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# Sample A

## EXTENDED ESSAY COVER

Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Diploma Programme subject in which this extended essay is registered: <u>DANCE</u> (For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)
Title of the extended essay: <u>How the History of Dance has Affected Movies within the Indian Culture</u>

## CANDIDATE'S DECLARATION

If this declaration is not signed by the candidate the extended essay will not be assessed.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate Organization).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, or oral.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

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Date:

Jan 22, 2007

## SUPERVISOR'S REPORT

*The supervisor should complete the report below and then give this cover, enclosing the final version of the extended essay, to the Diploma Programme coordinator. The supervisor must sign this report; otherwise the extended essay will not be assessed and may be returned to the school.*

Name of supervisor (CAPITAL letters).

### Comments

*If appropriate, please comment on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome. These comments can help the examiner award a level for criterion H. Do not comment on any adverse personal circumstances that may have affected the candidate.*

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent  hours with the candidate discussing the progress of the extended essay.

Supervisor's signature:

Date:

February 9, 2007

# How the History of Dance has Affected Movies within the Indian Culture

Dance  
Word Count: 3420  
January 22, 2007

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## Abstract

This essay discusses the evolution of movie making in Bollywood and how the Indian movie industry has been influenced by the historical changes of Indian Dance. Bollywood is known for its dance and music. Dance and music play a big role in Indian movies where dance and plot are interconnected. Indian dance origins go back hundreds of years. Movie making known as Bollywood began in the 1800s. Despite the great difference in the timeline of both art forms, the changes and events that occurred in Indian dance parallel the changes that followed in Bollywood movies. This essay will highlight the influences Indian dance has had on Bollywood with examples for each change that first occurred in the history of Indian dance, which was then portrayed in Bollywood movies. I will discuss the type and style of movies of a particular period and what purpose and role dance had at that period, including technical style and the status of dancers. I will also discuss how that same style of dance was not only incorporated into Bollywood movies but actually reflect the change in movie-making. Both art forms of dance and movie-making reflect the changes of Indian society. This essay concludes with paragraphs on where Indian dance contemporarily stands along with dance and plots in Bollywood movies. It ties together all the evidence and examples given in the essay to prove the influence Indian dance has had over movies. The conclusion of this essay is that what is happening in society is a major factor that impacts dance and those same socio-cultural factors impact Bollywood movies.

## **How the History of Dance has Affected Movies within the Indian Culture**

Directing a movie as most people are aware of consists of creating a storyline with characters, however Bollywood is a different field. Bollywood is so rich in dance and music; it is the essence of the movies. These movies however do not just derive from thin air; there is historical and cultural influence. This influence on Bollywood movies comes from the history of dance that has heavily impacted movies within the Indian culture. Since dance is an essential part in movies, movies evolved along with the changes in the history of dance.

In this essay, I will show how the evolution of movie making in Bollywood has been influenced by the historical changes of Indian Dance. From the time dance began in temples, to the English-influenced deterioration of both the place and reputation of dance and dancers, ending with the resurgence of dance and evolution from religion to commercial use, these historical changes are seen in Bollywood movies. These historical changes are reflected not only in the use of dance in movies, but the essential themes and stories of the movies, themselves. Indian dance has been known way back in history however Bollywood originated during the 1800s. The timeline of changes and events occurring in Indian dance however parallel the events that occurred later in the Bollywood timeline. This essay will reflect what occurs in society is a major factor that impacts dance and those same socio-cultural factors impact Bollywood movies and the dance in Bollywood movies.

First origins of dance were temple dances, where dance was part of rituals performed in temples. Dance was considered sacred, and directed as worship towards the Gods (Stewart 15-17). There are two dance components that are the basis of Indian

dance. *Natya*: the dramatic element of the dance, *Nritta*: pure dance. Indian dance is very different from the other dance styles. Basic Indian dance posture would be legs bent with the feet flat rather than lifted or pointed. Jumps are usually low and dancers rarely cover much ground. Dancers require a lot of feel for rhythm because Indian dance requires elaborate footwork. Indian dance requires the torso, face, arms and hands to be engaged. A common characterization of Indian dance is the head movement as well; it is quite mobile with subtle changes and side-to-side movements. Indian dancers have always had a focus on expression of the face, because when it began in the principle of worship there was a purpose behind it, so it all was portrayed through the expression and body. Indian dancers have in total 13 gestures of the head, 36 different glances, and 67 mudras, which are hand gestures. In various combinations they have several thousand meanings behind it. Indians are commonly known to have big eyes, and it used as part of the beauty of Indian dance as well. Eyes are used to elaborate the facial expressions, and along with head movements is another feature which plays a big role in Indian dance (“arts”)

