will demonstrate the step at normal speed, then she will demonstrate the step again more slowly with the counts, the third time the students will join. All will perform each step slowly until everyone is able to complete it at a slow pace. Once everyone knows the step the instructor will speed up the rhythm to normal speed and the process will repeat.
Throughout the learning process in each class, the instructor will revise each step multiple times until the students have learned them.

**Dances**

The dances included in this curriculum will be taught in a similar method as the dance steps. The instructor is responsible for the choreography of the dance(s) with the exception of the dances selected for choreography in levels three and four. Each dance will have steps directly taken from the curriculum or steps that are modified versions from the curriculum to provide students a practical application to what they have learned. The students will be shown the steps with the music and then the instructor will demonstrate them on counts before slowing them down for the students to learn. Once everyone has learned the step up to speed the instructor will add the music and the students will repeat that section until everyone is able to do the steps. Once the dances have been learned the instructor will focus on the application of expression, style, and synchronization.

**Final Exam and Performance**

The exams presented during the final week of each class will be determined by the teacher and can cover any of the material covered in the current level and previous levels achieved by the student. These exams will be both oral and kinetic, meaning the student must answer both questions and perform various steps and *mudras*. An example of this would be the teacher asking the student to present the *mudra* for Jesus Christ; the student would then have to perform the *mudra* asked. Likewise, the teacher will call out a
dance step (ex. group five, step four) and the student will then be required to present the step. Students will also be asked questions or given a demonstration in which they will have to give an answer or explain the gesture or step performed by the teacher. An example of this would be if the teacher were to make the mudra for the flag, the student would then have to name the mudra, Pataka. During the final performance students will also be judged on their expressions and style, synchronization, understanding of the rhythm and feel of the music, and contribution to the choreography (students in levels three and four).
CHAPTER 5

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Based on the research gathered and my own personal experiences with Bharat Natyam and Bollywood dance I have been able to formulate a curriculum of Bollywood dance that provides basic elements in found in various styles used by the Bollywood industry. As the research shows, it is impossible to completely codify every dance step that can be used in Bollywood dance because new steps are always being added due to the constant evolution of Bollywood and the fact that there are no limitations to what can be included. Despite this issue, I have been able to construct a curriculum that provides some basic elements of Bollywood dance from various subgenres, these elements can be used to provide students with a foundation to learn Bollywood dance.

Furthermore, I have found through my studies that classical dance training provides dancers with many skills needed to be able to excel as performers of Bollywood dance. As a result of these findings I have included select steps, mudras, and concepts taken from Bharat Natyam and incorporated them into this curriculum so that when students come to learn Bollywood dance they are not missing out on the experiences and knowledge that comes through classical dance training. The concepts presented through this curriculum have been compiled from various experts involved in the study of Bollywood and Bharat Natyam dance and through my own practical personal experience studying both of these dance forms. While this curriculum has been presented in a manner that teaches the basic fundamentals of dance, the theory and practical training can still be beneficial to even seasoned dancers.
Overall, this curriculum has provided enough substantial material to achieve its intended purpose to equip dancers of all ages with the knowledge and experiences needed to enter the world of Bollywood dance, by providing students a means of formal education and avenues of performance to hone their skills.

**Recommendations**

Through my experiences and the research that I have gathered, I found that the study of Bollywood dance, education, codification, and performance holds a realm of possibilities. In the process of forming this curriculum areas of study have made themselves known that can be explored in other projects. Some areas that were not included in this curriculum are the use of Western classical and Ballroom Dance in Bollywood and the use of various Spanish dance forms, such as Salsa, and Island dances found in the Caribbean. In the future it would be beneficial to incorporate the study of these dance forms and how they are used in Bollywood to be added to this or other curriculums for Bollywood dance in the future.