The first form of Indian dance was Bharatnatyam, which was created for religious purposes. The word “Bhar” is related to “Bhakti” which means devotion. Bharata Natyam, it is said, is the embodiment of music in visual form, a ceremony, and an act of devotion. Bharatnatyam is the most delicate and elegant Indian dance form of this period which was during 1484-1564. It was considered dignified for women therefore bharatnatyam was usually performed by women. Bharatnatyam typical posture would be legs bent, body held upright. The feet perform small stamping movements against the ground. The heel is lifted, however movements are kept small. Bharatnatyam is a form

which requires a lot of talent, and being the first Indian form it is very well respected and the most elegant dance style (“bharata-natya”)

Bollywood is referred to as “Hindi cinema”. Its name came about from the joining of the city of Bombay and Hollywood. Bollywood began in the 1800s, and it followed Indian dance history’s timeline closely in terms of dance in movies along with some degree of the plot. Just as Indian dance had begun, Bollywood also began with dance oriented towards Gods and performed at temples. It began with the simple form of dance where it was only devoted in religious forms. An example of an early movie in 1870 is “Do Bhiga Zamin” (“IMDb”). This movie is about the lack of rains in a small village in India where everyone’s lifestyles would depend on farming. The rain was important for crops in order to save these people from dying of hunger; therefore the story consists about the village people and their hardships waiting for the rain. Dance was incorporated in the movie, in places where the villagers would run to the temples and through dance pray to Gods for rain to save all of them. This movie, being one of the first, in Bollywood is an example of the beginning form of Indian dance also being the first form of dance in a Bollywood movie. The movie first portrayed dance as prayer and sacred and it was danced in temples just as dance was originally performed in India.

The next event and change, which occurred in the timeline of Indian dance, was during the 1600s where different dance concepts were being introduced such as Bachwa Jaan, which are wrist and face gestures. Dance was getting more expressive, because with wrists come different gestures and with face gestures come emotions involved in the dance. This concept developed into expressive portrayal, called abhinaya, where the aim became to expressive self, self-portrayal (Coorlawala n.d). There was a gradual shift



away from dance being a ritual because it evolved to becoming about the individual rather than directed towards the Gods. Dance was also expanding using different parts to express; this is where *tudke* was introduced which is rhythmic footwork. With footwork and wrist gestures variety is changing the style of dance. Movement then played a long after footwork and *gat Bhav* became part of dance, which is expressive style of walking (Coorlawala n.d)

Different techniques of expressing and movement lead into styles of dancing by joining the techniques together to form one form. The form Kathak or similarly known as Kathakali was originated from these movements, it includes *tudke* (footwork), *Bhav*(expressive walking), *Ahinaya* (expressive portrayal), and *Bachwa Jaan* (wrist and face gestures). Kathakali was known as a dance-drama performance, and commonly performed by men during the time period of the 17<sup>th</sup> century, specifically around 1650's. It was performed exclusively by males because around this period a woman dancing was a taboo in society Therefore the women who did dance were considered lowly from the others. It first started by kathakali being performed by males due to the vigorous movements, that it was considered impossible for women. However society at this point got used to seeing men dance that women dancing slowly evolved in this time period to becoming rare and then unapproved. The basic kathakali stance is a deep bend with legs turned in and feet resting on soles. Kathakali differs from *bharatnatyam* in the sense of movement, because legs are lifted higher, jumps are higher and dancers travel farther. This is an example of the changing of dance with time. Arm and body movements are a lot larger and facial expressions are highly exaggerated. The most important added characteristic in kathak is the *chukra*, which is a whipping turn on the spot ("kathakali")

As kathak was developing, so were the influences of the Mughal court during the 15<sup>th</sup> century. It was the Mughal influences that gave kathak its distinctive shape and features; it was also the mughal influence that brought dance to the level of being performed. Dance was purely religious before this period, and was then brought to a new level of being for the purposes of entertainment. Kathak dancers were influenced by Persian dancers in many ways which included dance techniques, costumes and accompanied rhythm playing. Persian dancers would hold multiple dance competitions in which the kathak dancers would also participate. This was the transitional stages of Indian dance breaking away from traditional roots. Many dancers were enticed with gifts of gold to come dance at the courts. As many dancers followed towards wealth, it was all lead to mughal courts where the influences occurred. The dancers hired by gold to dance in the courts were mainly women, which was another influence of the Persians because in this time period it was men that were dancing. However there was a shift to women dancing once again, but it was as a dance worker employed to dance in front of men which gave the dancers a low status. Dance was performed in the king's court for the king and his audience. This time period was very palace oriented therefore the costume influences were grand and elaborate with extensive makeup and headresses which were shiny and beady. Kathak stance had also been changed with Persian influence. The bent posture was becoming straighter and there was more elaborate rhythmic footwork. The straight posture was better for elaborating on the plenty of ankle bells worn ("kathak")

This was a fusion period where music, atmosphere and themes developed through the fusion of cultures. The Indian roots were still visible but it created a different style

with the Persian influences that worked well with to perform the poetic, dramatic, emotional variety they presented with these mixes of cultures. Costume had an effect over Indian culture at this time as well, because the original Persian dancers would wear gold, shiny, fancy and revealing costumes to please the king when they performed. Since the Indians were brought in to perform, they adapted to the same dressing style, which shocked the Indian society, which gave the dancers a very low status in society (“dancer”).

Since Bollywood was influenced by dance it continued to follow the path of dance years, there was a major change after movies such as “Do Bhiga Zamin”. Dance was changed from religious to entertainment purposes influenced by the mughal courts (“kathak”); Bollywood then followed this exact change in its timeline creating a new movie based on the mughal courts. It is one of Bollywoods most famous movies called “Mughal-e-Azam” (“IMBd”), which came about in the 1900s. It is set in a palace setting exactly like the mughal times, and it is a classic love story, which revolves around a prince who is in love with a low girl who is just a “dancer”. She was considered just a performer, just for entertainment, which is exactly how the wealthy viewed dancers at that time period. At the end of the movie he does get married to the dancer. This is a change brought in showing dancers changing in their status. The form of dance, which the “dancer” danced, was mostly modified Kathak, which came about after bharatnatyam. This portrays the changes occurring in Bollywood matching up to the changes of Indian dance.

As Kathak was being influenced by Persian background, there were a lot of dress changes and style changes. Everything was getting jazzed up by adding feathers, pearls, and shiny ornaments. Since dance was for entertainment purposes, they had to present

themselves well. The movements were also getting bigger with the purpose of showing off the new dress and style changes. India was slowly adapting and getting used to these different costume changes, and it was becoming a trend to dress jazzed up in unique exotic dress style. Indian dance roots were being lost even more during this period, because with all the exotic costumes, they believed the way they danced should fit with the context of the foreign costumes. Therefore this was a time during the end of the Mughal period where dance was shifting away from Indian roots.

After “Mughal-e-Azam”, Bollywood took on the same change Indian dance history in a period in Bollywood where the costumes went in an extreme direction. Bollywood directors experimented with a lot of different costume designs because at this time period unique dressing styles were acceptable. One movie was produced regarding all these changes; it was called “Foreign se Aya” (“IMDb”) which means “arrived to India from other countries”. The characters in this movie are all dressed very exotically representing the different influences. It displays the changing time period however the movie was directed in such a way that it satires the concept of being influenced so much (“dance”). This movie was a satire of the time period in Indian dance where it got too caught up in being glamorous for the purpose of showing off. This will once again change the status of the dancer from having the purpose of showing off to looking inwards for original and individual roots. This movie is another example of the next change which Bollywood’s timeline followed from the Indian dance history timeline.

During the 1800s India was under the British rule, and being heavily influenced by the European culture in many ways including economy, lifestyle and arts, which included dance and music (“timeline”). Europeans are the ones that have given rise to

classical music, and during the 1800 a lot of variations were coming about from the creation of classical music such as composition and extra-added accompanied instruments. Classical music came along with costumes with lace and trimming which gave a formal look. This was a big change from flashy and jazzy influences, which came through the Persians.

Indians having gone through influence by the Persians earlier as well decided to break through of all this influence and create their own original style in order to gain their culture back. There was also a belief that Indians felt that they had nothing which was originally created by them, therefore they adapted a very unique style that they performed for the British who thought it was very interesting. This style was where male dancers would dance in the women roles and experiment with different movement which men originally would not be seen doing. This was a new change, which occurred in the timeline of Indian dance history where dance was used for originality. Even though it was men dancing in women roles, both male and female dancer roles were being acknowledged at the same time.

Bollywood created a movie called "Ek Nanhi Munni Ladki Thi" in 1979 ("IMDb") It was about a man who later on had to disguise himself as a woman to stay in the country. The dance involved the main character to perform these feminine dances in order to stay in the county. This movie was different from others movies where the main dancer was a man rather than a woman. This is another example of how dance in Bollywood films has paralleled the socio-cultural changes of Indian Dance in general.

During the 1900s India was going through a freedom struggle, where they were trying to escape from the British rule. Many Indians were said to be going through

injustice in their own country by not being able to be educated, being used for hard labor and having no voice and power (“timeline”). They had the same social status as slaves in their own country. It was a very rough period and Indians could not verbally express these feelings, so this was a very useful period where dance was used as a release and way to express emotions. Dance movements were very passionate and strong, expressing pain of the time, and technique wasn’t considered. Dance was all from within the heart, this period of dance could be considered very un-graceful.