Furthermore, this study and the formulation of a curriculum of Bollywood dance has briefly touched on the education available for music and dance forms in India. While issues regarding the education of these art forms was not discussed through this project, the research discovered in the process brings to light research questions regarding the formation of a school of music and dance that can be addressed through further research on the matter including financial and social concerns and curriculum for all forms of dance and various musical instruments.
Conclusions

The curriculum that is presented here addresses issues presented through the research data by incorporating the rich traditions of classical dance, basic rhythm and concepts of synchronization, expression and style, basic choreography, and the partial codification of basic steps found in Bollywood dance. All of these are important parts of this curriculum because when combined they provide students a basic foundation to excel as Bollywood dancers and encourages training in classical dance, how to think creatively about dance, and provides a basic working knowledge of Bollywood dance choreography.

This curriculum of Bollywood dance can be of interest to other researchers because it shows a positive connection between Bollywood and classical Indian dance, specifically Bharat Natyam. Furthermore, this curriculum addresses the preference of Indian pop culture to pursue Bollywood dance training, while at the same time providing a solid foundation based on classical dance and music theory. Finally, because it is impossible to provide a comprehensive codification of Bollywood dance, the codification of these basic elements presented through this curriculum can impact researchers and future instructors of Bollywood dance.
GLOSSARY

**Basic Steps.** The steps included in this section are basic movements common to the majority of all Bollywood dances and include upper body movements and general footwork.

**Bhangra Steps.** Bhangra is a form of dance taken from the Indian state of Punjab. This dance form involves a lot of jumping and the bouncing of shoulders. The steps included in this section of the curriculum are basic steps found in many Bhangra dances.

**Classic Steps.** The classic steps included in this curriculum are steps taken from older Bollywood dances and are not as commonly used in new dances today. However, the performances are highly regarded and the performers idolized giving students a motive for mastering these steps.

**Classical Steps.** There are seven classical dance forms from India; the steps in this section are taken from Bharat Natyam, the classical dance form that originated in the state of Tamil Nadu. All of the *mudras, Nav Ras*, and steps incorporated into this curriculum have come from Bharat Natyam.

**Dipping.** Dipping is a term to refer to one of the most common steps found in Bollywood dance. This movement allows dancers to stay on place and move in various directions by stepping or bouncing with one leg.

**Folk Steps.** Folk steps have come from all over India, each region is known for various styles of folk dance. The steps incorporated into this curriculum are semi-folk that are often used in Bollywood. The steps selected for this group provide a basic feel for folk steps used in many Bollywood dances.

**Hip Hop Steps.** Steps included in this section are a blend of Hip Hop and Modern Bollywood that are typically combined to form fusion dances in films and various performances.

**Modern Steps.** The steps included in this group are steps follow the common style seen in Bollywood recently.

**Mudra.** The use of hands to show any object, specifically in dance.

**Nav Ras.** The nine feelings experienced by human beings.
BIBLIOGRAPHY


Barboza, Father Francis. “Innovations.” *The Dance Pages of Dr. Francis Barboza.*


APPENDIX A

BHARAT NATYAM SYLLABUS

Oral Exams

Theory Oral:

<table>
<thead>
<tr>
<th>Test</th>
<th>Question Answers</th>
<th>Mudras</th>
<th>Steps</th>
<th>Group</th>
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<td>1 to 5</td>
<td>&amp; One Hand</td>
<td>Up to 4</td>
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Junior Diploma:

Theory:
1. Question Answers.
2. Types and forms of dances.
3. Rhythm.
4. Dance in General.
5. History of Bharat Natyam.

Practicals:
- 64 Steps (1st group to the 4th Group).
- All One Hand Mudras (32).

Senior Diploma:

Theory:
1. Question Answers.
2. History of Bharat Natyam.
3. Definitions.
4. Dances of Bharat Natyam (Name Only).
5. Jati and Adavis.

Practicals:
- 100 Steps (1st Group to 12th Group).
- All One Hand Mudras (32).
- All Two Hand Mudras (23).
- Samukta Hasta & Asmukta Hastas.

Bachelor of Dance – I:

Theory
1. Question Answers.
3. Nav – Ras (Short Notes).
5. Definitions and Abhinaya.

Practical:
- 100 Steps (1st Group to 12th Group).
- All Mudras (1 and 2 Hand).
- Dances: Alaripu and Jatiswaram.
- Samukta & Asmukta Hastas.
Bachelor of Dance (Final):

Theory:
1. Introduction including all items.
2. Male and Female Characters.
5. Knowledge of Talas (First Three).

Practical:
• 100 Steps (1st Group to 12th Group).
• All Mudras (1 and 2 Hand).
• Dances: Alaripu, Jatiswaram, Tilhana, Natnam-Adinar.
• Samukta & Asmukta Hastas

Master of Dance – I

Theory:
1. Beauty study and beauty of Bharat Natyam including all items
2. Quality of Tutors
3. Abhinaya, Jati, Adavus and Dances of Bharat Natyam.
5. Knowledge of Talas (First Five).

Practical:
• 100 Steps (1st Group to 12th Group)
• All Mudras (1 and 2 Hand)
• Dances: Alaripu, Jatiswaram, Tilhana, Natnam – Adinar, Padam, Shabdam with their substitute – Varieties.
• Samukta & Asmukta Hastas

Master of Dance (Final):

Theory:
1. Introduction, Beauty study, and Developments including all items
2. Male and Female Characters, Abhinaya, Jatis, and Adavus.
4. Quality of Tutors and Question Answers.
5. Knowledge of Talas (All).

Practical:
• 100 Steps (1st Group to 12th Group).
• All Mudras (1 and 2 Hand)
• Dances: Alaripu, Jatiswaram, Tillhana, Natyam – Adinar, Padam, Shabdam, and Varnam with their substitute varieties
• Samukta & Asmukta Hastas

In each examination the syllabus of the previous examination will be included.\footnote{59}

APPENDIX B

CHRISTIAN MUDRAS BY DR. FRANCIS BARBOZA

- God the Father
- The Son of God
- The Holy Spirit
- The Risen Christ
- The Mother Mary
- The Cross
APPENDIX C

BOLLYWOOD DANCE CLASS REPORTS

Progress Report: Bollywood Dance Classes
(Teacher and Contact Info)

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**Total Steps 150**
Practice Sheet: Bollywood Dance Classes
(Teacher and Contact Info)

Name of Student
Class

Record time practiced throughout the week - minimum 3 hrs./wk.

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APPENDIX D

CONSENT FORM
Cultural Music and Dance in India
Preserving Cultural Music and Dance Forms through Education and Performance
Kimberly Martin
Liberty University
Center For Worship, Ethnomusicology

You are invited to be in a research study to determine the need and feasibility for an Indian music and dance school in Mumbai, India. You were selected as a possible participant because you are either an Indian national or someone who is connected to Indian culture, you have had some experience with or knowledge of Indian music and dance forms. We ask that you read this form and ask any questions you may have before agreeing to be in the study.

This study is being conducted by: Kimberly Martin, Center For Worship, Ethnomusicology, Liberty University.

Background Information:

The purpose of this study is: To determine the need and feasibility for a school of performing arts in Mumbai, India to provide Indian music and dance education for men, women, and children of all ages who would not partake in this form of education elsewhere for financial reasons. Through the data gathered, the principal investigator will be able to show the specific needs and desires of the population to partake in music and dance education. Data will be gathered through a series of interviews with participants, observations of Indian festivals, cultural events, and religious events, as well as personal participant observation of Indian dance classes, rehearsals, and group performances at the previously mentioned events.

Procedures:

If you agree to be in this study, we would ask you to do the following things:

1. Participate in a scheduled an interview, estimated to be between one to two hours long, where you will be asked to answer questions relating to Indian culture, music and dance education, and the impact of music and dance in Indian culture.

2. Allow observations of religious events, festivals, and music and dance performances and rehearsals.

Each participant interview will be documented with an audio recording to ensure the integrity of the research. Furthermore, when appropriate, observations will be documented with photographs and videos to show various forms of dance and music styles from India to be used in the formation of a curriculum for music and dance education in India.
Risks and Benefits of being in the Study:

The risks involved in this study are minimal will not be greater than those you would encounter in everyday life. The benefits to participation are to the Indian culture and society through the preservation and education of Indian music and dance forms and the mobilization of musicians and dancers in India through education and performance. Apart from these benefits there are no direct benefits to you as a participant.

Compensation:

There will be no compensation to participate in this research study and your participation is completely voluntary based.

Confidentiality:

The records of this study will be kept private. Research records and contact information will be stored securely in a password-protected file and only the researcher will have access to the records. Three years from the completion of this project all confidential material will be completely destroyed. However, recordings, videos, and photographs used in this study will be maintained for educational purposes and be stored in a permanent file by the researcher.

Because this research topic is not high risk, the real names of participants will be used in the research report. However, if you want to remain anonymous, the researcher will use a pseudonym to protect your identity.

Voluntary Nature of the Study:

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships. If you decide to withdraw from this study all research pertaining to you will be disqualified.

How to Withdraw from this Study:

If at any time you chose to withdraw from this study, please contact the Principal Investigator through email requesting to withdraw. Once this is done all interviews, photographs, and videos of you will be disqualified and placed in a locked file to be destroyed after a three-year period from the completion of this study, as required by federal regulations.
Contacts and Questions:

The researcher conducting this study is: Kimberly Martin. You may ask any questions you have now. If you have questions later, you are encouraged to contact her at Liberty University, kamartin@liberty.edu, 540-631-4842 or you may contact her Faculty Advisor, Dr. John Benham at jbenham@liberty.edu.

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, you are encouraged to contact the Institutional Review Board, Dr. Fernando Garzon, Chair, 1971 University Blvd, Suite 1582, Lynchburg, VA 24502 or email at fgarzon@liberty.edu.

You will be given a copy of this information to keep for your records.

Statement of Consent:

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.
I consent to release photographs and audio and video recordings taken during this study.

Yes ☐ No ☐

Do you wish for me to include your real name if I quote you from this study? (If you prefer to stay anonymous please select “no”).

Yes ☐ No ☐

Signature: ___________________________ Date: _____________

Signature of Investigator: ___________________________ Date: _____________

IRB Code Numbers: 1373.083112

IRB Expiration Date: August 31, 2013
Assent of Child to Participate in a Research Study

What is the name of the study and who is doing the study?
This is a study done by Kimberly Martin and is to determine how Indian music and dance forms can be preserved through education and performances.

Why am I doing this study?
We are interested in studying to see what types of dance and music classes the population of India are interested in and how to meet those desires through a school of Indian music and dance.

Why am I asking you to be in this study?
You are being asked to be in this research study because you are currently studying a form of Indian dance and your experience will help build a plan for future teachers and classes.

If you agree, what will happen?
If you are in this study, your music and dance classes, rehearsals, and performances will be video taped to show how the classes and rehearsals are set up.

Do you have to be in this study?
No, you do not have to be in this study. If you want to be in this study, then tell the researcher. If you don’t want to, it’s OK to say no. The researcher will not be angry. You can say yes now and change your mind later. It’s up to you.

Do you have any questions?
You can ask questions any time. You can ask now. You can ask later. You can talk to the researcher. If you do not understand something, please ask the researcher to explain it to you again.

Signing your name below means that you want to be in the study.

Participant: ___________________________ Date: ______________

Kimberly Martin
kamartin@liberty.edu or call 540-631-4842
Liberty University Institutional Review Board,
Dr. Fernando Garzon, Chair,
1971 University Blvd, Suite 1582, Lynchburg, VA 24502
or email at fgarzon@liberty.edu.
Your child is invited to be in a research study to determine the need and feasibility for an Indian music and dance school through a non-government organization in Mumbai, India. He or she was selected as a possible participant because he or she is either an Indian national or someone who is connected to Indian culture and has had some experience with or knowledge of Indian music and dance forms. We ask that you read this form and ask any questions you may have before permitting your child to be in the study.

This study is being conducted by: Kimberly Martin, Center For Worship, Ethnomusicology, Liberty University.

**Background Information:**

The purpose of this study is: To determine the need and feasibility for a non-government organization in Mumbai, India to provide Indian music and dance education for men, women, and children of all ages who would not partake in this form of education elsewhere for financial reasons. Through the data gathered, the principal investigator will be able to show the specific needs and desires of the population to partake in music and dance education, as well as be able to determine exactly what is required for a non-government organization to successfully meet these needs. Data will be gathered through a series of interviews with participants, observations of Indian festivals, cultural events, and religious events, as well as personal participant observation of Indian dance classes, rehearsals, and group performances at the previously mentioned events.

**Procedures:**

If you agree for your child to be in this study, we would ask you to allow observations of religious events, festivals, and music and dance classes, rehearsals, and performances that your child is apart of.

When appropriate, observations will be documented with photographs and videos to show various forms of dance and music styles from India to be used in the formation of a curriculum for music and dance education in India.
Risks and Benefits of being in the Study:

The risks involved in this study are minimal will not be greater than those your child would encounter in everyday life.

The benefits to participation are to the Indian culture and society through the preservation and education of Indian music and dance forms and the mobilization of musicians and dancers in India through education and performance. Apart from these benefits there are no direct benefits to you as a participant.

Compensation:

There will be no compensation to participate in this research study and your child’s participation is completely voluntary based.

Confidentiality:

The records of this study will be kept private. Research records and contact information will be stored securely in a password-protected file and only the researcher will have access to the records. Three years from the completion of this project all confidential material will be completely destroyed. However, recordings, videos, and photographs used in this study will be maintained for educational purposes and be stored in a permanent file by the researcher.

Because this research topic is not high risk, the real names of participants will be used in the research report. However, if you want your child to remain anonymous, the researcher will use a pseudonym to protect his or her identity.

Voluntary Nature of the Study:

Participation in this study is voluntary. Your decision whether or not to allow your child to participate will not affect your current or future relations with Liberty University. If you decide to allow your child to participate, he or she is free to not answer any question or withdraw at any time without affecting those relationships. If you decide to withdraw your child from this study all research pertaining to your child will be disqualified.

How to Withdraw from this Study:

If at any time you chose to withdraw your child from this study, please contact the Principal Investigator through email requesting to withdraw. Once this is done all interviews, photographs, and videos of your child will be disqualified and placed in a locked file to be destroyed after a three-year period from the completion of this study, as required by federal regulations.
Contacts and Questions:

The researcher conducting this study is: Kimberly Martin. You may ask any questions you have now. If you have questions later, you are encouraged to contact her at Liberty University, kamartin@liberty.edu, 540-631-4842 or you may contact her Faculty Advisor, Dr. John Benham at jbenham@liberty.edu.

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You will be given a copy of this information to keep for your records.

Statement of Consent:

I have read and understood the above information. I have asked questions and have received answers. I give consent for my child to participate in the study.

I consent to release photographs and audio and video recordings taken of my child during this study.

Yes ☐  No ☐

Do you wish for me to include your child’s real name if I quote him or her from this study? (If you prefer for him or her to stay anonymous please select “no”).

Yes ☐  No ☐

Signature of Parent or Guardian: ___________________________ Date: ________________

Signature of Investigator: ________________________________ Date: ________________

IRB Code Numbers: 1373.083112

IRB Expiration Date: August 31, 2013