Bollywood portrayed the pain through several movies showing sacrifice and injustice. There was a trend of producing movies based on freedom fight. Movies relating to the freedom fight were produced such as “Gandhi”, which was released during 1982. A movie called “Bhagat Singh” was released a few years after “Gandhi” which was also based on India’s fight for independence (“IMDb”). The name of the movie is the name of a man who sacrificed himself in the end for the people and freedom. The dance involved in this film was powerful gestures because the concept was to portray the pain, anger and determination. This film portrays the time when dance was used to express emotions rather than to look graceful.

The next time period, which was from 1947-1980ish, was considered modern India where India had gained Independence and became a free country (“timeline”) Dance followed the same feeling during this time and become very free. There was a rise in modern Indian dance as different choreographers experimented with different moves, trying whatever way they possibly felt like moving therefore this was a period of variation because any type of movement was considered dance. Chandrelekha is one of the leaders of modern Indian dance. She is considered to have taken Indian dance in new

directions and was highly recognized for her change she brought to Indian dance  
(Kothari n.d)

Following the timeline of Indian dance history, Bollywood then incorporated this free dance style into their movies; during the year 2000 the best dancers in the movies were the ones that could move in the most unique and experimental way. During the year 2000 there was a rise of one actor named Govinda, he is known for his comedy movies and the dances in the movies. His style of dancing is very diverse, with steps no one would image doing and he often makes people laugh by dancing that way (“Govinda”) However that was an experimenting time for Bollywood, so people would look forward to his new unique dance moves.

The next period would be the period we are currently experiencing, which would be 2002-2007. Indian society has modernized becoming urbanized and developing along with the rest of the world. People in India are modernizing as well, in dressing style and attitude according to the western influences. Having a discussion with an Indian dance teacher, Reema, who teaches variety of traditional Indian dances as well as current Bollywood dance moves shared her opinion of India developing and modernizing. Reema says “Modernizing is a good thing, but the Indian roots are being lost along the way as well as the purpose of dance” Indian dance has come a long way purpose wise, going from dance in order of worship to the different dance techniques needed to learn to master the art of kathak and bharatnatyam, and uniqueness and freedom” the original purpose of Indian dance was lost along the way. Reema says “The basic dance component which made up Indian dance has been lost which is *Nritta*:pure dance”. Modern Indian dance movements have become very sexual almost if the movement was

made to seduce. This has been a trend in all latest Bollywood movies where dance movements are danced with the purpose of seducing. Therefore the purity in Indian dance has been lost. The natural and innocent factor has been lost. In the discussion on this topic with Reema, many of her young students now pay more attention to how good they look in performing rather than picking up the essence and feel for the dance.

There was one Bollywood movie during 2003 called Jism, which means body, and the movie is mainly about an affair (“IMDb”). The dance involved was the woman seducing the married man to an affair. This movie was a hit in India, which is a reflection on society that this is being accepted as part of society. It is a good example of a recent Bollywood movie turning into means of exposure and seduction. Bipasha Basu, actress in the movie is considered a sex symbol and along with her many other Indian actresses have received there fame by means of exposure such as Malika Sherawat. “I am aware that I need to expose myself in order to get casted and receive fame, that is the package deal with being an actress”- Malika Sherawat (“Filmfare”). Having actresses which are considered sex symbols in movies automatically influences the audiences mind to thinking their dance is for sexual purposes even if they are just dancing ordinary moves (Aiyappan n.d).This portrays the shift the purpose of dance has taken to becoming means of seduction and eye appealing.

This essay portrays with evidence how the evolution of movie making in Bollywood has been influenced by the historical changes of Indian Dance. This essay reflects what occurs in society is a major factor that impacts dance and those same socio-cultural factors impact Bollywood movies and the dance in Bollywood movies.



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# ASSESSMENT FORM (for examiner use only)

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## ACHIEVEMENT LEVEL

**General assessment criteria**  
Refer to the general guidelines.

- A Research question
- B Approach
- C Analysis/interpretation
- D Argument/evaluation
- E Conclusion
- F Abstract
- G Formal presentation
- H Holistic judgement

First examiner      maximum      Second examiner

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**Subject assessment criteria**  
Refer to the subject guidelines.  
Not all of the following criteria will apply to all subjects; use only the criteria which apply to the subject of the extended essay.

- J
- K
- L
- M

TOTAL OUT OF 36

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Name of first examiner (CAPITAL letters):

Examiner number:

Name of second examiner (CAPITAL letters): \_\_\_\_\_

Examiner number: