

Participant Handbook

Sector
MEDIA AND ENTERTAINMENT

Sub-Sector
**Film, Television, Advertising,
Live Performance**

Occupation
Dance

Reference ID: **MES/ Q1201, Version 2.0**
NSQF Level 3



Dancer

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Shri Narendra Modi
Prime Minister of India

“

Skilling is building a better India.
If we have to move India towards
Development then Skill Development
Should be our mission.

”



Certificate
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The preparation of this manual would not have been possible without the Media and Entertainment Industry’s support. Industry feedback has been extremely encouraging from inception to conclusion and it is with their input that we have tried to bridge the skill gaps existing today in the Industry. This participant manual is dedicated to the aspiring youth who desire to achieve special skills which will be a lifelong asset for their future endeavors.

About this Book

This Participant Handbook is designed to enable training for the Color Key Artist Qualification Pack (QP) with Ref. ID MES/ Q 1201. There are 4 National Occupational Standards (NOS) under this qualification pack. Each National Occupational (NOS) is covered across 8 Units in this book.

Key Learning Objectives for every NOS mark the beginning of the Unit for that NOS. In Table of Contents, you will find the module names with their corresponding NOS code. The symbols used in this book are described below.

Symbols Used



Key Learning Outcomes



Steps



Time



Tips



Notes



Unit Objectives



Exercise

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1. Introduction

Unit 1.1 - Introduction to the Media and Entertainment
Unit 1.2 –Duties and Responsibilities of a Dancer



Key Learning Outcomes



At the end of this module, you will be able to:

- Recognize the significance of the role of the dancer in Indian culture and in associated industries
- Recognize the background concept for Cinema / Television / Live show etc. and
- Describe opportunities in the media and entertainment industry.
- Analyse the scene demand as per choreography steps and convey creative social / religious art messages through act of dance.

UNIT 1.1: Introduction to Media & Entertainment

Unit Objectives

At the end of this unit, you will be able to:

- Describe the media and entertainment industry in India
- Describe the growth expected in the media & entertainment industry
- Explain the various products and processes of the industry
- Identify some keywords used in the industry

1.1.1 Media and Entertainment Sector in India

The Indian media and entertainment (M&E) sector is one of the biggest in the world. It is placed as 14th largest in the world. This sector is 1.7% of Indian GDP and expected to be 2.2% of GDP with INR 4.5 lakh crores in 2022. The sector employs 9.3% of the workforce of our country and we are expecting it to be 17% till the end of 2017

From 2014 to 2018 Media and Entertainment sector has grown by approximately 11 percent CAGR which makes Media and Entertainment sector INR 1.43 trillion industry. It is estimated that Indian Media and Entertainment market will flourish to CAGR of 13.1% in FY 18-23 reaching at INR 2.66 trillion. The industrial performance of M&E sector is given in next figure.

Overall industry size (INR billion)	FY14	FY15	FY16	FY17	FY18	Growth in FY18 over FY17
TV	433.7	489.9	551.7	595.3	651.9	9.5%
Print	248.2	268.4	288.4	308.4	318.9	3.4%
Films	126.4	126.9	137.1	145.0	158.9	9.6%
Digital advertising	32.5	470	64.9	86.2	116.3	35.0%
Animation and VFX	41.0	46.5	53.2	62.3	73.9	18.6%
Gaming	20.3	24.3	27.6	32.4	43.8	35.1%
OOH	19.9	22.3	25.5	28.6	32.0	11.9%
Radio	17.2	19.8	22.7	24.0	25.9	7.9%
Music	8.5	10.2	11.2	12.6	14.4	14.7%
Total	947.6	1,055.1	1,182.3	1,294.7	1,436.0	10.9%

Source: KPMG in India analysis, 2018 based on primary and secondary research

Figure 1.1. 1 Revenue of M&E Industry

In 2018, digital advertising business grew 35% as compared to 2017. Another high growth sub-sector is Gaming which grew by 35.1% in FY 2018 as compared to FY 2017. The projected growth of industry for FY 2018 to 2023 is given in next figure.

Overall industry size (INR billion)	FY19	FY20	FY21	FY22	FY23	FY18-23 CAGR%
TV	746.4	855.3	959.1	1,066.6	1,179.6	12.6%
Print	338.5	357.8	378.6	400.8	424.9	5.9%
Films	171.7	185.4	199.3	213.9	228.8	7.6%
Digital advertising	154.7	202.6	263.4	339.8	435.0	30.2%
Animation and VFX	86.7	100.9	116.8	133.5	151.8	15.5%
Gaming	55.4	70.9	84.7	103.3	118.8	22.1%
OOH	35.7	38.6	42.0	45.7	49.7	9.2%
Radio	28.3	31.8	34.8	38.8	42.1	10.2%
Music	16.6	19.1	22.1	25.6	29.6	15.5%
Total	1,633.9	1,862.5	2,100.7	2,368.0	2,660.2	13.1%

Figure 1.1. 2 Projected growth of M&E Sector

India is one of the largest broadcasters in the world with approximately 800 TV channels, 242 FM channels and more than 100 community radio networks working at present. Bollywood, the Indian film industry is the largest producer of films around the globe with 400 production and corporate houses involved.

The Government of India keeps on pushing the Media and Entertainment industry by launching various schemes such as digitizing the cable TV to fill greater institutional funding, raising the Foreign investment from 74 per cent to 100 per cent in cable and DTH satellite platforms. Government has also allotted industry status to the film industry for easy finance.

1.1.2 Employability in Media and Entertainment Sector

The Media & Entertainment sector employs 11-12 lakh people directly (as per 2017 reports) and if we consider indirect employments as well then count goes to 35-40 lakh people. The Media sector is highly dependent on advertising revenues and performance of Industry for economy outlook. This sector was having 4 lakhs workforce in 2013 and we expect it to reach 13 lakhs by 2022 which means employing 9 lakhs of additional employment in the period of 2013-22.

- 1/4th of the people employed in Media and Entertainment sector are from film industry.
- The Media & Entertainment sector has about 4.60 lakhs people employed, and is projected to grow at the rate of 13 % to reach 7.5 lakhs by 2017.
- The Media and Entertainment sector which is expected to grow at rate of 13.1 % by 2023, which means to reach 2.7 lakh crore of business for skilled professionals.
- Film & Television sector has a major portion of the workforce employed in media and entertainment. Digitization activities being done in both films and television arena are the key player for this demand.



Figure 1.1. 3Employments in Different Sectors of Media and Entertainment

1.1.3 Evolution of Media and Entertainment Sector

- Radio broadcasting came by Radio Club of Bombay in 1923 in India under the British rule.
- All India Radio (AIR), one of the largest radio networks in the world, started working in 1936.
- Doordarshan (DD) started the era of TV on Sept 15, 1959 in India.
- The Indian economy was closed until 1990, and no private player was allowed to enter the space. In the 1990s, the Indian film industry was completely fragmented.
- BBC launched its national service in 1995.
- In 1999, the government allowed private Indian Firms to set up their FM stations on a license fee basis.
- In May 2000, as part of Phase I of radio broadcast licensing, the auction was conducted and 37 licenses were issued, out of which 21 are operational in 14 cities.
- Approximately 1000 TV channels and 1052 radio stations are expected to be working by 2022.

1.1.4 Major Subsector and Segments

- The Indian M&E industry comprises several sub-sectors, such as television, radio, print media (including newspapers and magazines), films, animation and visual effects (VFX), Sound & Music, Amusement & Theme Parks, Art & Culture, and Event Management/Live Performances.
- Advertising industry is the major revenues generating part of the industry and the growth of the sector decides the overall growth of the industry.
- Although there is not much to export from this industry but imports, have a considerable share in the economy like imports of newspapers, set-top boxes and antennae.

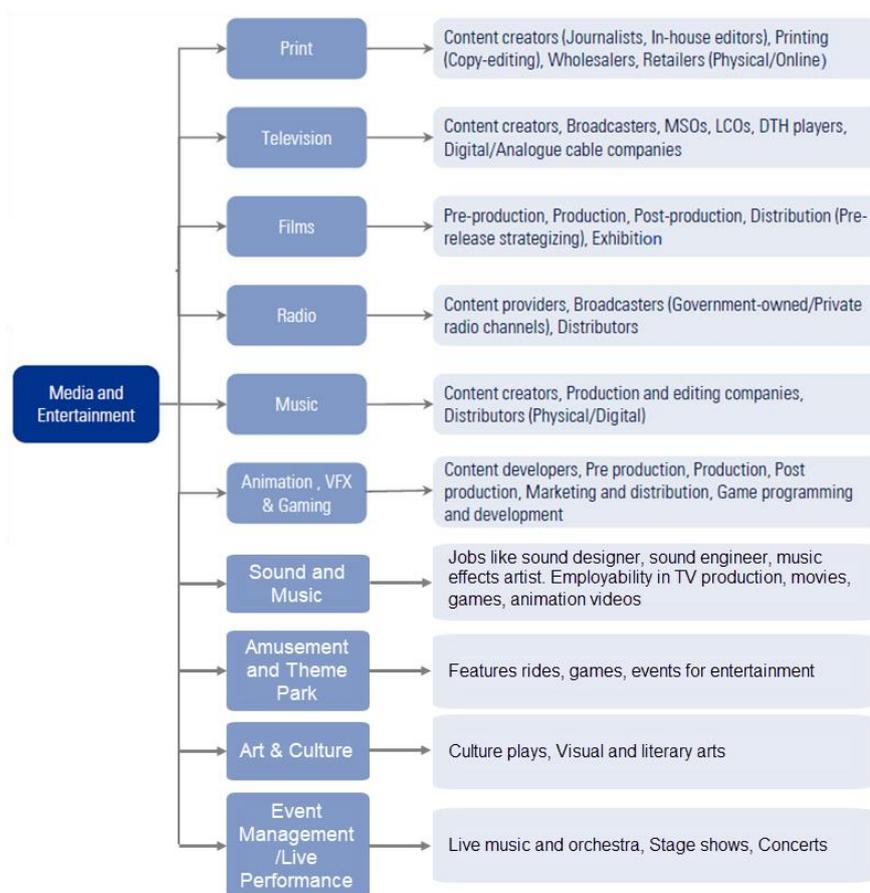


Figure 1.1. 4Media and Entertainment Sector

- The industry is specific to cultural and ethnic backgrounds, and is organized around specific hubs that specialize in output for a given population segment. For example, the Mumbai film industry (Bollywood) is a key film hub in the country. A similar hub also exists in South India.

Growth rate by sub-sector

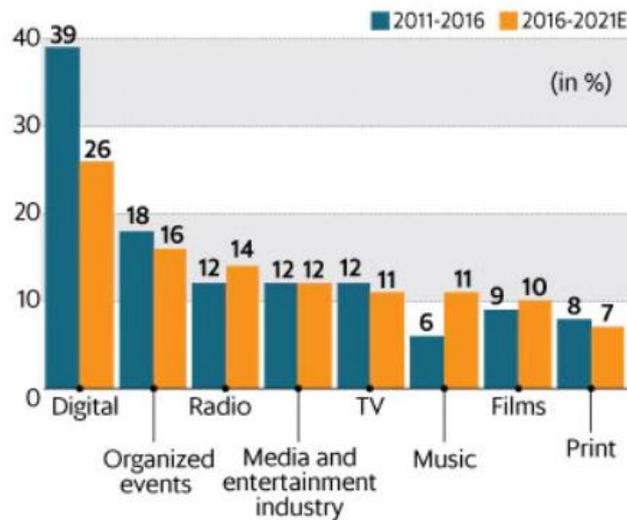


Figure 1.1. 5Media and Entertainment Sector Growth Rates expected in 2016-2021

1.1.5 General Key Words used in this Book

- **Animatic:** A series of images edited together with dialogues and sound is called animatic.
- **Compositing:** Combining layers of images/elements into a single frame is called compositing.
- **Composition:** Positioning character with respect to the background and camera is called composition.
- **Creative Brief:** A document that captures the key questions for the production including the vision, objective of the target audience, budgets, project, milestones, timelines and stakeholders is called creative brief.
- **Key Frame:** Key poses that start and end poses for a particular animation sequence are called key frames.
- **Modeling:** Creation of three-dimensional models for animation using specialized software is called modeling.
- **Rendering:** Conversion of three-dimensional models into two-dimensional images with 3D effects is called rendering.
- **Rigging:** Process of adding joints to a static three-dimensional model to aid movement during posing is called rigging.
- **2D animation:** Moving pictures in a two-dimensional environment is called 2D animation like in computerized animation software.
- **3D animation:** 2D animation with depth is called 3D animation. Examples include video games such as Halo and Madden Football.
- **Animation:** Sequential play of various inter-related frames is called animation.
- **Anticipation:** Anticipation is created through the preparation of an action.

- **Aspect Ratio:** The width to height ratio of a TV picture is called aspect ratio.
- **Background Painting:** An artwork done in the background of an animation is called background painting.
- **CGI (Computer Generated Imagery):** Creation of Figures, settings, or other material in the frame using computer software is called CGI.
- **Clean-Up:** The process of refining the rough artwork of 2D animation is called Clean-up.
- **Computer Animation:** Any kind of animation created in computer is called computer animation.
- **Frame:** one of a series of still transparent photographs on a strip of film used in making movies or animations.
- **Frame Rate:** The rate of change of frames in an animation is called frame rate. It is measured in frames per second (fps).
- **Graphics Tablet:** This is a device used to draw sketches.
- **Pixel:** The smallest undivisible portion of an image is called pixel.
- **Raster:** Rastering is the projections of various pixels on CRT screen to form an image.
- **Rotoscoping:** Creation and manipulation of background images of an animation is called rotoscoping. This can be done manually as well as using computer software.
- **Title Cards:** Title cards are also called FIR of an animation. Title cards give brief information about the animation.
- **Tween:** The transition of one frame to another in animation is called tween.
- **Vector:** Some of the artwork is created by vectors rather than pixels. This allows cleaner and smoother animation because images are displayed by mathematical equation solutions.
- **CEL:** It is a cellulose sheet used to paint characters. In practice, it is now a day. Plastic sheet in combination with the outline and coloring of a character, object, and/or special effect.

Exercise-1



Discuss the role of Media & Entertainment sector in India economy.

Exercise-2

Discuss the employability of various sub-sectors in Media & Entertainment Sector.

UNIT 1.2: Duties and Responsibilities of Dancer

Unit Objectives



At the end of this unit, you will be able to:

- Recognize the significance of the role of the dancer in Indian culture and in associated industries
- Recognize the background concept for various dance forms and elements.
- Identify the opportunities available for Dancer.
- Analyse the scene demand as per choreography steps and convey creative social / religious art messages through act of dance.

1.2.1 Introduction to Dance

Dance is all about expressing yourself through movement. If you're new to dance, learn about the different styles, basic moves, and terms.

Though not everyone is gifted with the elegance required in being a talented dancer, learning the basics in dancing is important

Everyday, new dance steps and choreography are being invented hence, the evolution of dancing continues.

Dancing can also be a form of exercise to burn unwanted fat away. Many exercise regimens today have incorporated dancing as part of their physical activities. The rationale behind such incorporation is that dancing utilizes almost all parts of the body leading to a healthy blood circulation within your body. By combining dancing with your daily exercise, you can enjoy yourself while keeping your body fit and trim.

Introduction to some of the major forms of world dance (for example, classical dances of Europe, Asia and Africa, and American modern dance); how dance forms illuminate and define gender, personal and group identity, political and religious status, aesthetic values, and the intentions of the dance-makers; dance as an educative force, a facilitator of cultural acquisition, and a reflection of cultural change; the function of dance in various cultural settings; how to look at dance, to analyze movement, and to read the text of dance structure

1.2.2 Job Profile of a Dancer

A dancer performs following tasks in the industry:

- Identify the elements of dance composition and perform the steps of dance in group as well as in solo dance form
- Perform as per the indicated theme (traditional pattern, hip-hop, contemporary)
- Structure the compositional processes of various dance forms.
- Express dance as an art form while recognizing that the body is the instrument for non-verbal communication and expression.
- Complete dance with confidence, commitment, focus, consistency, and with due consideration of safe dance practices.
- Follow physical connection/communication:
- Respond positively to feedback and any changes in creative requirements
- Coordinate with logistics players, where required, to have the equipment dispatched to the vendor/own facilities as required

- Identify the people responsible for health and safety in the workplace, including those to contact in case of an emergency.
- Identify security signals e.g. fire alarms and places such as staircases, fire warden stations, first aid and medical rooms.
- Ensure own personal health and safety, and that of others in the workplace through precautionary measures

1.2.3 Opportunities for Dancers

There are various opportunities for dancer in the field of films, television, reality shows and creative boutiques on projects. Careers in dance can take place in all kinds of settings – hospitals and art centre's, backstage, in schools and community centres and even in offices. A dancer has following benefits for career aspect:

- Medium to high range of salary with low educational investment
- Opportunities in Movie production houses, reality shows and backstage in schools.
- Many opportunities to grow in the industry.
- Many of those entering the dance sector may start their careers as performers and then move into other areas.

1.2.4 Key Professional Skills

This job requires the individual to have a good understanding of dance and their interaction with scenario. The individual must know the basic elements of dance and should possess good choreographing skills.

Exercise



- Who is a Dancer?

- What are the common industries where Dancer can find job?

- Discuss the job responsibilities of Dancer.

Notes





2. Recognize Dance as an Art Form



Unit 2.1 Scope of Dance

Unit 2.2 Technical knowledge and understanding of dance forms



Key Learning Outcomes



At the end of this module, you will be able to:

- Recognize dance as an art form and the diversity of dance as an art form.
- Recognize and apply different rhythmic expressions
- Identify the body's capabilities and limitations
- Complete dance with confidence, commitment, focus, consistency, and with due consideration of safe dance practices.
- Identify the elements of dance composition and perform the steps of dance in group as well as in solo dance form
- Sync steps with other dancers
- Perform as per the indicated theme (traditional pattern, hip-hop, contemporary)
- Structure the compositional processes of various dance forms.
- Express dance as an art form while recognizing that the body is the instrument for non-verbal communication and expression.

UNIT 2.1: Scope of Dance

Unit Objectives



At the end of this unit, you will be able to:

- Describe the Elements of Dance composition
- Describe the diversity of dance as an art form
- Explain the various products and processes of the industry
- Identify some keywords used in the choreography
- Facilitate synchronic dance movement
- Identify artistic ,aesthetics and cultural perspectives of the dance forms

The meaning of Art and Art Forms

The word art implies expression of something. That which is ultimately brought out as an expression is colloquially called as art. Many times, we feel something. Alternatively, we imagine something. At times, we also get inspired by a novel thought or we are moved by emotion. Then we want to express that experience of ours. So it can be said that the art lies in the way, the manner, or the fashion in which that feeling, imagination, inspiration, or experience is expressed.

Thus in relation to expression, the word art can be understood in two ways. Firstly, art can be defined as the ultimate expression, product, or that which is finally expressed as an artwork. Secondly, the manner in which that expression is expressed – the process, the skill. In other words, these two aspects are the ‘what’ and ‘how’ of an expression.

Moreover, what is expressed ultimately becomes an art only if how it is expressed is also made to be an art. Thus, the two aspects of the meaning of art are interlinked and are complementary to each other.

In this context, for the art of dancing, movements work as a medium. It includes Elements of Dance composition & Diversity of Dance as an art form

Dancers may be able to achieve artistic perceptions, like processing, analyzing, and responding to sensory information through the language and skills unique to Dance.

Dancers use and respond to elements of dance by demonstrating movement skills, process sensory information, and describe movement, using the effective vocabulary of dance.



Figure 2.1.1 Elements of dance

These elements of dance also help in structuring the compositions of various dance forms. There is really no better method or composing strategy. Each choreographer has her/his own goals and interests and each of his projects usually demands its own methodology.

The 4 Basic Elements of Dance Composition are- Time, Space, Shape and Energy

1) TIME (Tempo and Rhythm):

Tempo: Involved the manipulation of time making the movements faster or slower, altering the pace at which they are performed.

Rhythm: Rhythm can be defined as pattern and emphasis of beats and sub-beats in a phrase

The measure of time by any regularly recurring impulses or sounds. A periodic emphasis. (2/4 time, 3/4 time, 5/8 time, 6/8 time).

2) SPACE (Levels, Direction, Facing and Floor Pattern):

Levels: The altitude of a movement in relation to the floor. Levels may involve parts of the body or the entire torso. Steps of elevation may also manipulate the level.

Direction: Movement in any of the eight general stage areas, forward, sideward, backward and diagonally.

Facing: The direction to which the front of the body is presented. The dancer may be facing one direction yet moving towards another direction.

Floor Pattern: The imaginary delineation of the path in space taken by the dancer or dancers moving from place to place.

3) Shape:

The design of the body's position or the design made by a group of bodies (formations), involving the manipulation of width, length, depth and levels.

4) Energy (Energy and Dynamics):

Energy: Inherent or internal power, force, vigor. Strength. Expression. Spirit and emphasis.

Dynamics: Shading in the amount of energy, intensity or power. There are subtle variations in the treatment of movement contrasts. Qualities of movement dynamics are: sustain, suspend, vibrate, swing, collapse, and percussive.

Structure of a Dance Composition: Every dance composition has a BEGINNING, MIDDLE and an END. All compositions should include variety in time, space, shape and energy.



Fig 2.1.2 Structure of dance

2.1.2 Diversity of Dance as an art form:

The Culture Factor In reflecting on the cultural origins of dance, from primitive and complex ritualistic forms to its development as a high theatre art, it is important to realize the continuation of such influences in both the development of dance composition and performance (style, technique, content, etc). The very fact that culture may, and usually does, inspire the dance as art, influences the consequential communicative interaction between dancer/choreographer and audience.

To be competent, a dancer must be able to:

- Follow physical connection/communication:

Physical communication method is employed by dancers to facilitate synchronic dance movement, in which one dancer (the "lead") directs the movements of the other dancer (the "follower") by non-verbal means that are sent through a physical affiliation between the dancers.

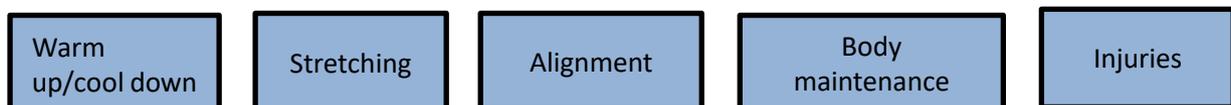
It is an important technique in partner dancing and is used especially to show significant physical contact between the dancers.

- Follow safe dance practices

Safe dance practice is the holistic approach to the art and science of dance, which assists me in maintaining optimum physical and emotional wellbeing as a dancer. It aims to prevent dance related injuries and how to treat injuries should, they occur.

Safe dance practice refers to the preparation and execution of dance performance and ensures physical and emotional wellbeing of the dancer.

There are 5 main parts to safe dance practice:



- Practice freestyle dancing:

It is originated from the early disco days and began on street and public places where dancers used to show off their improvisational skills.

The important locations for the evolution of freestyle dancing were Los Angeles and New York

High energy Freestyle dancing involves many different types of dancing, which leaves the dancer free to mix & match and move in any way desired. A dancer can do a hip-hop move followed by something jazzy or taken from modern dance and can even throw in a cha-cha-cha step. Like all dance forms, freestyle dancing has various health related benefits. It improves self-esteem, co-ordination, creativity, attentiveness and communication skills. It can also reduce stress and anxieties and increases self-awareness and enhances social interaction skills.

Also, in Contemporary dance like neoclassical, the plot is cast aside in favor of pure movement and physical expression, which may not appear to be dancelike at all. Set designs and costumes are actually simple or abstract. Music and any sound work, if used, are often contemporary or experimental in nature.

- Get trained to different dance forms to gain health related benefits:

Dance has the power of rejuvenating and thrilling the body. The vigorous movements initially might challenge your bodies' limits, however if continued religiously, it can leave the body fit and graceful. Dance enhances mind-body co-ordination and is a great way of training your body to listen and execute super fast commands of your brain. We all know that enhanced mind-body coordination develops our reflexes, which help us avoid many injuries in day-to-day life by improving physical ability and fitness.

- Should identify artistic, aesthetics and cultural perspectives of the dance forms:

Dance is the basic expression and communication of emotion. People usually dance to release powerful feelings, such as sudden accesses of high spirits, joy, impatience, or anger. These motive forces can be seen in not only the spontaneous skipping, stamping, and jumping movements often performed in moments of intense emotion, but also in the more formalized movements of “set of dances”, such as tribal war dances or any festive folk dances. Here the dance helps to bring out emotions as well as release them.

2.1.3

Dance can actually create a completely self-contained world for dancers, in which they are capable of putting physical effort, prowess, and endurance far beyond their normal powers. **Şūfi dervishes**, as an extreme example, can whirl ecstatically for long stretches of time without appearing tired or giddy.



Figure 2.1.3 Dervishes performing a ritual dance, Konya, Ref: Tur. © Ihsan

Unit 2.2: Technical Knowledge and Understanding of Dance Forms

Unit Objective

At the end of this unit, you will be able to:

- Structure and establish patterns,
- Know traditional dances of India
- Understand culture, variety and styles of dance.
- Explain the various products and processes of the industry
- Identify some keywords used in the choreography

What a dancer needs to know technically:

a. Knowledge of organizational processes:

Dance has for thousands of years been a part of growing up and entering new life stages - from children to teenagers, to adults, to parenthood, to being wise elders. Since people have lived in groups, dance has been used in rituals and celebrations and festivals of all sorts.

Throughout the development of human history, dance has developed too, in parallel, reflecting humanity and civilisation, in terms of:

- culture,
- variety,
- styles,
- structure and established patterns,
- rules and laws
- and learning and teaching and transfer through writing and media.
- We know from records, stories and rituals that dance - alongside music, singing, cooking and eating - has played a vital role in group bonding and identity.
- We dance to teach - children especially - but also young people so they learn about relationships and love and mating and socialising.
- We dance to tell stories as dancing is one of the forms of storytelling.
- Dancing is in customs all over the world, and dancing helps groups and communities stay and work together - to communicate, to bond and to feel part of the whole.
- We dance for our worship and our churches and or Gods and our beliefs.
- We dance to play, to rejoice, to entertain and be entertained.
- We dance because it is considered a part of our human make-up. Dancing is as much a part of being human as eating and drinking, as walking, seeing, singing, smiling, loving, and laughing.
- If we do not dance, then we do not fully live.

Humans have been dancing to express themselves since ancient time, and from those earliest gatherings spring, there are many types of dance we know today. Some dances like folk dancing, have roots that go back centuries whereas, other styles, like hip-hop, are decidedly modern. Each form has its own style, but all of them are joined together by their common goal of artistic expression and the celebration of the human body.

2.2.1 Various Form of Dancing

Classical dancing:

India has a very rich culture of dance and music like traditional, classical, folk and Tribal dances style. These Incredible and traditional dances of India are originated during the ancient times and considered as the mother art of classical dances.

The Classical Dances of India includes Bharatanatyam and the oldest and one of the most popular form of the classical dance in the country is Natya Shastra.

- **Bharatanatyam – Tamil Nadu**



Fig 2.3.1 Bharat Natyam

Bharata Natyam is considered to the oldest form of dance and mother of all other style of classical dance in India. The classical Indian dance Bharatanatyam originated from the art of temple dancers in the Tamil Nadu. Bharatanatyam is re built form of dance from the traditional sadir and combination of the expression, music, beat and dance. Bharatanatyam , also named as fire dance is one of the most popular styles of dance performed and enjoyed by both male and female dancers.

- **Kathak – Uttar Pradesh**



Fig 2.3.2 Kathak

Kathak is originated from Uttar Pradesh and known as one of the eight forms of ancient classical dances of India. Famous Kathak dance is derived from Katha or story-tellers, people who narrate stories during the whole art of Kathak dance.

- **Kathakali – Kerala**



Kerala Fig. 2.3.3 Kathakali

Kathakali is one of the most fascinating classical Indian dance-drama performed by the well trained artist. Kathakali is originated in God's own country Kerala in 17th century and got popularity all over India.

The attractive make-up, detailed gestures and elaborate costumes of the characters along with body movements with playback music are best experience to watch.

- **Kuchipudi – Andhra Pradesh**



Fig. 2.3.4 Kuchipudi

The Classical Indian dance form originated from Andhra Pradesh state and got its name from Kuchipudi village near the Bay of Bengal.

Kuchipudi is the most popular traditional dance form in South India which is performed with violin, flute and the tambura instruments and the characters first introduces them self by the dharavu.

Manip Manipuri – Manipururi – Manipur



Fig. 2.3.5 Manipuri

Manipuri dance form is one of the major classical dance forms of Indian origin which originates from the north-eastern state Manipur.

Manipuri themes is based on the Raslila act of Radha and Krishna and is purely religious along with spiritual experience.

- **Odissi – Orissa**



Fig. 2.3.6 Odissi

Odissi is the oldest surviving dance form in Indian origin which originates from state of Orissa.

The Odissi dance form is basically known for its style, the independent movement of head, chest and pelvis. The beautiful Odissi Dance is traditional and ancient style of dance performed in the temples.

- **Sattriya – Assam**



Fig. 2.3.7 Sattriya

The Sattriya Dance of Assam is the living tradition of this state and one of the eight major classical Indian dance traditions.

Sattriya classical dance form is very well appreciated and practiced outside the state as well as outside Indian mainland.

- **Mohiniyattam – Kerala**



Fig. 2.3.8 Mohiniyattam

Mohiniyattam is another form of classical dance from Kerala state and one of the eight principal Indian classical dance.

The Mohiniyattam is a popular dance form with a drama in which dance is performed with subtle gestures and footwork.

- Gaudiya Nritya of West Bengal



Fig 2.3.9 Gaudiya Nritya

Picture courtesy for classical dance: <http://www.walkthroughindia.com>

The Gaudiya Nritya is a beautiful classical Bengali Dance form ,performed with drama, history, poetry, color and music.

It's an ancient classical dance form originated in West Bengal, It is mainly a temple art meant for spiritual expression.

2.2.2 Western Dance Forms and their Origins

Humans have been dancing to express themselves since the dawn of time, and from those earliest gatherings spring the many types of dance we know today. Some dances like folk dancing, have roots that go back centuries whereas other styles like hip-hop, are decidedly modern. Each form has its own style, but all of them are united by their common goal which is artistic expression and the celebration of the human body. Let us discover more about few of the most popular dance types.

Ballet



Figure 2.3.10 Ballet Cedric Ribeiro / Getty Image

Ballet originated firstly in Italy and then in France in the 15th century. Over the centuries, ballet has influenced many other styles of dance and become a fine art form in its own way. There are three basic styles:

- **Classical:** This form of dance reached its peak in 19th-century France and Russia. It is often story-driven and orchestrated ("The Nutcracker" is a great example), with fantastical sets and costumes. The movement emphasizes pointe work (dancing on toes), graceful expressions, and symmetry among dancers.
- **Neoclassical:** This is an evolution of a classical ballet, which emerged in the middle of 20th century. Movements are faster and more urgent, with less emphasis on symmetry, and simple sets and costumes. The plot is often nonexistent. Orchestras, bands, or soloists may accompany the dancers.
- **Contemporary:** Like neoclassical, the plot is cast aside in favor of pure movement and physical expression, which may not appear to be dancelike at all. Costumes and set designs are actually simple or abstract. Music or sound work used is often contemporary or experimental in nature.

Jazz Dancing



Fig 2.3.11 Jazz istock/getty images

Jazz is a lively dance style that relies actually on originality and improvisation. This style often uses bold, dramatic body movements that includes body isolations and contractions. Jazz dance has its roots in African traditions that was kept alive by slaves brought to the U.S. Over time, this evolved into a style of street dance that soon moved into the jazz clubs of the early 20th century.

During the era of the 1930s and early '40s, swing dancing and the Lindy Hop became popular expressions of jazz dancing. In the mid- to late 20th century, choreographers like Katherine Dunham incorporated these improvisational, physical expressions into their own works.

Tap Dance



Fig 2.3.12 Tap Robert Cock/GettyImages

Like jazz dancing, tap has evolved from the African dance traditions preserved by slaves in the U.S. In this exciting dance form, dancers wear special shoes that are equipped with metal taps. Tap dancers use their feet like drums to create the rhythmic patterns and timely beats. Music is rarely used. After the Civil War, tap evolved as a popular form of entertainment on the Vaudeville circuit, and later a staple of early Hollywood musicals. Some of the most notable masters of tap dance include Bill "Bojangles" Robinson, Gregory Hines, and Savion Glover.

Hip-Hop Dance



Fig 2.3.13 Hip hop capradio.org

Another descendant of jazz dance, hip-hop emerged from the streets of New York in the 1970s in the city's African-American and Puerto Rican communities at the same time as rap and DJing. Break dancing including popping, locking, and athletic floor movements—is perhaps the earliest form of hip-hop dance. Often, "crews" of teams of dancers would hold competitions to see which group had bragging rights as the best.

As rap music flourished and diversified worldwide, different styles of hip-hop dancing emerged. Krum ping and clowning took the physical exuberance of break dancing and added narrative and comic expression in the year 1990s. In the 2000s, jerkin' and junking became popular as both of these take the pop-lock movement of classic break dancing and add wild fashions.

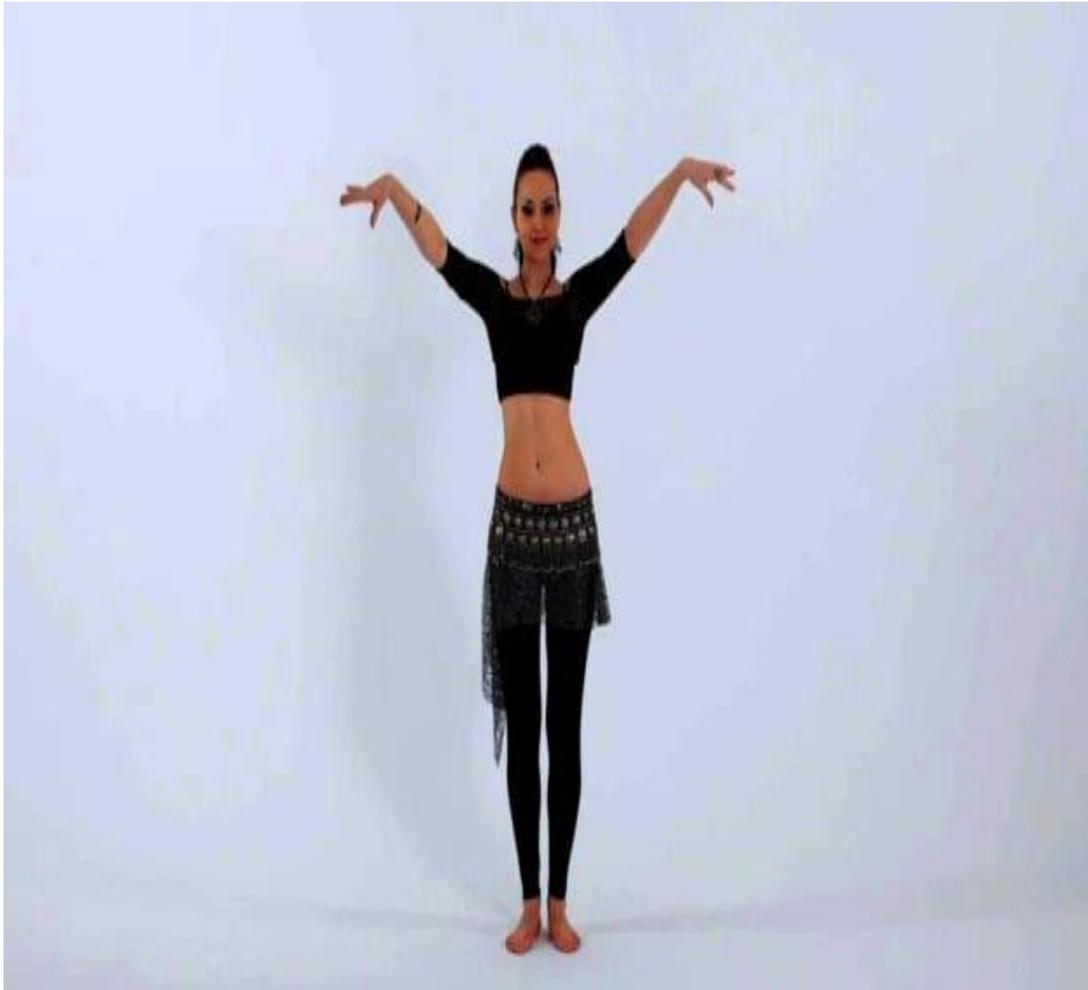
Modern Dance



Fig 2.3.14 Modern dancepoise.com

Modern dance is a dance style that actually prevents strict rules of classical ballet, focusing instead on the expression of inner feelings. It emerged in Europe and the U.S. in the early 20th century as a rebellion against classical ballet, which emphasize creativity in choreography and performance. Choreographers or dancers that includes Isadora Duncan, Martha Graham, and Merce Cunningham developed internal methodologies for their dances, often emphasizing wild or extreme physical expressions performed to avant-garde or experimental musical accompaniment. These choreographers also partnered with artists working in other fields such as lighting, projection, sound, or sculpture.

Belly Dancing



2.3.15 Belly Howcast.com

Belly dancing emerged from the folk traditions of the Middle East, but its actual origins are unclear. Unlike most forms of Western dancing, which emphasize typical footwork and partner choreography, belly dancing is a solo performance that focuses on the torso and hips movements.

Dancers combine fluid movements to emphasize rhythm, free flourishes like hip twists for percussive punctuation, and shimmies, spins, and torso vibrations to add variety and detail into the performance.

Flamenco



Fig. 2.3.16 Flamencoreneheredia.com

Flamenco dance is an expressive dance form that mixes degraded footwork with intricate hand, arm, and body movements. It emerged from the cultures of the Iberian Peninsula in the 1700s and 1800s, though its precise origins are unclear.

Flamenco consists of three elements: *cante* (the song), *baile* (the dance), and *guitarra* (guitar playing). Each element has its own traditions, but the dancing is most often closely associated with flamenco, with its vibrant gestures and rhythmic foot stamping that calls to mind tap dancing.

Latin Dance



Fig 2.3.17 Latin

Latin dance is a type of ballroom and street-style dance that evolved between 19th to 20th centuries in the Spanish-speaking Western Hemisphere. These styles have roots in European, African regions. Many styles of Latin dance have originated from a specific region or country. Tango has sensual and close partnerships and was originated in Argentina. Salsa, with its rocking beat, evolved in the Puerto Rican, Dominican, and Cuban communities of 1970s New York City. Other popular forms of Latin dance include Mambo, Cuba; bomba, a folk-style of rhythmic dance from Puerto Rico; and meringue, a Dominican style of close partner dancing with tight hip movements.

Folk Dance



Fig 2.3.18 Folk dance

Folk dance is a generic term that can refer to a variety of dances developed by groups or communities, as opposed to being made up by a choreographer. These forms move with generations and are learned informally, usually at communal gatherings where the dances are performed. Music and costuming generally reflect the same ethnic traditions of the dancers. Examples of folk dances include the stability of Irish line dancing and the call-and-response interplay of a square dance.

2.2.3 Dance steps and Lyrics

In a wide variety of dance category, the basic moves below will get you started on your journey as a novice dancer. Many basic steps work across all dance disciplines -- that step-ball-change is good-to-go in jazz, tap, and samba. Brush up on your basic style or break into a new flight style on the dance floor with footwork to dazzle the crowd.



Figure 2.3.19 dance.lovetoknow.com

Ball Change

The ball change is found in most dance forms, including jazz, tap, lyrical, and hip-hop. Due to its crossover demand, it's usually one of the first steps taught to new dancers. The ball change is completed in two counts - transferring weight onto the ball of the foot, then a step back onto the other foot. This step is usually connected to the second step, such as the "kick ball change" movement.

1. Step onto your right foot, transferring all your weight to that foot.
2. Lift the left foot and step back, behind the right foot, just onto the ball of the foot.
3. Shift your weight to the ball of the left foot as you raise your right foot.
4. Step back down onto the right foot, completing the move.
5. Step-ball-change can be done to the right, to the left or in place. It's often used as a transition, and it happens very fast.

Box Step

This one will get you through any wedding; it's your basic tool from foxtrot to rumba. In this, your steps form the shape of a simple square:

1. If you're leading, step forward, slide the back foot up, and end with both feet together.
2. Next step to the side, slide, together, each step involves a full weight transfer; no cutting corners, no sloppy diagonal shortcuts.

Always follow the outline of the box or square, which opens a world of American and Latin-style ballroom dancers to you.

Chaîné Turns

Chaîné turns are the basic quick turn used in ballet and lyrical dance, though they are sometimes found in jazz and other styles. The name is derived from the French, meaning "chain." Chaînés are simply a chain of rapid turns on alternating feet. Starting in first position, the turns progress either across the floor in a straight line or in a circle.

1. Begin in fifth position, right foot pointing right, snuggled up in front of the left foot pointing left, arms at your sides.
2. Raise both arms together, elbows lightly bent so the arms curve and the fingers are just touching about waist high.
3. As you raise the arms, bend the knees, keeping the torso erect, and slide the right foot out to the right.
4. Open the arms wide to the side as the foot slides wide to the right.

5. Bring the left foot in, crossing it in front of the right as you relevé onto demi-toe.
6. Bring the arms back into the waist-high curve as you turn your entire body with the momentum of the moving left foot. This is a turn on half-toe with both feet very close together.
7. Repeat the sequence but this time, as you turn on relevé or half-toe, brings the arms up and into a gentle curve overhead, fingertips barely touching.

Dos-I-do

The dos-I-do, used in square dancing, involves two dancers facing each other. Next, they walk around each other in a circular motion without turning. To complete a correct dos-I-do, each dancer should face the same wall the entire time, ensuring there is a rotation rather than an actual turn.

1. Standing next to your partner and facing the couple opposite you, walk toward each other.
2. As you reach the opposite couple, continue to walk forward moving easily between them.
3. *Do not turn around.* Keep walking and *step aside* a few steps, keeping the dancer you just passed behind you.
4. *Step backwards* to complete a circuit around the opposite dancer and return to your place, next to your partner in the square.

Grapevine

Facing front, the dancer moves his right foot to the side, and crosses in front with the left. The right foot then steps out again, followed by the left foot crossing behind. Repeat. The grapevine style is used in jazz dance, as well as country line dancing.

1. Step to the right and transfer your weight to the right foot.
2. Step to the right, behind the right foot, with the left foot.
3. Step to the right with the right foot.
4. Step to the right with the left foot but this time just touch the toes to the floor next to the right foot.
5. Step immediately to the left with the left foot.
6. Step to the left, behind the left foot with the right foot...and continue.

Heel Turn

Ballroom dance involves turning on the heel of the supporting foot, while the other foot stays parallel. As the turn completes a full rotation, the weight is placed onto the other foot.

1. Step back on the right foot, turning the toes in slightly toward the body.
2. Shift your weight to the heel of the right foot as you slide your left foot back.
3. Slide the left foot on the heel, to the right foot and around as you turn your body, pivoting on the right heel.
4. Come up slightly onto the balls of the feet as you complete the turn.

For a turn to the left, start with the right foot. For a turn to the right, start with the left foot.

Moonwalk

Channel Michael, or Marcel Marceau. Just be so freaking' cool on the dance floor your friends will open up a space for you. The moonwalk is dead easy, but you have to practice enough to commit it to muscle memory so the illusion remains unbroken. Go here for a breakdown of how to do it as if you invented the step yourself.

Rond

In ballet, the rond, or *rond de jambe*, consists of a pointed toe on a straight leg (or bent at the knee) drawing a semicircle on the floor or in the air. This can also be found in ballroom dance.

1. Begin in first position, toes pointed out and heels touching. Extend the leg, keep it in front, knees straight, and foot pointed, not flexed. Your weight is all on your supporting leg.
2. Trace a semi-circle on the floor or in the air with the leg and pointed foot -- front, side, back -- and return to first position. That's a *rond de jambe* to the front.
3. For a *rond* to the back, simply start the move by extending the leg to the back and bringing it through side to front and to first position.

Swing

You and your partner are a ballroom dancing dream team in this dance form. The simplest swing step is part of your arsenal of smooth moves -- use an open ballroom hold, slightly turned out from each other to display your footwork. The lead starts on one foot; the follower follows the moves, starting on the opposite foot.

1. Keeping the weight on the right foot, lift the left foot and step down behind the right foot. Immediately shift the weight forward again to the right foot in a rocking motion.
2. Then step forward with the left, feet now together.
3. Step to the side, starting with the left foot: side, step (right foot moves to left foot), step (weight is now on the left foot).
4. Step to the right: side-step-step.
5. Repeat the sequence.

Things to Remember

Before learning any actual dance steps, take the initial steps to ensure your success:

- Warm up your body by stretching. The simplest steps can cause sore muscles and injury in a body not accustomed to a regular dance practice.
- Learn your moves in a class taught by a professional dance instructor. This will reduce your risk of injury and ensure you learn the steps properly.
- If a studio class is not an option, then use an instructional DVD or online video that clearly explains what to do.
- Make sure your rehearsal space is free of heavy or breakable objects, providing you with enough room free movement.
- Maintain patience with yourself during the learning process. Even simple dance steps may take some time to master.

Exercise



1. What are the basic elements of dance ?Explain all

2. Name various forms of Indian dance?

Notes





3. Follow Choreography Elements



3.1 Choreography elements

3.2 Aspects of Dancing

Key Learning Outcomes

At the end of this module, you will be able to:

- Follow the elements of a dance composition such as rhythm, beats, steps, illustrated by the choreographer, musician's cues etc.
- Identify dance as an art form and relate dance to historical and cultural contexts

- Present polished dance works using technical skills and artistic expression
- Apply reflective practices in order to identify processes for further development
- Analyse and document dance-making processes
- Assess the effectiveness of a range of dance works of others
- Use terminologies relevant to dance performance and choreography
- Identify and appropriately react to potential hazards in a dance environment, and appropriately apply safe dance principles and practices
- Identify and apply the structure of dance works
- Manage the duration of the movement
- Use/exhibit different energy levels to reveal different emotional states
- Analyse available space; low floor moves, medium standing moves and high leaping and lifting moves
- Form/make patterns of circles, squares, triangles, etc. the whole body, with groups of people, or by moving at space(through the air or across the floor)
- Judge how fast or slow the movements must be to match tempo and beat of the song/music/audio
- Articulate when movements are meant to be slow, fast, in a wave or hit
- Initiate movements and establish who is leading and following while dancing in a group and able to change partner
- Show variations of how large or small are the movements in the space
- Take sight cues from other dancers to start the next phrase or use shared awareness of sensed time to end a dance
- Exhibit variations in energy which are easy to identify

UNIT 3.1: Choreography Elements

Unit Objective



Unit Objectives

At the end of this unit, you will be able to:

- Identify impressive choreography techniques
- Discuss application of choreography to perform solo dance
- Discuss application of choreography to perform group dance
- Describe history, background and types of group dance performances

In rehearsals, practices and classes, teachers and choreographers teach combinations of music. They take movements and put them to music. They take the movements and create an art form. How do they do that? Choreography involves skills that you can learn.

To start, use the elements of time, energy and space. Using those components as you choreograph will give a new perspective to your dance pieces.

Put all the elements together: By using these three elements in combinations, many variations in movements can be created. Variety will keep the audience engaged. Define the energy of movements. Articulate when movements are meant to be slow, fast, in a wave or hit. Use rhythm to change movements. Take a pause and start and then use movements to emphasize elements in the music. Use levels of space in combinations like dancers doing movements high, medium and low at different times in different combinations.

Once the combo is finished, you can play with how to use it. Try things faster, slower or a combination of the two. Try starting movements at different times. Place dancers a little away from the audience for some movements. Add leaps and turns to parts of a combination. Use one combination in a repetition to create an interesting piece with many varied steps. Also, try dancing with different emotions like sad, happy, angry, etc.

By using time, energy and space, beautiful effects and impressive choreography can be created.

Setting the stage: Consider the performance area. Is it a stage? Or is it a basketball court? Can the dancers move on and off easily away from the audience? Use different areas of space. Do not stay in the middle. Use upstage and down stage. Use corners and movements going across the area.

Use corners and placement to express emotion.

Center stage: strong and dominant

Corner: connecting to audience

Moving from upstage to downstage: audience can feel involved

Upstage: draw the audience in

Now that you know the three elements: time, energy and space, start experimenting them . Know that an audience wants to be excited, surprised and engaged. Use movements to get the audience involved and feeling emotions.

3.1.1 Application of Choreography to Perform Solo Dance

The beauty of solo dance is in the opportunity to highlight your greatest strengths as a dancer. Whether you are a technically trained dancer or simply enjoy entertaining others through movement, a dance solo gives you a chance to capture an audience's attention. To create a solo dance, begin by planning out things such as music, movement type, and practice time. Then, choreograph your entire solo and practice it until you feel confident enough to perform it in front of an audience.

Planning the solo



Fig 3.1.1 Planning the solo

1. **Adjust the solo to your intended audience.** Your solo dance should be geared towards your audience. For example, if you're giving an audition for a highly technical dance company, the goal of your dance solo may be to present your advanced technical ability. On the other hand, a solo dance for a community event may be geared solely towards entertaining others. The music and movement needs to reflect the aim of your solo.
 - For example, if you choreograph a fun and easy solo, it might not be the best choice to perform for an audition that is required to display your technical ability.
 - If you choreograph a highly technical and difficult solo, it might not be appreciated as much by an audience that is just looking to be entertained and doesn't have knowledge about the technicalities of dance.

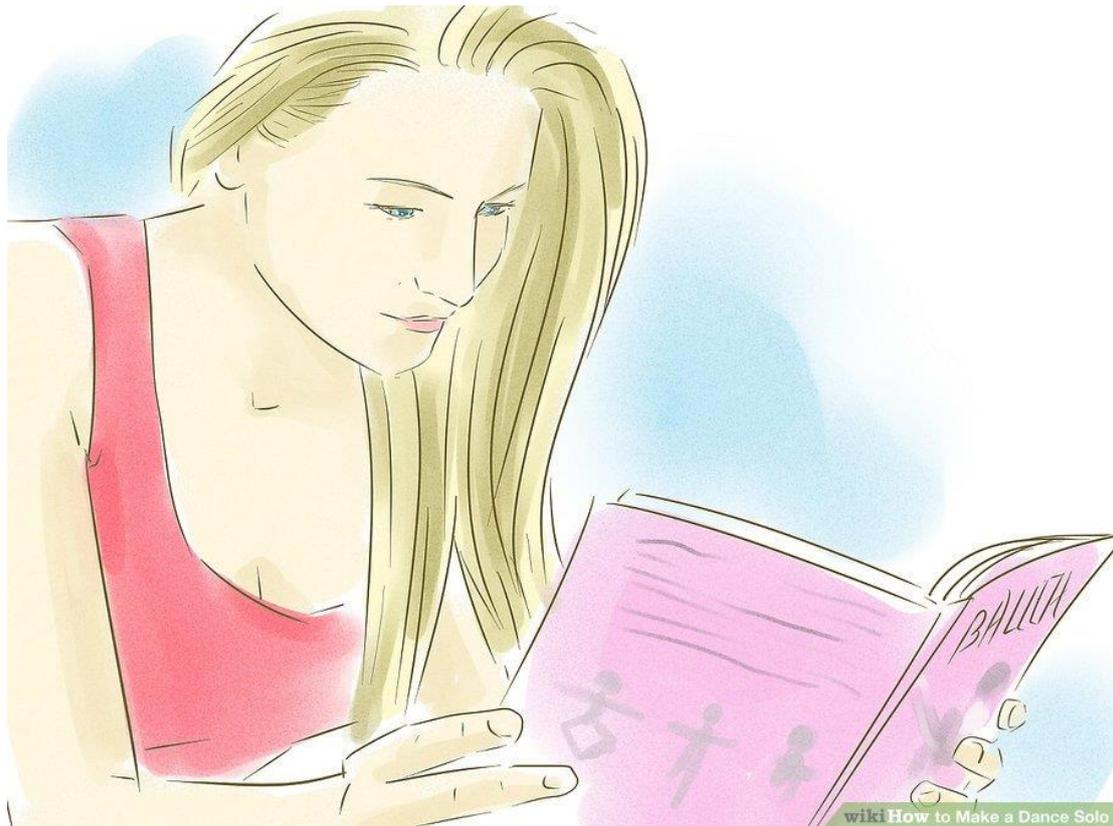


Fig 3.1.2 Adjusting solo

- 2. Choose your form of dance.** For example, choose a ballet, jazz, modern, or tap dance routine. Some choreographic pieces are intended to dazzle through high-energy movements. Others dancers are meant to move others through awe-inspiring gracefulness. With the goal of your solo in mind, consider the type of dance and movement that would be best for your dance ability and audience.
 - If you've never had ballet training, but want a steady, awe-inspiring routine, you may want to try modern or contemporary dance.
 - If you want a fun, high-energy solo, go for tap, jazz, or hip hop.



Fig 3.1.3 Choosing form

- 3. Select appropriate music.** When auditioning for a traditional ballet company, select classical music or a piece that you would commonly perform to in your ballet classes. If you will perform the solo dance at a social or community event, choose music that will appeal to audience members. Try to pick a song that you will enjoy listening and dancing to.
- Some contemporary dances are performed to recitation of words, or in the case of a step dance, you could create your own music through clapping and stomping.



Fig 3.1.4 Selecting dance

- 4. Plan practice time.** Choreographing and then practicing a solo dance will take time and effort. Set aside an amount of time to work on your routine. You can practice for an hour five days or just a few days a week.

Begin working on your routine early enough so that you will feel comfortable with your solo by performance time.

Beginning your solo dance a couple of months ahead of performance time is ideal.

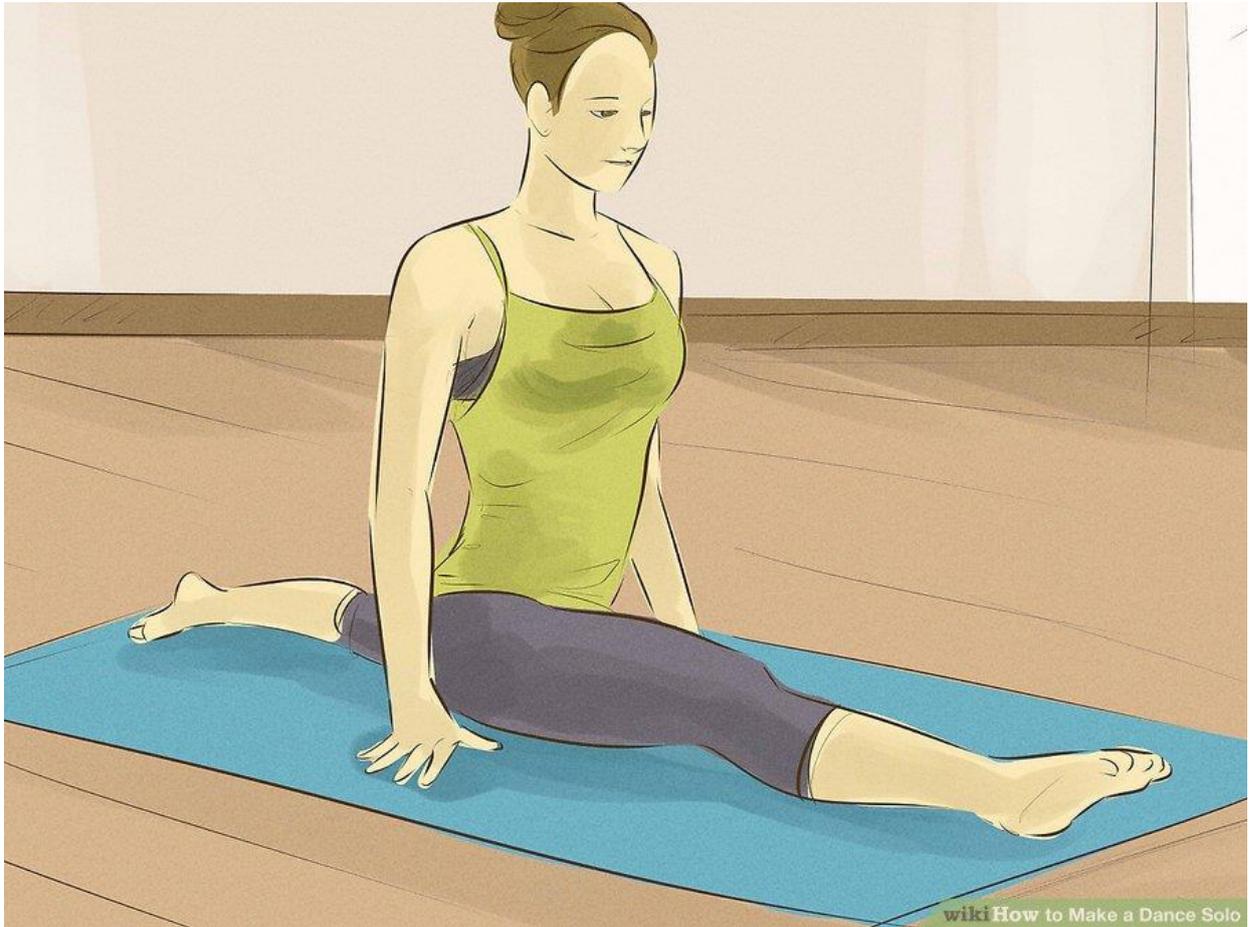


Fig 3.1.5 Practicing

- 5. Designate a place to practice.** The best place to practice is at a dance studio. If you are a member of a dance studio, ask if you can use the space for practice dance. Some studios will allow you to rent the space for practice even if you aren't a member.
Practicing in a place with clean, hard floors is okay if you don't have a studio available to you. You should only practice on vinyl or hardwood floors if you are dancing in pointed shoes. If you're not dancing in a studio space, make sure the floor should not damage your dancing shoes.

Choreographing the dance



Fig 3.1.6 Choreographing

- 1. Improvise to the song a few times.** Play your chosen song. While it's playing, get up and dance. Don't plan out the moves you're doing. Repeat this a few times.

During the improvisation, you will likely repeat some steps that can be added to your final choreography.

- 2. Decide how you will enter the stage.** Depending on the theme of your dance form, you may leap onto stage when the music starts.

Alternatively, you can stand on center stage and begin to dance as the lights come up and the music starts. Pick from a point that works with your performance and the mood of the dance.



Fig 3.1.7 writing steps

- 3. Film yourself or write down the steps as you choreograph.** It is hard to remember every great idea you had as you choreograph. An easy way to remember what you have done is to film yourself as you choreograph. Or, you can write each movement down.



Fig 3.1.8 Showcasing strength

- 4. Showcase your strengths and technical abilities.** After the introduction, choreograph the dance up until the ending. Highlight your technical abilities while you choreograph. Each dancer has specific strengths. Some are highly flexible. Others are extremely strong.

Some dancers have a combination of these qualities and more. Use the middle section of your solo dance to highlight your technical strengths, without taking away from the main theme of your dance piece.



wikiHow to Make a Dance Solo

Fig 3.1.9 Incorporating turns

5. **Incorporate turns in your solo.** Turns look impressive in dance, also with practice, they can be learned fairly easily. To do a basic turn (pirouette), start with your left foot in front of you and your right foot behind you. You can keep your feet facing in forward direction for a jazz turn, or turn your feet out in opposite directions for a ballet turn. Put your right arm out straight in front of yourself, and put your left arm out straight to the side. Bend your legs, and then in one motion, bring your right foot up to your knee, bring your arms in so that they can form a circle, and turn.

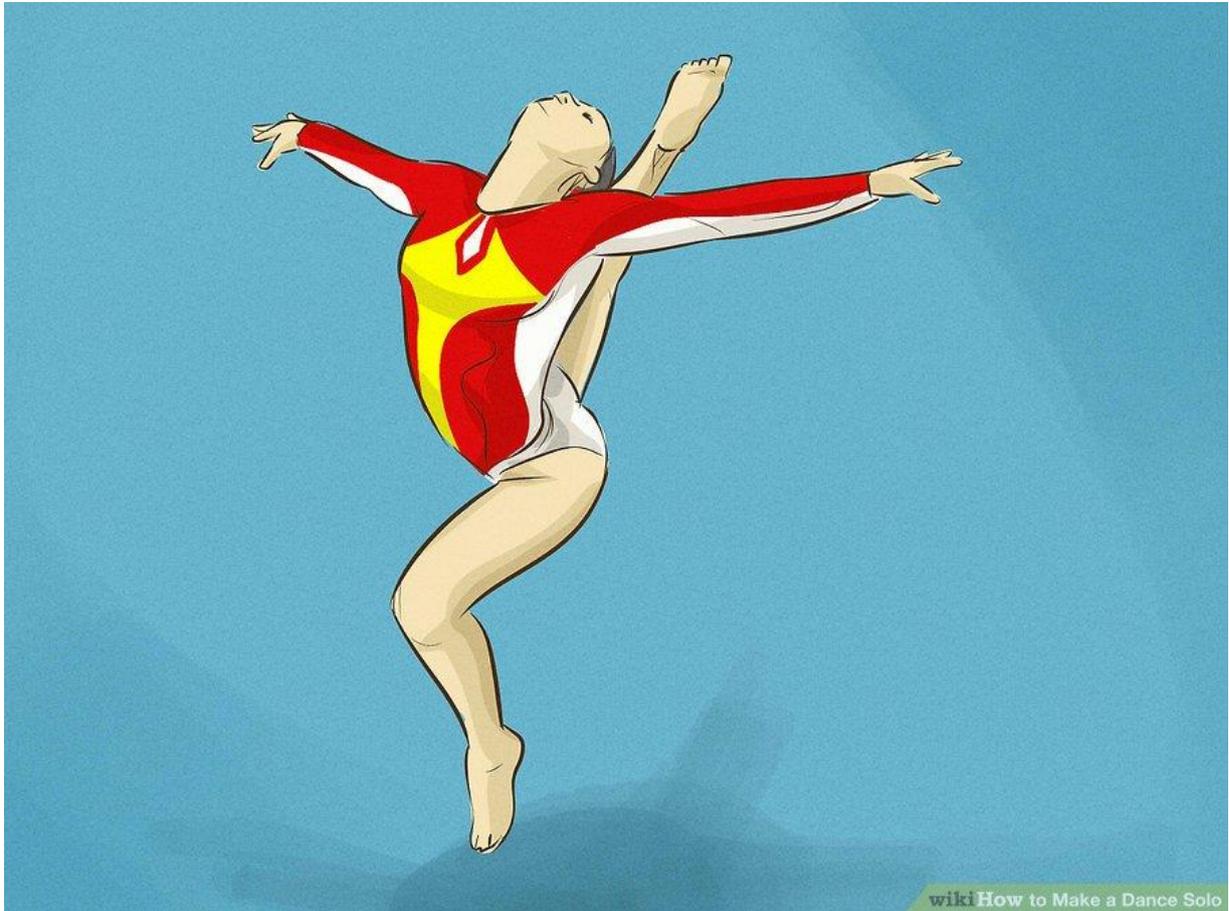
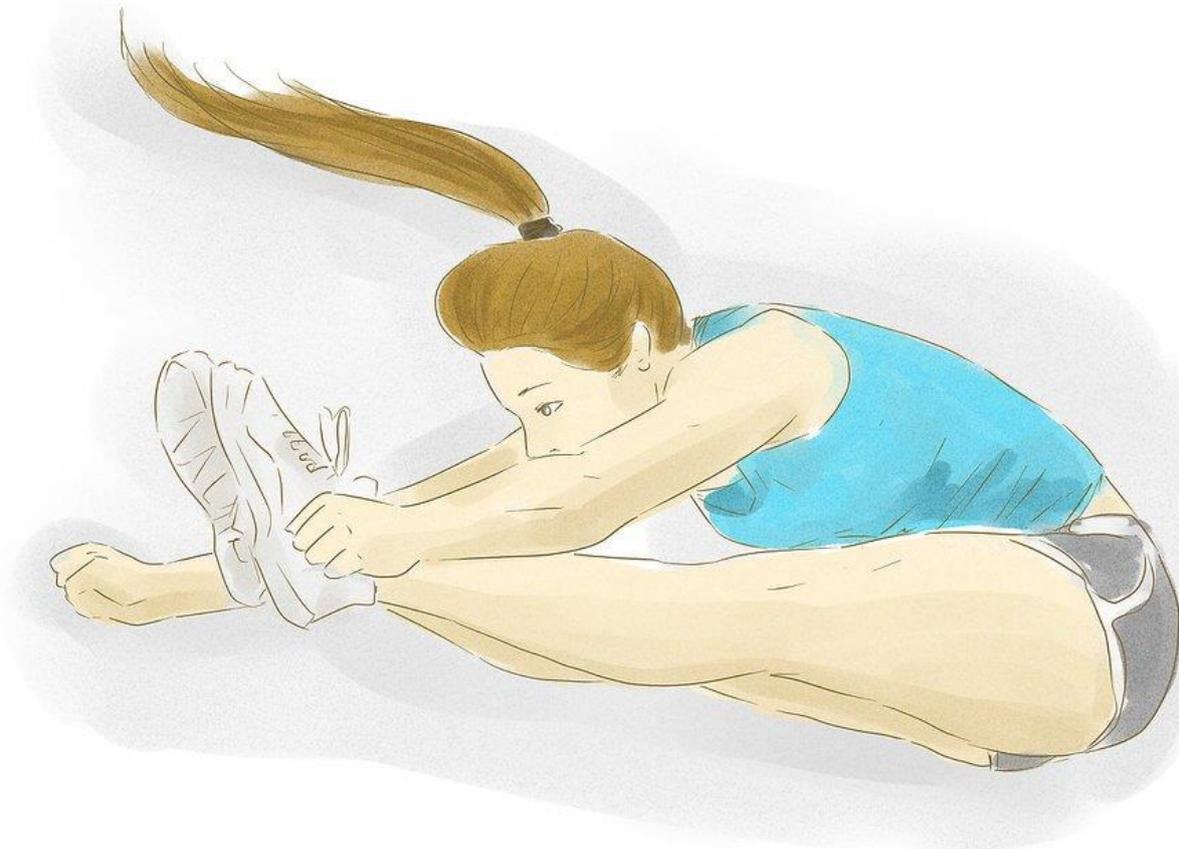


Fig 3.1.10 Choreographing leaps

- 6. Choreograph leaps into your solo.** Leaps are actually simple and can be used multiple times throughout your dance routine. Start by putting your right foot in front of you and then chasse (keep your right foot forward and skip). Then step your left foot in front and extend your right leg and leap off the ground. Put your arms up, or put one arm in front of you and the other arm out straight out straight to the side. You can bend both the legs and extend them straight once you reach the full height, or you can keep your legs straight as you leap.



wikiHow to Make a Dance Solo

Fig 3.1.11 Checking skills

7. Avoid over-choreographing if you have limited technical skills. If you don't have a lot of dance training, don't try too many new things in your dance routine. It's okay to repeat the steps you already know several times throughout the dance.

For example, if you are great at leaping, practice leaping several times with your arms in different positions. Or, if you enjoy doing kicks then kick your legs in different directions and use different arm positions throughout the dance.



wikiHow to Make a Dance Solo

Fig 3.1.12 Using space

- 8. Use the dance space effectively.** Perform your most impressive movements in center stage so they can easily be seen. Avoid performing movements that cannot be seen, such as lying down on a stage that is not elevated. If you are performing on a large stage, use as much of the space as possible.
- Take advantage of dramatic changes happen in the music. Incorporate movements that take you off of the ground in leaps, take you to the floor and back to center stage.
 - To keep the audience's attention, avoid excessive stillness and stagnation in a solo, unless it is done deliberately to convey a story or concept.



Fig 3.1.13 Space utilisation

9. **Decide how you will perform the conclusion of your dance solo.** You might end up presenting a dynamic pose on the last beat of the music. Or, you might want the music to end as your graceful movements gradually stop. You could also dance off the stage as the music goes off. Choose an ending that best aligns with the rest of your choreography.

Completing your dance solo



Fig 3.1.14 *Completing solo*

1. **Practice your dance solo.** In a group dance, if you forget the movements, you can follow others. In a solo dance, you don't have this luxury. Repeated rehearsal will help you memorize the dance solo and increase the fluidity and expressiveness of your movements. Practice your completed choreography as much as possible.
Practice makes perfect is a saying for a reason, but you shouldn't practice so much that you exhaust yourself.
2. **Ask for feedback.** If your dance isn't right for the occasion, you would like to know. Make sure you have at least two people to preview your dance to.
Ask them to give you constructive criticism after you've performed for them. Ideally, ask someone who is knowledgeable about dance. If that isn't an option, ask a friend or family member.
3. **Choose a costume that fits for your solo.** Typically, you will need to have a costume when you perform. Pick a costume that defines the movement and mood of your solo.
For example, a short, bright red color dress with sequins work is absolutely not the best costume for a sad and slow ballet dance. A flowing, light-colored dress, however, would be appropriate for that type of dance.
4. **Perform your completed solo.** Your performance date is the correct time to show off all of your hard work. Do not stress about the performance.

Dancing in a solo style will come to you naturally if you've practiced it often. Performing is the time

3.1.2 Application of choreography to perform group

The Group dance is generally coordinated or performed in such a way that all the performers in the group are dancing on the same steps at the same time. Alternatively, many groups within the larger group may be dancing differently, but are complementary parts of the larger dance. An exception to this general thing must be pointed out where groups of individuals are dancing independently of each other, but with the purpose of creating the feeling of a group that might accompany various forms of ritual dancing.

Group dances include the various dance forms or styles:

1. Folk dance



Fig 3.1.15 Folk dance

A **folk dance** is developed by people that bounce back the life of the people of a certain country or region. Not all ethnic dances are folk dances. For example, ritual dances are not considered to be folk dances. Ritual dances are generally called "Religious dances" because of their purpose. The terms "ethnic" and "traditional" are generally used when it is required to emphasize the cultural roots of the dance. In this form, nearly all folk dances are ethnic ones. In dances like polka, cross ethnic boundaries and even cross the boundary between "folk" and "ballroom dance", ethnic differences are often considerable enough to mention.

Background

They share some or all of the following attributes:

- Dances are usually performed in folk dance gatherings or social functions by people with little or no professional training, often to traditional music.
- Dances are not generally designed for public performance or the stage, though they may later be arranged and set for stage performances.
- Execution dominated by an inherited tradition from various international cultures rather than innovation (though folk traditions change over time).
- New dancers often learn informally by observing others or receiving help from others.

Some people define folk dancing as a form of dance for which there is no governing body or no competitive or professional institutions. The term folk dance is often applied to dances of historical importance in European culture and history; typically originating before the 20th century. For

other cultures the terms "ethnic dance" or "traditional dance" are sometimes used, although the latter terms may refer to the ceremonial dances.

There are a number of modern dances, such as hip hop dance, that evolve actively, but the term "folk dance" is generally not applied to them, and the terms street dance or vernacular dance are used instead. The term folk dance is reserved for dances which are performed to a significant degree bound by tradition.

People familiar with folk dancing can often determine that which country the dance belongs from, even if they have not seen that particular dance before. Some country dances have unique features to that country, although neighboring countries sometimes have similar features. For example, the German and Austrian schuhplattler knee dance consists of slapping the body and shoes in a fixed pattern, a characteristic that few other countries' dances have.

Folk dances actually evolved long before current political boundaries, so that certain dances could be shared by several countries. For example, some of the countries like Serbia, Bulgaria, and Croatia share the same or similar dances, and can sometimes even use the same name and music for those dances. International folk dance exists in cities and college campuses in many countries, in which dancers learn folk dances from many cultures as a recreational activity.

Balfolk dance is a social dance event with live music in Western and Central European countries, originating in the folk revival of the 1970s and becoming more popular since the year 2000.

Middle East, Central Asia and South Asia

- Attan - The national dance of Pakistan. Folk dance of Pashtuns tribes of Pakistan including the unique styles of Quetta and Waziristan in Pakistan.
- Lewa (folk dance) – Baluch, a folk dance form in Pakistan.
- Khattak Dance - Khyber-Pakhtunkhwa in Pakistan.
- Chitrali Dance - Chitral, Khyber-Pakhtunkhwa in Pakistan.
- Azerbaijani dances
- Kurdish dance
- Dabke, a folk dance of the Levant
- Thabalchongba
- Assyrian folk dance
- Armenian dance
- Bhangra, a Punjabi harvest dance in Pakistan and music style that has become popular worldwide.
- Bihu, an Assamese dance form celebrating the arrival of spring, traditionally the beginning of the Assamese New Year
- Garba Circular Devotional dance from Gujarat danced the world over
- Kalbelia is one of the most sensuous dance forms of Rajasthan which is performed by the kalbelia tribe
- Khigga, a common folk dance form among Assyrian people
- Israeli folk dance
- Odori, Japanese traditional dance form, often danced in long parades in the streets where anyone can join in.
- Buyō, typical dance of the Japanese geishas or dance artists
- Kyushtdepi - The national dance of Turkmenistan

(a) Circle dance :

- **Circle dance**, or **chain dance**, is a form of dance done in a circle or semicircle to musical accompaniment, such as rhythm instruments and singing. Circle dancing is probably the oldest known dance forms and was part of community life since when people first started to dance.

- Dancing in a circle is an ancient tradition common to many cultures for marking special occasions, rituals, strengthening community and encouraging togetherness. The dance can also be enjoyed as an uplifting group experience or as part of a meditation routine. Circle dances are choreographed to many different styles of rhythms and music.
- Unlike line dancing, circle dancers are in physical contact with each other; the connection is made hand-to-hand, finger-to-finger or hands-on-shoulders. It is a type of dance where anyone can join in without the presence of a partner. Generally, the participants follow their coach around the dance floor while holding the hand of the dancers beside them. The dance can be gentle or energetic.
- Modern circle dance mixes traditional folk dances, mainly from European or Near Eastern countries, with a variety of music of both ancient and modern times. There is also a growing collection of new circle dances to classical music and contemporary songs.

Distribution:

Modern circle dancing is found in many cultures including Arabic (Levantine and Iraqi) Israeli, Assyrian, Kurdish, Turkish, Armenian, Azerbaijani, Maltese, and South Eastern European (i.e. Albania, Bosnia, Bulgaria, Croatia, Greek and Serbia, to name a few). Despite of its immense reputation in the Middle East and southeast Europe, circle dancing also has a historical prominence in Brittany, Catalonia and Ireland to the west of Europe, and also in South America (Peru via), Tibet, and with Native America (see ghost dance). It is also used in its more meditative form, in worship within various religious traditions including the Church of England and the Islamic dances like Hadra.

History of circle dancing:

• Balkans:



16 Stecak from Radimlja, Hercegovina showing linked figures

Thousands of medieval tombstones called "Stećci" were found in Bosnia and Hercegovina and neighboring areas. They dated from the end of the 12th century to the 16th century.

They bear inscription and figures which look like dancers in a chain.

Men and women dance together holding hands at shoulder level but occasionally the groups consist of only one sex.

A chronicle from 1344 urges the people of the city of Zadar to sing and dance circle dances together for a festival.

However, a reference comes from Bulgaria, in a manuscript of a 14th-century sermon, which calls chain dances "devilish and damned."



Fig 3.1.17 Medieval circle dancing, South Tyrol

The circle dance of Germany was called "Reigen", which originated from the 10th century, and from devotional dances at early Christian festivals.

Dancing around the church or a fire was frequently criticised by church authorities which only underscores how popular it was.

One of the frescos (dating from the 14th century) in Tyrol, at Runkelstein Castle, depicts Elisabeth of Poland, Queen of Hungary leading a chain dance. Circle dances were also found in Czech Republic, dating to the 15th century.

Dancing was primarily done around the trees on the village green.

In Poland as well, the earliest village dances were in circle or lines followed by the singing or clapping of the participants.

Mediterranean

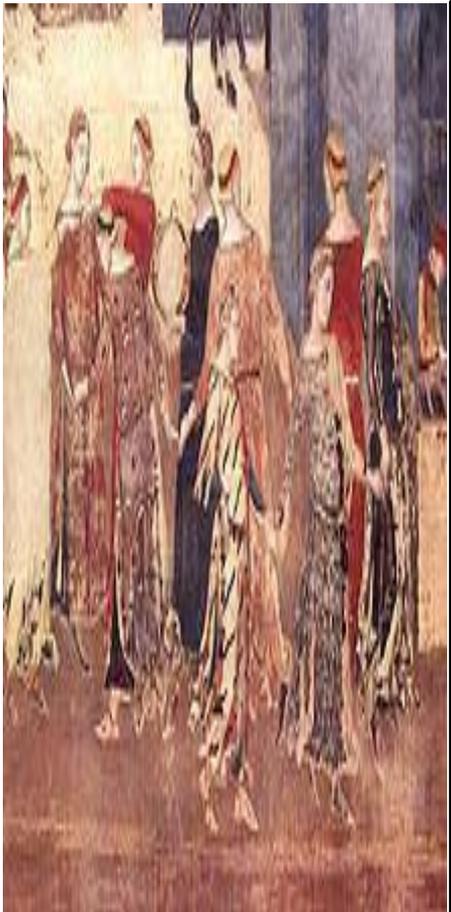


Fig 3.1.18 The Italian circle dance made up of females, which features the "bridge".

In the 14th century Giovanni Boccaccio describes men and women circle dancing as their own singing or accompanied by musicians. One of the frescos in Siena by Ambrogio Lorenzetti painted in the year 1338-40 show a group of women doing a "bridge" figure while accompanied by another woman playing the tambourine.

There is the description of two western European travelers to Constantinople, the capital of the Ottoman Empire. In 1577, Salomon Schweigger describes the events at a Greek wedding:

"then they joined arms one upon the other, made a circle, went round the circle, with their feet stepping hard and stamping; one sang first, with the others all following after."

Another traveler, the German pharmacist Reinhold Lubenau, was in Constantinople in November in the year 1588 and reports on a Greek wedding in these terms:

"a company of Greeks, often of ten or more persons, stepped forth to the open place, took each other by the hand, made a round circle, and now stepped backward and forward, sometimes went around, singing in Greek the while, sometimes stands strongly on the ground with their feet."

Scandinavia



Fig 3.1.19 Fresco at Ørslev church, Denmark showcasing a medieval form of chain dancing.

In Denmark, old ballads mention a closed circle dance which can also open into a chain dance. A fresco in Ørslev church in Zealand, shows nine people, men and women, dancing in a line.

The leader and few others in the chain carry bouquets of flowers. In the case of women's dances, there may have been a man who acted as the leader. In Sweden, medieval songs often mentioned dancing. A long chain was formed, with the leader singing and setting the time while the other dancers joined in the chorus.

•Modern Dances: Eastern Europe

Hora:



Fig 3.1.20 A traditional hora dance in Macedonia.

The hora dance originates from the Balkans and also found in other countries (including Romania and Moldova). The dancers hold each other's hands and the circle spins, usually in the counterclockwise motion, as each participant follows a sequence of three steps forward and one step back.

The Hora is Popular during wedding celebration and festivals, and is an essential part of social entertainment in rural areas. In Bulgaria, it is not necessary to be in a circle during dancing, a curving line of people is also acceptable.

Kolo:



3.1.21 Kolo dance in circle.

The kolo is a collective folk dance common in various South Slavic regions, such as Serbia, named after the circle formed by the dancers.

It is performed amongst the groups of people holding each other by having their hands around each other's waists (ideally in a circle, hence the name).

There is almost no movement above the waist.

Southern Europe-

Kalamatianos:

The **Kalamatianos** is a popular Greek folk dance

from Greece, Cyprus, and is often performed at many social gatherings worldwide. As is the case with most Greek folk dances, it is danced in a circle with a counterclockwise rotation, the dancers holding hands. The lead dancer usually holds the second dancer by a handkerchief, which allows him or her to perform more detailed steps and acrobatics.

Sardana:



Fig. 3.1.22 Group dancing sardanes in Barcelona
Syrtos

Sardana is a form of circle dance typically originated from Catalonia. It would usually have an experienced dancer who can lead the circle. The dancers hold hands throughout the dance: arms down during the *curts* and raised to shoulder height during the *llargs*.

The dance originally belongs from Empordà region, but it started gaining popularity throughout Catalonia during the 20th century.

There are two main types of Sardana dance form, the original *sardana curta* (short sardana) style and the more modern *sardana llarga* (long sardana).

Syrtos dance



Fig 3.1.23 Syrtos dance

Syrtos and kalamatianos are the Greek dances done with the dancers in a curving line holding hands, facing right to each other. The dancer at the right end of the line is the leader.

The leader can also be a solo performer, improvising showy twisting skillful moves as the rest of the line does the basic step.

In some parts of syrtos, pairs of dancers hold a handkerchief from both of its sides.

Western Europe- AnDro:



Fig. 3.1.24 Breton people dancing An Dro, swinging their arms with little fingerslinked

An-Dro (the turn)-

An Dro, meaning "*the turn*", is a Breton circle dance. The dancers link the little fingers in a long line, swinging their arms, whilst moving to their left.

The arm movements consist first of two circular motions going up and back followed by one in the opposite direction.

The leader (person at the left-hand, at the end of the line) will lead the line into a spiral form or double it back on itself to form patterns on the dance floor, and allow the dancers to see each other.



Fig 3.1.25 Faroese chain dance in Tórshavn

The **Faroese dance** is the national circle dance of the Faroe Islands, accompanied by the Faroese ballads.

The dance is a typical mediaeval ring dance.

It is done traditionally in a circle formation, but when a lot of people take part in this dance, they usually let it swing around in various movements within the circle.



Fig 3.1.26 Sacred circle dance

Sacred Circle Dance

The *Sacred Circle Dance* form was brought to the Findhorn Foundation community in Scotland by Mr. Bernhard Wosien who brought traditional circle dancing into existence that he had gathered from Eastern Europe.

Colin Harrison and David Roberts took the dances to other parts of the UK where they started regular groups in south east England and Somerset, then across Europe, the US and elsewhere. The network extends also to Australia, New Zealand, South Africa and South America and India.

During the dance, a small centre piece of flowers or other objects is often placed at the centre of the circle to help focus the dancers and maintain the circular shape. Much debate goes on within the sacred circle dance network about what is meant by 'sacred' in the dance.

Middle east:



Fig 3.1.27 Women dancing Dabke

Dabke:

The most famous type of the dance is the Al-Shamaliyya . It consists of a waiver at the head of a group of men holding hands and formed in a semicircle. The waiver is expected to be particularly skilled in accuracy, ability to improvise, and quickness (generally light on his feet).

The dancers develop a synchronized movement and step, and when the singers finish their song the waiver breaks from the semicircle to dance on their own. The waiver is the most popular and familiar form of dabke danced for happy family celebrations.

Khigga:

Fig 3.1.28 *Assyrians dancing khigga at a festival.*

Khigga:

Khigga is the one of main styles of Assyrian folk dance in which multiple dancers hold each other's hands and form a line or a circle. It is usually performed at weddings and joyous occasions. Khigga is the first beat that is generally played for welcoming the bride and groom to the reception hall.

There are multiple foot patterns that dancers perform. The head of the khigga line usually dances with a handkerchief with beads and bells added to the sides so it jingles when shaken.

A decorated cane is also used at many Assyrian weddings or functions. Moreover, the term khigga is used to denote all the Assyrian circle dances.

Kochari

Fig 3.1.29 *Kochari dance*

Kochari:

Kochari is an Armenian and Azerbaijani folk dance, danced today by Armenians, Assyrians, Azerbaijanis, Kurds, Pontic Greeks and Turks.

Dancers form a closed circle while putting their hands on each other's shoulders. More modern forms of Kochari have added a "tremolo step," which involves shaking the whole body altogether. In Azerbaijanis, the dance consists of slow and rapid parts, and is of three variants.

There is a consistent, vicious double bounce in which Pontic Greeks dance hand-to-shoulder and travel to the right.

Tamzara:

Fig. 3.1.30 Tamzara dance

*Tamzara:****Tamzara***

isan Armenian, Assyrian, Azerbaijani and Greek folk dance native to Anatolia. There are many versions of Tamzara dance form, with slightly different music and steps, coming from the various regions and old villages in Anatolia.

Firstly they step three steps ahead and strike their left feet on the ground and then they put their left feet ahead and for a while stand on it, then they make three little steps back and speed their actions a bit more in the second part with the actions of the first part.

Like most Anatolian folk dances, Tamzara is done with a large group of people with interlocked pinkies.

(b) Contra dance:

Fig 3.1.31 Contra dancers at the 2019 Flurry Festival

Contra dance is a form of folk dance made up of long lines of couples. It has mixed origins from English country dance, Scottish country dance, and French country dance styles in the 17th century. Sometimes described as New England folk dance or Appalachian folk dance, contra dances can be found around the world, but are most common in the United States (periodically held in nearly every state), Canada, and other Anglophone countries.

Contra dancing is a form of social dance that one can attend even without a partner. The dancers form couples, and the couples form sets of two couples forming a long line starting from the stage and going down to the length of the dance hall. Throughout the course of a dance, couples move up and down these lines, dancing with each other in the line. The dance is led by a coach who teaches the sequence of movements in the dance before the music starts. Coaches describe the series of steps called "figures", and in a single dance, a coach may include about 6–12 figures which are repeated as couples

moving up and down the lines. Each time through the dance takes 64 beats, after which the pattern is repeated.

Almost all contra dances are performed to live music. The music played is not limited to, Irish, Scottish, old-time and French-Canadian folk tunes. The fiddle is considered the core instrument, though other stringed instruments can be used, such as the guitar, banjo, bass and mandolin, as well as the piano, accordion, flute, clarinet and more. Some contra dances are even performed to techno music. Music in a dance can consist of a single tune or a medley of tunes, and few important changes during the course of a dance are common.

Many callers and bands perform for local contra dances, and some are hired to play for dances around the U.S. and Canada. Many dancers travel different regions to contra dance weekends and week-long contra dance camps, where they can expect to find other dedicated dancers, great coaches, and great bands.

History:



Fig 3.1.32 Contra dancers in Peterborough, New Hampshire

At the end of the 17th century, the English country dances were taken up by French dance master trainers. The French called these dances as *contra-dances* (which roughly means "opposites dance"), as indicated in a 1710 dance book called *Recueil de Contredance*.

As time progressed, these dances returned to England and were spread and reinterpreted in the United States, and eventually the French form of the name came to be associated with the American folk dances, where they were also called as "country dances" or in some parts of New England such as New Hampshire, "contradances".

Contra dances were very popular in the United States and were considered as one of the most popular social dances in the late 18th century. These events were usually known as "country dances" until the year 1780, when the term contra dance became common to describe these events. In the mid-19th century, group dances started to decline in popularity in respect of quadrilles, lancers, and couple dances such as the waltz and polka.

Henry Ford, the founder of the Ford Motor Company, had a role in preserving contra dances and American folk dances generally in part as a response of opposition to modern jazz effect in the United States. In the 1920s, he asked friend and dance coordinator in Massachusetts, Benjamin Lovett, to come to Michigan to begin a dance program. Initially, Lovett could not as he was under contract at a local inn; consequently, Ford bought the property rights to the inn. Lovett and Ford started a dance program in Dearborn, Michigan that included several folk dances, including contras. Ford also published a book titled *Good Morning: After a Sleep of Twenty-Five Years, an Old-Fashioned Dancing Is Being Revived* in 1926 detailing steps for some contra dances.

In the 1930s and 1940s, contra dances were generally performed in small towns in widely scattered parts of northeastern parts of North America, such as Ohio, Canada and particularly northern New England. Ralph Page single-handedly maintained the New England tradition until it was strengthened particularly by Ted Sannella and Dudley Laufmanin the year 1950s and 1960s,. The New England contra dance tradition was also maintained by the Ed Larkin Old Time Contra Dancers in Vermont,

formed by Edwin Loyal Larkin in 1934. The group he founded is still performing, teaching the dances and also holding monthly open house dance performance in Tunbridge, VT.

By then, early dance camps, retreats, and weekends had emerged, such as Pinewoods Camp, in Plymouth, Massachusetts, which became primarily a music and dance camp in 1933, and NEFFA, the New England Folk Festival, also held in Massachusetts, which began in 1944. Pittsburgh Contra Dance celebrated its 100th anniversary in the year 2015. These and others continue to be popular and some offer other dances and activities besides contra dancing.

In the 1970s, Sannella and other coaches introduced dance movements from English Country Dance, such as heys and gypsies, to the contra dances. New dance forms such as *Shadrack's Delight* by Tony Parkes, featured symmetrical dancing by all couples. (Previously, the actives and inactives — see *Progression* below — had significantly different roles). Double progression dances, popularized by Herbie Gaudreau, added to the aerobic nature of the contra dance, and one coach, Gene Hubert, wrote a quadruple progression dance, *Contra Madness*. Becket dance formation was introduced, with partners next to each other in one line instead of opposite. The Brattleboro Dawn Dance form which started in 1976, continues to run semiannually.

In the early 1980s, Tod Whittemore started the first Saturday dance in the Peterborough Town House, which remains one of the more popular regional dances. The Peterborough dance influenced Bob McQuillen, who became a notable musician in New England. As musicians and coaches moved to other locations, they found contra dances in Michigan, Washington, Oregon, California, Texas, and elsewhere.

Forms of Contra dance:

- Contra dances are arranged in long lines of dance partners. A pair of lines is called a *set*. Sets are generally arranged so they can run the length of the hall, with the *top* of the set being the end closest to the band and coaches. Correspondingly, the *bottom* of the set is the end farthest from the caller. Couples consist of two people, traditionally but not necessarily one male and one female, typically referred to as the gentleman or man, and lady or woman. Couples interact with another couple beside for every round of the dance initially. Each sub-group of two interacting couples is known to choreographers as a *minor set* and to dancers as a *foursome* or *hands four*. Couples in the same minor set are *neighbors*. Minor sets originate at the head of the set, starting with the topmost dancers as the *active couple* and the other couple as *inactive couples*. If there is an uneven number of couples dancing, the bottom-most couple will *wait out* the first time through the dance performance.

There are four common ways of arranging couples in the sets: *proper*, *improper*, *Becket*, and *triple* formations. There are many additional types of forms a contra dance may take. Five of them are: *triplet*, *indecent*, *four-face-four*, and *whole-set*.

- An important aspect of contra dancing is that, in a single dance, the same pattern is repeated over and over (one time lasts roughly 30 seconds), but each time you dance with new neighbors. This change is effected by *progressing down* the set and progressing them *up* so that you usually dance with everybody in the line.

A single dance runs around ten minutes of time, long enough to progress 15-20 times. If the sets are of short to medium length the coach will often try to run the dance until each couple has danced with every other couple both as active and inactive dancers and returned to where they started.

Contra dance specifies the dance formation, the *figures*, and the sequence of those figures in a dance. These dance forms generally do not have defined footwork; so within the limits of the music and the comfort of their fellow dancers, individuals move according to their own taste.

Most contra dances consist of a sequence of about 6 to 12 individual figures, defined by the coach in time to the music as the figures are danced. As the sequence repeats, the coaches may cut down his or her prompting, and eventually drop out, leaving the dancers to each other and the music.

A figure is a pattern of movement that typically takes eight *counts*, on the other hand figures with four or sixteen counts are also common. Each dance is a collection of figures joined together to allow the dancers to progress along the set.

(c) English Country Dance:

A **country dance** is a form of social dances that originated in the British Isles. It is the repeated implementation of a predefined sequence of figures, carefully designed to fit a fixed length of music and performed by a group of people usually in couples in one or more sets.

The movements involve interaction with your partner and/or with other dancers, usually with a continuation so that you dance with everyone in your set. It is common in modern times to have a coach who teaches the dance and then calls the movements as you dance.

Country dances are performed in varied styles :

As a musical form, the contredanse was used by Beethoven and Mozart.



Fig 3.1.33 A comical 18th-century country dance
- engraving by Hogarth

Introduced to South America by French migrants, Country Dance had great influence upon Latin American music as *contradanza*.

The *Anglais* (French word meaning "English") or *Angloise* is another term used for the English country dance.

A Scottish country dance may be called an *Ecossaise*. Irish set dance is also related to it.

Characteristics:

A *set* is a formation of dancers. The most common formations are *longways for as many* couples in long lines, and *squares*, consisting of four couples. The longways formation takes place in over 12,000 modern contra dances ; it was also the most popular formation in all the dance publications of the early 18th and 19th centuries. In 2003, Burluson's Square Dancer's Encyclopedia listed 5125 calls or figures. Circle forms and fixed-length longways sets are also very common, but the possible formations are bounded only by the imagination of the choreographer.

Thomas Wilson, in the year 1808, wrote, "A Country Dance is made of an indefinite number of persons, not less than six" according to his own experiences. In fact, there are numerous dances for two couples and few of them for three or five dancers.

A *figure* is a pattern that the dancers trace along the floor, simple moves like Circle Left are intuitive and can be performed with no prior knowledge, while complex moves like Strip the willow need to be taught by the coach. The style and steps of dancing change by region and period.

Thomas Wilson, in the year 1820, wrote, "Country Dance Figures are types of movements or directions created in Circular, Half Circular, Serpentine, Angular, Straight Lines, etc. designed into different lengths and adapted to the various *Strains* of Country Dance Music." Again, the possible figures are limited only by the imagination of the choreographer. Examples of some of the movements are provided in the list of country dance terms.

The music which is commonly connected with country dancing is folk/country/traditional/historical music, however modern bands now are also experimenting with different other types of music as well. While some dances may have originated on village greens, the vast majority were, and still are, written by Dancing Masters and choreographers.

Each dance consists of a series of figures, hopefully smoothly linked together, and designed to fit to the chosen music. The most common form of music is jigs or reels, but any music suitable for dancing can be used. In most types of dances the dancers will proceed to a new position so that the next time they are dancing with different people through the music.

While English Folk Dance Clubs generally holds all types of country dance, American Country Dance groups tend to eliminate modern contra dances and square dances.

Unlike folk dances, Country dancing is arranged for general participation such as clogging, which are primarily concert dances, and ballroom dances in which dancers dance with their partners independently of others. Being bright, rhythmic and simple, country dances had appeal as a refreshing finale to an evening of stately dances such as the minuet.

Actually, the term *contra dance* is just another name for a country dance. Howe, in the year 1858, wrote, "The term "Country Dance" is one invariably used in all books of dancing that have been published in England during last three centuries, while all works issued in France within the same time period uses the term Contra Dance, or in French "ContreDanse". As the authority is equally good in both cases, either term is therefore correct. The Country Dance has been one of the most popular entertainments in the Britain, France, and other continental countries from time immemorial". However, "contra dance" is commonly used today to define a specific American genre called contra dance.

History:

Country dances began to influence courtly dance in the 15th century and became particularly popular at the court of Elizabeth I of England. Many types of country dances and titles shared during 17th-century dances appear from this time, though some of these can be shown to refer English country dance. While some early features looks like the morris dance and other early styles, the influence of the courtly dances of Europe, especially those of Italy, may also be seen and it is possible that English country dance was affected by these at an early date. Little is known about these dances before the mid-17th century.

John Playford's *The English Dancing Master* (1651) listed over a hundred tunes, each with its own figures. This was extremely popular, reprinted continuously for 80 years and more. Playford and his descendant had a practical monopoly on the publication of dance manuals until the year 1711, and stopped publishing around the year 1728. During this period English country dances took diverse forms including finite sets for two, three and four couples as well as circles and squares.

The country dance was first presented to the court of Louis XIV of France, where it became popular as *contredanse*, and later to Germany and Italy. André Lorin, who visited the English court in the late 17th century, presented a document of dances in the English manner to Louis XIV on his return to France. In 1706 Raoul Auger Feuillet published his *Recueil de Contredances*, a collection of "*contredances anglaises*" presented in a simplified form of Beauchamp-Feuillet notation and including some dances invented by the author as well as authentic English dances. This was later translated into English by John Essex and published in England as *For the Further Improvement of Dancing*.

By the year 1720 the term *contradanse* had been divided into groups of three or two couples, which would remain normative until covering English country dance. The earliest French works refer only to the longways form as *contradanse*, which allowed the false etymology of "a dance in which lines dance opposite one another". The square-set type also had its vogue in France during the later 18th century as the quadrille and the cotillon. These generally require a group of 8 people, a couple along each side. Dancing in sets of square still survives in Ireland by the name "set dancing" or "figure dancing".

For some time British publishers issued annual collections of these dances in popular pocket-books. Jane Austen, Charles Dickens and Thomas Hardy all loved country dancing and put detailed descriptions into their novels. But the new trend expel the country dance from English ballrooms in the early 19th century, though Scottish country dance remained popular.

Influence:

Fig 3.1.34 The "La Trénis" figure of the Contredanse, an illustration from *Le Bon Genre*, Paris, 1805

The English country dance arrived independently in America and became the New England contra dance which experienced a revival in the mid-20th century. This form evolved into square dance in the United States while in Ireland it contributed to the development of modern Irish set dance.

English country dance in developed its own flavor in Scotland and became the independent Scottish country dance. English Ceilidh is a special case, being a connection of English, Irish and Scottish forms. In addition to it, certain English country dances survived independently in the popular range. One such example is the Virginia Reel which is almost exactly the same as the 'Sir Roger de Coverley'.

The *contradanza*, the Spanish and the Spanish-American form of the French *contradanse*, became an internationally famous style of music and dance in the 18th century. The *contradanza* was popular in Spain and spread throughout Spanish America during the 18th century, where it took on folk forms that still exist in Mexico, Venezuela, Colombia, Peru, Panama and Ecuador. In Cuba during the 19th century the *contradanza* became an important form of dance, the ancestor of danzon, mambo and cha chacha. Haitians fleeing the Haitian Revolution of the year 1791 brought to the Cuban form, a Creole influence and a new syncopation.

The *Engelska* (Swedish name for "English") or Danish *Engelsk* is a 16-bar Scandinavian folk dance. Its name comes from the adoption in Scandinavia of English country dances and contra dances in the early 19th century. In Denmark the illustration "Engelsk" was used for both line and square dances of English origin.

Revival:

Fig 3.1.35 Country dance, Queensland, about 1910

Only due to the efforts of Cecil Sharp, Mary Neal and the English Folk Dance and Song Society in the late 19th and early 20th century ,a revival took place, so that for some time school children could be taught country dances. In the early 20th century, traditional and historical dances began to be renewed in England.

Neal, one of the first to do country dance was chiefly known for her work in ritual dances, but Cecil Sharp, in the six volumes of his *Country Dance Book*, published between year 1909 and 1922, attempted to re build English country dance as it was performed at the time of Playford, using the surviving traditional English village dances as a manual, as the other books defined almost none of the figures described.

Sharp and his students were, however, almost wholly concerned with English country-dances as found in the early dance manuals: Sharp published 160 dances from the Playford manuals and 16 traditional village country-dances. Sharp assumed that the Playford dances, especially those with irregular forms,

represented the original "folk" form of English country dance and that all the later changes in the dance's long history were corruptions.

The first collection of modern English country dances since the year 1820, *Maggot Pie* was published in the year 1932, though only in the late 20th century, modern structure became fully accepted.

Reconstructions of historical dances and new compositions continue. Interpreters and composers of the 20th century include Douglas and Helen Kennedy, Pat Shaw, Tom Cook, Ken Sheffield, Charles Bolton, Michael Barraclough, Colin Hume, Gary Roodman, and Andrew Shaw.

(d) Maypole dance:

A **maypole** is described as a tall wooden pole evolved as a part of various European folk festivals, around which a **maypole dance** generally takes place.



Fig 3.1.36 Dancing around the maypole, in Åmmeberg, Sweden

The festivals held on May Day (May 1) or Pentecost (Whitsun), although in some countries it is instead evolved in middle of summer. In some cases the maypole is a permanent characteristics that is only utilised during the festival.

Although in other cases it is evolved specifically for the purpose before being taken down again. It is primarily found within the nations of Germanic Europe and the adjacent areas which they have influenced, its origins remain unknown.

It has often been hypothesized that the maypole originally had some relevance in the Germanic paganism of Iron Age and early Medieval cultures. However, more recent scholarship has found that the tradition of the maypole arose in the context of medieval Christian Europe.

Maypole dancing has been a practice in many parts of Europe, although it became less popular in the 18th and 19th centuries. Today, the tradition is still perceived in some parts of Europe and among European communities in the Americas.

History:

English historian Ronald Hutton agree with Swedish scholar Carl Wilhelm von Sydow who clearly stated that maypoles were evolved simply as "signs that the happy season of warmth and comfort had returned". In the year 1588, at Holy Trinity Church in Exeter, villagers collected for feasting and drinking. Chaucer explained that a particularly large maypole stood at St Andrew Undershaft which was actually evolved by church believers annually due to its large shape.

The symbol of the maypole has been continuously discussed by folk dancers for centuries, although no definitive answer has been found. Some learned people classify maypoles as symbols of the world axis. The reality is that they were found firstly in areas of Germanic Europe, where prior to Christianisation, Germanic paganism was followed in various forms, which led to guess work by some people that the maypoles were in some way a relic of a Germanic pagan tradition. One theory states that they were a remainder of the Germanic appreciation for religious trees, as there is evidence for various sacred trees and wooden pillars that were worshipped by the pagans across much of Germanic Europe, including Thor's Oak and the Irminsul. However Ronald Hutton states that "there is actually no proof that the maypole was regarded as a reflection of it." It is also known that, in Norse paganism, cosmological views stated that the universe was a world tree, known as Yggdrasil.



Fig 3.1.37 May Day: villagers near Munich lift a very tall maypole into place

Some observers have proposed phallic symbol as an idea which was expressed by Thomas Hobbes, who falsely believed that the poles dated back to the Roman worship of the god Priapus.

This idea has been supported by various people since, including the psychoanalyst Sigmund Freud. Phallic symbol has been allocated to the maypole in the later Early Modern period, as one sexual reference is in John Cleland's controversial novel *Fanny Hill*:

...and now, disconnected from the shirt, I saw, with wonder and surprise, what? neither the play-thing of a boy, nor the weapon of a man, but a maypole of so broad a standard, that had proportions been observed, it must have belonged to a young giant.

However Ronald Hutton has stated that "there is no historical basis for his claim, and no sign that the people who used maypoles thought that they were phallic" and that "they were not carved to appear so."

The anthropologist Mircea Eliade proposed that the maypoles were simply a part of the general happiness at the return of summer, and the growth of new vegetation. In this way, they bore similarities with the May Day garlands which were also a common festival practice in Britain and Ireland.

Regional traditions:

- **Malta:**



Fig 3.1.38 Remains of the kukkanja in situ, in which the maypole was inserted

Grand Master Marc'Antonio Zondadari introduced the game of cockaigne (with the use of the maypole) to Maltese Carnival in 1721: on a given signal, the crowd assembled in Palace Square intersect on a collection of hams, sausages and live animals hidden beneath leafy branches outside the Main Guard.

The distribution became the property of those who, having seized them, were able to carry them off.

- **Germany and Australia:**

In Germany and Austria the maypole has become a tradition going back to the 16th century. It is a decorated tree or tree trunk that is usually erected either on 1 May – in Baden and Swabia – or on the evening before, for example, in East Frisia. In most areas, especially in Baden-Württemberg, Bavaria and Austria, it is obvious to have a ceremony to build the maypole on the village green.

The tradition of combining it with a village or town fair, that usually takes place on 30 April, 1 May or at Pentecost (Whitsun), is widespread. This tradition is especially powerful in the villages of the Bavarian Alps where the raising of the traditional maypole on 1 May in the

village square is a cause for huge celebration. The pole is usually painted in the Bavarian colours of white and blue and decorated with emblems depicting local crafts and industry.

Just before the *Maypole* is evolved, depending on the region, there may be a parade through the village, usually ending up at a central place and/or restaurant and usually watched by crowds of spectators and accompanied by a brass band. The actual fitting in of the tree then takes place in the afternoon or evening. While the crowds usually pass away the time drinking beer and eating sausages, the young men keep themselves busy with decorating the maypole to get the symbols of various trades representing the region into the right position. While the maypole is traditionally set up with the help of long poles, these days it may sometime also be done using tractors, forklifts or even cranes. In Lower Austria ropes and ladders are used.



In the Rhineland in and around Cologne, there exists a little different maypole tradition. During the night before the 1st of May, unmarried men erect young birch trees in front of the houses of their sweethearts.

These trees, which may reach to 5 metres of height or more, are sold beforehand by local foresters. The men usually decorate them with multicoloured crepe paper and often with a red heart of wood with the name of the girl written on it.

In the month of May, various streets in the area are filled with dozens of such maypoles.

Fig 3.1.39 Rhenish maypole for a girl in Königswinter

If the tree is evolved on the eve of 1 May, then the event is usually followed by a May dance. Depending on local traditions, the *Maypole* may remain in place all year round or may be taken down at the end of May. The trunk is then stored until the following year.

- **Nordics:**



Fig 3.1.40 Maypole in Weingarten (Baden)

Traditional ring dances are popular in Sweden, mostly in a way where you are alternating dancing and making movements and gestures based on the songs, such as pretending that you are scrubbing laundry while singing.

The ring dancing is mostly popular in small children. The central part played by young children in the celebration encourage the recreational aspect of the celebration. Yet another indicator in this direction is the custom that young spincters expect to dream of their future partner if they pick seven different flowers and place them under their pillow when they go to bed on the same day

- **Belgium:**

In Belgium, the Maypole is also called Meiboom or Meyboom in Dutch. Hasselt erects its "Meiboom" on April 30. In Brussels and Leuven, the Maypole is traditionally evolved on August 9 before 17:00. The planting of the Maypole is the cause of a friendly rivalry between the two cities, dating back to year 1213. In that year, a struggle broke out between Leuven and Brussels which saw the latter victorious.

To celebrate this event, the city of Brussels was granted, almost 100 years later, the eternal right by John III, Duke of Brabant to evolve a Maypole, but only if they get able to do this every year on August 9 before 17:00. A first attempt by Leuven to steal the tree in the year 1939 was stopped by the police.

In the year 1974 however, a group of Leuven men found out which tree was chosen by Brussels as that year's Maypole. During the night of August 8, the tree was cut down and transported to Leuven where it was evolved in front of the City Hall. Ever since, Leuven claims ownership of the only official Maypole. However, Brussels denies having losing the right, as another tree was cut down and put up before 17:00 on August 9.

It is also a tradition mostly in the Dutch-speaking region of Belgium, to place a branch on the highest point of a building under construction. The evolution of the branch is often cause for celebration by both the workmen and the neighbours.

The maypole custom is almost gone in Denmark but can still be seen on the islands of Avernako and Stryno south of Funen and in few villages in southern Himmerland. The maypole is generally referred to "May tree"

The traditions around the maypoles vary locally, although the design featuring a cross and two rings is most common nowadays.

This perhaps more original form of course strongly reinforces the procreation symbolism.

- Britain:



Fig 3.1.41 A maypole at Llanfyllin, Wales on May 1, 1941

The practice had become widely popular throughout the developed centuries, with the maypoles becoming "communal symbols" that brought the local community together. In some cases, poorer parishes would join up with neighbouring ones in order to obtain and erect one, whilst in other cases, such as in Hertfordshire in year 1602 and Warwickshire in year 1639, people stole the poles of neighbouring communities, leading to violence.

In some cases the wood for the pole was obtained illegally, for an instance in year 1603, the earl of Huntingdon was angered when trees were removed from his estates to use as maypoles without his permission.

In Britain the maypole was found initially in England and in areas of the Scottish Lowlands and Wales which were under English influence.

However, the earliest recorded evidence comes from a Welsh poem written by Gryffydd ap Adda ap Dafydd in the mid-14th century, in which he described how people used a tall birch pole at Llanidloes, central Wales.

Formal proof for maypole use across Britain increases in later decades and by the year 1350-1400 the custom was well established across southern Britain, in town and country and in both Welsh-speaking and English-speaking areas.



Fig 3.1.42 Villagers and Morris-men dancing beside the Maypole on Ickwell Green, Bedfordshire at dawn on 1 May 2005

The evolution of Protestantism in the the 16th century led to increasing disagreement of maypoles and other May Day practices from various protestants who viewed them as glorification and was therefore unethical. Under the hold of Edward VI in England and Wales, the Anglicanism was declared to be the state religion, and under the Reformation, many maypoles such as the famous maypole of Cornhill, London were destroyed. However when Mary I headed the throne after Edward's death, she restored Roman Catholicism as the state faith, and the practice of maypoles was reinstated. Meanwhile, in Scotland, Protestantism had taken a more powerful hold, and largely wiped out the practice of maypoles across the country.

The church of St Andrew in the City of London is named after the maypole that was kept under its rim and set up each spring until year 1517 when student riots put an end to the custom. The maypole itself survived until year 1547 when a Puritan mob clutched and destroyed it as a "pagan idol".

When the Restoration occurred in year 1660, common people in London in particular put up maypoles at every crossway according to John Aubrey. The largest maypole was in the Strand, near the current St Mary-le-Strand church. There, the maypole was the tallest by far, reaching over a hundred and thirty feet, and it stood until being blown over by a high wind in year 1672, when it was moved to Wansted in Essex and served as a mount for a telescope.

In the countryside, maypoles appeared rarely even during the Intermission, but the practice was revived substantially and happily after the Restoration. By the 19th century, the maypole had been embraced into the symbol of "Merry England". The addition of intertwining ribbons seems to have been influenced by a combination of 19th century theatrical fashion and visionary individuals such as John Ruskin in the 19th century. Although, the maypole remained an anti-religious symbol to some philosophers, as shown by "The Two Babylons", an anti-Catholic conspiracist pamphlet that first appeared in year 1853.

As renewed, the dance is performed by pairs of boys and girls (or men and women) who stand alternately around the base of the pole, each holding the end of a ribbon. They inter lace in and around each other, boys going one way and girls going the other and the ribbons are woven together around the pole until the merry-makers meet at the base. There are also more complex dances for set numbers of dancers involving complicated weaves and unweaves, but they are not well known today. However, such dances are executed every Mayday around the permanent Maypole at Offenham, in Worcestershire. Temporary Maypoles are usually erected on village greens and events are often supervised by local Morris dancing groups.



Fig 3.1.43 *May Day celebrations, banned under the Commonwealth, were revived in 1660.*

The maypole at Castle Bytham, Lincolnshire, was inscribed to commemorate the date when it was later cut in half for use as a ladder

In few regions, a different Maypole custom existed, involving the carrying of highly decorated sticks. These sticks contained rings or cross-sticks attached and covered with flowers, greenery or artificial materials such as crepe paper. Children would take these hand-held poles to school on May Day morning and prizes may be awarded for the most impressive.

This tradition is known as garlanding, and it used to be a central feature of Mayday celebrations in central and southern England until the mid-19th century. After that period, it began to be replaced by officially organised school-centred celebrations. It still occurs from place to place but is invariably a reinstatement of a local custom that had lapsed decades earlier.

In the year 1780, Kilmarnock Council paid Robert Fraser for *dress[ing] a Maypole*, one of the last recorded examples of the rural festival of the first of May in Scotland, by Act of Parliament just after the Reformation in year 1560.

The tallest maypoles in Britain may be found in the villages of Nun Monkton, North Yorkshire (88 ft), Barwick-in-Elmet, West Yorkshire (86 ft), and Welford-on-Avon, Warwickshire (65 ft).

- **United States:**



Fig 3.1.44 A maypole at a Renaissance faire in Tuxedo Park, United States

A Maypole Dance that is celebrated in the United Kingdom is an important part of May Day celebrations in local schools and communities .
At times, the Maypole dance will be accompanied by other dances as part of a presentation to the public.

The prior use of the Maypole in America occurred in the year 1628, where William Bradford, governor of New Plymouth, wrote about an incident where a number of servants, together with the aid of an agent, broke free from their depressive service to create their own colony, setting up a maypole in the center of the settlement, and behaving in such a way as to receive the contempt and disapproval of the nearby colonies, as well as an officer of the king, bearing patent for the state of Massachusetts. Bradford writes:

They also set up a May-pole, drinking and dancing about it many days together, inviting the Indean women, for their consorts, dancing and frisking together, (like so many fairies, or furies rather,) and worse practises. As if they had anew revived & celebrated the feasts of the Roman Goddess Flora, or the beaslypractiseses of the madd Bacchinalians. Morton likewise (to shew his poetrie) composed sundry rimes & verses, some tending to lasciviousnes, and others to the detraction & scandall of some persons, which he affixed to this idle or idoll May-polle. They changed also the name of their place, and instead of calling it Mounte Wollaston, they call it Merie-mounte, as if this joylity would have lasted ever. But this continued not long, for after Morton was sent for England, shortly after came over that worthy gentleman, Mr. John Indecott, who brought a patent under the broad seall, for the governmente of the Massachusetts, who visiting those parts caused the May-polle to be cuttdowne, and rebuked them for their profannes, and admonished them to lookether should be better walking; so they now, or others, changed the name of their place againe, and called it Mounte-Dagon.

(e) Square dance:

It is performed by four couples arranged in a square, with one couple on each side, facing the middle of the square. Square dancers were first filed in 16th-century in England but were also quite popular in France and throughout Europe. They came to North America with the European settlers and have undergone significant development there. In some countries and regions, through preservation and repetition, square dances have attained the status of a folk dance. The Western American square dance may be the extensively known form throughout the world, perhaps due to its association in the 20th century with the romanticized image of the American cowboy. Therefore, square dancing is strongly associated with the United States. Nineteen U.S. states have announced it as their official state dance.



Fig 3.1.45 Bent Creek Ranch Square Dance Team dancing at the Mountain Music Festival, Asheville, North Carolina.

The different square dance movements are based on the steps and figures used in traditional folk dances and social dances from various countries.

Few of these traditional dances are English country-dance, Caledonians and the quadrille.

The various square dance movements are based on the steps and figures used in traditional folk dances and social dances from many countries.

Some of these traditional dances include English country dance, Caledonians and the quadrille.

United States and Canada:



Fig 3.1.46 Square dance in Montreal, Quebec in 1941

People who are not familiar with the various different forms of dance may ask for an evening of square dance simply meaning a barn dance where many different formations of dance are used.

It is feasible to go to one of these "square dances" and not do a single actual square dance all evening.

- **Traditional square dance**, is also known as "old time square dance". Traditional square dance is not standardized and can be subdivided into regional styles. The New England and Appalachian styles have been specifically well documented; both have survived to the present time. There are various other styles; some have survived or been retained in recent years, some have not. Traditional square dance is regularly presented in alternation with contra dances or with some form of freestyle couple dancing. One forefather of New England style square dances is the quadrille, and older New England callers occasionally refer to their squares as "quadrilles." Where traditional square dance has been regenerated, it encompasses a wide range of new choreography.
- **Modern Western square dance (MWSD)** is also called "Western square dance", "contemporary Western square dance", or "modern American square dance". Modern Western square dance evolved from the Western style of traditional square dance from the year 1940 to 1960. It was encouraged in the year 1930s by Lloyd Shaw, who applied definitions from callers across the country in order to preserve that dance form and make it available to other teachers. Since the year 1970, modern Western square dance has been promoted and standardized by Callerlab, the "International Association of Square Dance Callers".

Modern Western square dance is sometimes presented in alternation with round dances. This form of square dancing is taught in around thirty countries. Like USA and Canada, this includes the United Kingdom, Australia, Belgium, France, Germany, Denmark, Sweden, Norway, Finland, Switzerland, the Netherlands, Australia, China, Japan and Russia. Within Europe, the major

number of square dance clubs are in Germany and the United Kingdom. All teach the Callerlab syllabus.

The initial stage reached by all dancers is called Mainstream. This program consists of a 'core' list of about 70 moves which is revised periodically. Because of this standardization, it is possible for anyone with the proper training to enjoy modern Western square dancing in many countries around the world; although instruction is typically given in the local language, the calls are always in English.

- **England:**

Square Dance: In Britain, Square Dancing is officially organised by clubs affiliated to the British Association of American Square Dance Clubs, who also organise the teaching of Modern Western square dance to Callerlab definitions. The level of dancing is indicated on the publicity material, e.g. 'Mainstream' or 'Mainstream with Pre-Announced Plus'. This is fully explained in the main Modern Western square dance entry. It is increasingly common to see Céilidh and Barn dance events advertised as being a Square Dance which can be misleading.

- **Ireland:**

Céilí: Ceili dance covers a wide range of origins including many square dances.

2. Line dance :

- A **line dance** is a choreographed with a repeated set of steps in which a group of people dance in one or more lines or rows, all facing either each other or in the same direction, and executing the steps at the same time. Unlike circle dancing, dancers in line dancing are not in physical contact with each other.
- Line dance is a form of dance that is performed with a group of people. Participants line up in rows and execute the same movements in a synchronized manner.



Fig 3.1.47 Line dancing at the Polynesian Cultural Center in Hawaii

In this dance, everyone dances alone, side by side, facing the same direction in lines or rows. Each dance consists of a series of steps that are repeated throughout the music. Although a different music may be used, the major importance is on country-and-western music. *Line dance* involves people standing in lines and performing dance movements together. It consists of patterned foot movements that are usually performed to a number of counts per sequence, and then the sequence is repeated. The dances are done one-wall, two-wall, or four-wall.

Line dancing is performed and learned in country-western dance bars, social clubs, dance clubs and ballrooms. At times, it is mixed with other forms of country-western dance like 2-step, western promenade dances and western-style variants of the waltz, polka and swing. Line dances have followed many popular music styles since the year 1970 including pop, swing, rock and roll, disco, Latin, rhythm and blues and jazz.

Dances like the Cha Cha Slide, Electric Slide, and Cupid Shuffle are some of the line dance forms that have regularly remained part of modern American culture for years.

The term MODERN LINE DANCE is now used in many dance clubs worldwide to indicate the styles of dance that will be taught and include a mix from all genres, including pop, Latin, Irish, big band and country. It indicates that these are clubs who no longer wear western style clothing or boots. The modern clubs are helping to encourage younger people into the pastime by often dancing to music they will be familiar with.

History:

Line dance directly declined from the year 1970 when America saw a variety of new dances emerge, including the Electric Slide dance. In this same era, country-and-western line dancing emerged which included the Walkin' Wazi and the Cowboy Boogie. Some people claim that line dancing finds its roots in historical folk dances whereas other say it originated from contemporary disco.

Popularity and growth of line dancing has been inseparably tied to country-and-western music. " Since its origin, line dancing began incorporating many musical styles besides country. Country music began to be visible on the pop charts, and line dancing began to cross boundaries of income, race, age, and gender. Now line dancing is considered as an art form of its own, with its own vocabulary and standardized steps."

"If you were to ask 10 people with some knowledge of when line dancing began, you'd probably get 10 different answers", including:

- In the year 1800, European immigrants traveled west to North America, bringing with them a wealth of culture, including such local dances as the polka and waltz, whose movements evolved into what was called round and square dancing. Many people believe that this style of dance introduced the terms and steps used in country line dancing today.
- Some people feel it was the cowboys on the western frontier, from the year 1860 - 1890, that took these more traditional dance moves and collected them into a country-western style.
- "Other people believe that the pioneer of the western states like Texas and Oklahoma, should be credited with the simple footwork and the country ability that reflects the culture of their time."
- "In the year 1900, schools started to include folk dancing in their physical education programs. Many people believe that American servicemen returning home from war affected the spread of line dancing after being introduced to traditional European folk dances. As great numbers of youth learned country-western dance, its popularity grew in leisure and social activities."
- There are people who believe that the real popularity of line dancing evolved from the disco era, ie; Line dances were performed to disco-style music."
- Many people believed that Achy Breaky Heart was a major turning point in the popularity of line dance.
- Some people also stated that it started out in the slums of Calcutta; the complex and various range of movement were used as a form of silent communication. This travelled across the turbulent seas to the west coast of America, on trade ships, where its popularity increased. It is not documented when the communication aspect was dropped.

Wall:

Each dance is said to consist of a number of *walls*. A wall is the direction to which the dancers face at any given time: the front (the direction faced at the beginning of the dance), the back or one of the sides. Dancers can change direction several times during a sequence, and may even, at any given point, be facing in a direction half-way between two walls but at the end of the order they will be facing towards the original wall or any of the other three. Whichever wall that is, the next iteration of the sequence uses that wall as the new frame of reference.

- In a *one-wall dance*, the dancers face the same direction at the end of the order as at the beginning (either no turn or a full turn like 360 degrees).
- In a *two-wall dance*, revision of the order ends alternately at the back and front walls. In other words, the dancers have practically turned through 180° during one set. The samba line dance is one of the example of a two-wall dance. During the "volte" step, the dancers turn 180 ° to face a new wall.
- In a *four-wall dance*, the direction faced at the end of the order is 90 ° to the right or left from the direction in which they faced at the start. As a result, the dancers face each of the four walls in turn at the end of four back to back repetitions of the order before returning to the original wall. The rocking line dance is an example of a four-wall dance because in the final figure they turn 90 ° to the left to face a new wall. In some dances, they turn the three quarter turn at 270 ° to face the new wall.

3. Novelty and fad dances:

Novelty and fad dances are commonly characterized by a short outbreak of popularity. Some of them may get long-lasting life and are also called **dance fads** or **dance crazes**.



Fig 3.1.48 Fad dance

As the pop music market burst out in the late 1950s, dance fads were materialised and exploited. From the year 1950 -1970, new dance fads became visible almost every week.

Many were the commercialized versions of new styles or steps created by African-American dancers who directed the clubs and discothèques in major U.S. cities like New York, Philadelphia and Detroit.

Among these were the Madison, "The Swim", the "Mashed Potato", "The Twist", "The Frug" (pronounced 'froog'), "The Watusi", "The Shake" and "The Hitch hike". Many 1950s and 1960s dance crazes had animal names, including "The Chicken" (not to be confused with the Chicken Dance), "The Pony" and "The Dog".

In the year 1965, the Mexican-American group Cannibal and the Headhunters had a hit with Chris Kenner song, released in the year 1962 named Land of a Thousand Dances which included the names of such dances. One list of Fad Dances assembled in year 1971 named over ninety dances. Standardized versions of dance moves were published in dance and teen magazines, often choreographed to popular songs. Songs such as "The Loco-Motion" were specifically written with the intention of creating a new dance and many more pop hits, such as "Mashed Potato Time" by Dee Dee Sharp, were written to exploit recent successful novelties.

In the early year of 1970 the disco launched a sequence of dance fads including the Bump, the Hustle, and the YMCA. This continued in the 1980s with the popular song Walk like an Egyptian, in the year 1990 with the Macarena, in the year 2000 with The Ketchup Song and in the year 2010 with Gangnam Style. Contemporary sources for dance crazes include music videos and movies.

There are fad dances which are meant to be danced separately as solo, others are partner dances, and so they are performed in groups. Some of them were of freestyle form which means there were no particular step patterns and they were differentiated by the style of the dance movement (Twist, Shake, Swim, Pony, Hitch hike).

Only some have survived at present, sometimes only as the name of a step or of a style in a recognized dance. They come to be associated with a specific time and can elicit particular forms of nostalgia when renewed.

→ **Bunny hop dance-** The **bunny hop** is a novelty dance that was created at Balboa High School in San Francisco in 1952. It is a social mixer dance, sometimes also referred to as a dance party dance.

History:

The dance has been generally performed to Ray Anthony's big band recording of the song with this name. It was a vocal hit in year 1952 and instrumentally re-recorded in year 1958. The song has been re-recorded by others including musical updates of the style like a salsa version. Duke Ellington recorded "Bunny Hop Mambo" in 1954. Other popular music of the age is also used such as The Glow-Worm.

Ray Anthony's only release of the Bunny Hop featured another novelty dance classic, the Hokey Pokey on the B side.

Description:

The dance is a variation on a conga line. Performers dance in a line or a circle holding on to the hips of the person in front of them.

They tap the floor 2 times with their left foot and then with their right foot, then they hop forwards, backwards, and finally three hops forward to finish the series, which continues all through the tune. The first performer in the line or the open circle leads the group on the floor.

Variations:

The Finnish dance Letkajenkka has necessarily the same steps.

In 2014 in Saudi Arabia, the same dance set to slightly different music (referred to as "raqsat al-batriq", the "penguin dance") became a popular trend on online video-sharing sites and a staple at wedding dance parties.

In popular culture:

Allan Sherman listed the bunny hop as "a very nice dance" at the coda of his parody "Crazy Downtown", along with older dances such as the tango and waltz (as opposed to modern dances such as The Frug).

The Ray Anthony genre is heard in John Waters' film *Cry-Baby* with Baldwin and the Whiffles hopping. The Bunny Hop is shown in the trial episode of *Family Ties* when Alex attends a country club event and mentioned again in the episode Karen II, Alex O.

In the *Everybody Loves Raymond* episode "The Walk to the Door", Robert Barone dances to the bunny hop at a family wedding.

In the *Newhart* episode named "Jumpin George", the George Utley dances on the Bunny Hop in the lobby area in order to prevent falling asleep and having a repetitive dream.

In *The Addams Family Musical*, the living Addams group joins with their newly-risen departed ancestors in doing the bunny hop.

→Chicken dance-

The Chicken Dance also popular as the Bird Song or Chicken Song and is associated with fad dance worldwide.

Description:

It begins with repeated ruling string before moving into the main theme, which is based primarily on repeated eighth notes. The secondary theme is a gentle melody in half and whole notes. These two themes substitute with the main theme appearing 4 times and the secondary theme 3 times, so the piece is in IABABABA form. The final replication of the main theme is often played as one continuous accelerando.

History:

The name of the original Swiss song was "Der Ententanz" or The Duck Dance. It is fabricated to be a drinking song sung at Oktoberfest. Sometime in the late year of 1970, the song acquired the name "Vogeltanz" or The Bird Dance ,although these names never caught on seriously in Germany.

On some music and recordings, it is also called as "Dance Little Bird". It looks that no one in Germany uses the term "Kükentanz" or "Huhn/Hühnertanz" (Küken means chick, Huhn/Hühner means chicken). Since the year 1963, Werner Thomas had played it in restaurants and hotels.

During one of performances, Belgian producer Louis van Rijmenant heard this song. Van Rijmenant created some lyrics and in the year 1970 released it to the public through his publishing company Intervox Music without much success. However during release of the song, Van Rijmenant was listed as co-author under the pen name of Terry Rendall. Eurovox Music now manages the publishing rights throughout the world, except for the US,UK and the Netherlands sub-publishers.

In the year 1980, Dutch local band "De Electronica's" released an instrumental genre called "De Vogeltjesdans" ,also known as "The dance of the little birds" as the B-side of a single. The A-side was not a hit, but local radio stations in Netherlands decided to turn over the disc and started playing "De Vogeltjesdans". The record entered the Dutch charts and remained there for about seven months, and started the international success of the song.

On some recorded releases of the music Werner Thomas is listed as the sole composer, while on others other authors are listed, e.g., as "Thomas/Rendall/Hoes", the last name referring to Dutch singer/producer Johnny Hoes, who re-arranged the song for the Electronicas recording (which was released on Hoes' own record label, Telstar Records).

He also wrote some new Dutch lyrics for the song, although the Electronicas genre is an instrumental one.



Fig 3.1.49 A crowd doing the chicken dance at the Ballard Seafood Festival

The song has become popular under various names, including "Chicken Dance" and "Dance Little Bird".

Over 140 classes of it are recorded throughout the world including various genre that were released by Walt Disney Records, together making over 40,000,000 records.

The dance was reintroduced in the United States in 1981 during the Tulsa, Oklahoma Oktoberfest. They wanted to express their love through dance in costumes, but there were no duck costumes available anywhere near Tulsa. However, at a local television station, a chicken costume was available which was donated for festival use, giving the "Chicken Dance" its name.

In 1982, polka-loving cover band "The Emeralds", from Edmonton, Alberta, Canada, recorded a polka-inspired version of the song, released by K-Tel records. The album "Bird Dance" showed up as double platinum in Canada, and gold in Australia. The song also contributed to the success of multiple gold albums for the Emeralds in 1983 and 1984. The song became further popular when it was used in two movies: Piazza's cult classic *Crime Wave*, and *Jimmy Neutron: Boy Genius* and it was also used in the *Only Fools and Horses*. A remix was also released by the Belgian band Brussels Sound Revolution in the year 1990.



Fig 3.1.50 Chicken Dance

In the year 2006, the Chicken Dance opened "Weird Al" Yankovic's polka medley named "Polkarama!" from his album *Straight Outta Lynwood*.

On 13 November 2009, CIHT-FM played the Chicken Dance repetitively until 389 Tickets for the CHEO, Dream of a Lifetime were sold at \$US100 each, to support the Children's Hospital of Eastern Ontario. This played for over 3 hours.

→**Para Para**- Para Para is a synchronized dance that originated in Japan. Unlike most club dancing and rave dancing, there are few particular organised movements for every song somewhat like line dancing. Para Para is believed to have existed since the early year of 1980 when European countries started selling Italo disco and Euro disco, and in the mid-to late 1970, new wave and synthpop music originated in Japan. However, it did not gain much popularity outside Japan until the late year of 1990.

Para Para is strongly associated with Eurobeat. Dave Rodgers, a Eurobeat artist, has described Para Para as the only way to dance to Eurobeat, which is usually considered to be "so fast."

Description:

Para Para dancing mostly consists of the upper body movements in proportion with a four-on-the-floor rhythm. Dancing involves movements with the arms and hands while stepping to the right and left, similar to the movements of traditional festival dances such as Bon Odori and cheering squads called Ōendan.

Para Para is mostly performed on eurobeat and Eurodance music, with each track having its own dance routine. ParaPara involves very little lower body movement, with the exception of moving one's hips, stepping in place, and jumping or hopping. Some routines feature more complex leg movements. Dance routines are generally performed by groups merged with popular clubs in Japan.

Fans of Para Para dancing often refer to themselves as "Paralists" and have official and unofficial teams of dancers in Japan, Chile, Brazil, Spain, The United States, Canada, Taiwan, Hong Kong, Finland, and several other countries. Some teams are recognized by major Japanese music labels such as Avex and have been featured in Japanese media such as the magazine *Egg*. Its history is largely explained by the community and biographers in terms of "booms", during which Para Para's popularity was increased. When the popularity decreases, it is referred to as "glacial" periods. As of now, there have been four different "booms", each with a different cultural and historical context.

Origin:

Fig 3.1.51 Para para dancing

There are several theories about the origin of Para Para dancing. One view is that it started in the early year of 1980 when men working in the VIP room in clubs would perform dances to impress women clientel.

Another view is that it originated from the Takenoko-zoku subculture that would gather in the pedestrian plaza of Yoyogi Park in Harajuku.

History:

ParaPara is believed to have started in the late year of 1980 at high-class discos during Japan's bubble era. Men dressed in black suits used to teach routines at clubs such as Aoyama King & Queen and Maharaja Azabu-jūban. It is difficult to learn some of the dances due to the fact that no recordings exist of the routines. It is also highly unknown which clubs made particular routines during this era because of this.

Many ParaPara routines originate from this era. Clubs like Xenon, Twinstar, King & Queen, and Maharaja were very popular during this period. It was also during this period when Avex Trax released one of the first officially licensed ParaPara videos to clubs on March 21, in the year 1994 with the name "*ParaParaKyouten*". The video features 40 songs from the 2nd boom era and most of the featured routines are still danced today. The beginning of this boom can be marked by the release of Super Eurobeat volume 40 and lasted until as late as Super Eurobeat volume 80. During the latter half of this boom, some clubs created "unofficial" routines, referred to as "maniac", which were featured in Hibiya Radio City, Yokohama Maharaja, and Tottori Eleven.

The cause of this boom has largely been credited to the appearance of Takuya Kimura on *SMAPxSMAP*, a television program, dancing to "Night Of Fire" / Niko and "Mickey Mouse March" / Domino. In commercial videos, Avex and other contenders like Victor and Digibeat started releasing daily commercial parapara videos that featured routines for songs from their particular Eurobeat CDs. Some of these sequences include ParaPara Paradise, ParaPara Panic. ParaPara Paradise was the most popular series in sales and featured an idol group called ParaPara Allstars (PPA). The group actually consisted of Richie, Maki, Miho, Satoko, Tomomi, and Ryoko. At that time, Richie had been in many Twinstar videos and Satoko was featured in many 9LoveJ videos. Some people respect them as idols today. During this period, maniac dances also were choreographed. Some of the more famous club events were Medusa and Joy.

Although it is largely debated that there was a 4th boom, even among Japanese historians, there was a noticeable change in the parapara scene in 2005. Avex became dynamic in selling parapara DVDs like the Gazen para para series and We Love Tech Para series in year 2005, which began in this boom. Its height could be considered to be 2007 when Farm Records was releasing ParaPara DVDs or circa 2009 when the ani-para boom reached its height. Circa in year 2008, many ParaPara routines were being performed to eurobeat remixes of anime songs. The dances were mainly choreographed by 9LoveJ.

When the ani-para boom ended in 2010, Avex stopped releasing videos and 9LoveJ removed ParaPara from their event altogether. At the time of writing, there have been no major commercially released ParaPara videos since then. As for psychotic events, Joy and TMD performed until around year 2008, when they stopped altogether.

2. Universal peace dance:



It is a religious practice that employs singing and dancing as the blessed phrases of the world's religions. Their intention is to raise awareness and promote peace between different religions according to one stated goal. The DUP are of North American Sufic origin. They combine chorus from many world beliefs with dancing, whirling, and a variety of movement with singing.

Fig 3.1.52 A 'Dances of Universal Peace' session with the dance teacher and accompanying musicians in the centre and the dancers of all ages and abilities in circles around them.

The Dances:

5 to 500 dancers stand in a circle, mostly around a leader and musicians with audible instruments in the center. All dances are participatory and spectating is somewhat discouraged because joy is the goal, as opposed to the technical performance of specified dance steps or forms. Dances are ease by a dance leader who often plays a drum, guitar, flute or other stringed instrument. For lyrics, dances borrow inspirational poetry, quotes and chants which are sung as the dance is performed. Chants are often sacred phrases put to traditional, contemporary, or occasionally improvised melodies. A broad range of languages are purposely employed including Arabic, Aramaic, English, Hawaiian, Hebrew, Persian and Sanskrit. Dance supporter use different religious practices, chants and languages to demonstrate how joy lives at the heart of every religion. Dance leaders tend to believe that peace can be promoted through experiencing the same Joy through dance steps, chants, and languages.

The DUP emphasis is on participation regardless of ability as DUP dances are almost never performed before an audience. Dancers of all levels, including children, are able to follow along and dance together. Each dance is taught afresh at each gathering. Dances of this kind are seen as opportunity to develop participants' religious awareness, body coordination, and capability in harmonizing with others through dance. Many dances are performed with movements, steps, and gestures motivating dancers to explore the deeper mystical meanings of the dance.

History:

Universal Peace dances were first developed in the late year of 1960 by Samuel L. Lewis (Sufi Ahmed Murad Chisti) and were conducted in California. The original dances were highly influenced by Samuel Lewis' religious relationships with Ruth St. Denis, a modern dance colonist and Hazrat Inayat Khan, a Sufi master. The influence on the dances of Sufi practices such as Sema and The Whirling Dervishes are evident, although Samuel Lewis was also a Rinzai Zen master and drew on the teachings of many religious and spiritual traditions.

Dances were actually performed at camps and meetings with a markedly new age and alternative feel but have progressively been offered in diverse places of worship and more certain places such as schools, colleges, prisons, hospices, residential homes for those with special needs, and holistic health centers. The therapeutic uses of the Dances as well as the walking meditations developed by Samuel Lewis have also been explored in various settings. The Dances have developed into a global movement due to the work of the International Network for the Dances of Universal Peace founded in the year 1982 by Neil Douglas-Klotz and Tasnim Fernandez. Both have continued to be leading

exponents of the Dances and Douglas-Klotz's creation of Dances using the Aramaic sayings of Jesus have entered many alternative and mainstream religious circles. The Network has members in 28 countries.

UNIT 3.2: Aspects of Dance

Unit Objective

At the end of this unit, you will be able to:

- Identify various aspects of dancing
- Describe elementary choreographic methods.
- Describe expressive skills of dance
- Discuss Reflective practice in dancing
- Identify dance making process
- Terminologies related to dance and choreography
- Explain potential hazards and safety during dance practice

Aspects of dance include the structural use of unity, rhythmic or non-rhythmic vocalization, theme and variation, and repetition. The dance process may enroll improvisation for the purpose of developing inventive movement ideas. In general, choreography is used to design dances that are considered to be performed as concert dance.

The art of choreography involves the description of human movement and form in terms of space, shape, time and energy, typically within an emotional or non-literal context. Movement is acquired from the dance techniques of ballet, contemporary dance, jazz dance, hip hop dance, folk dance, techno, pop, religious dance, pedestrian movement, or mixture of these.

Techniques:

Dances are designed by applying one or both of the elementary choreographic methods:

- **Improvisation** is a method in which a choreographer provides dancers with a *score* that serves as guidelines for improvised movement and form. For example, a score might direct one dancer to withdraw from another dancer, who in turn is directed to avoid the withdrawal, or it might specify a series of movements that are to be implemented in an improvised manner over the course of a musical phrase, as in contra dance choreography. Improvisational scores typically offer wide scope for personal clarification by the dancer.
- **Planned choreography** involves a choreographer who dictates motion and form in detail, leaving little or no opportunity for the dancer to exercise personal clarification.

Several fundamental techniques are commonly used in choreography for two or more dancers:

- Mirroring - facing each other and performing the same
- Retrograde - performing a sequence of moves in reverse order
- Canon - people dancing on the same move one after the other
- Levels - people move higher and lower in a dance
- Shadowing - standing one at the back of other and performing the same moves
- Unison - two or more people doing a range of moves at the same time
- Movements may be distinguished by dynamics, such as fast, slow, hard, soft, long, and short.

3.2.1 Technical Skills in Performing dance

Technical skill is the capability to control what the body does. Good technique underpins everything we do in dance. It makes the work look easy to an audience and helps to develop our physical potential.

How do expressive skills affect a performance?

1. Good posture:



Fig 3.2.1 Good posture americanbonehealth.org

This refers to the position of your body. You can check your posture in the mirrors all around the studio. Your body should be in a straight line from ear to heel.

2. Good alignment:

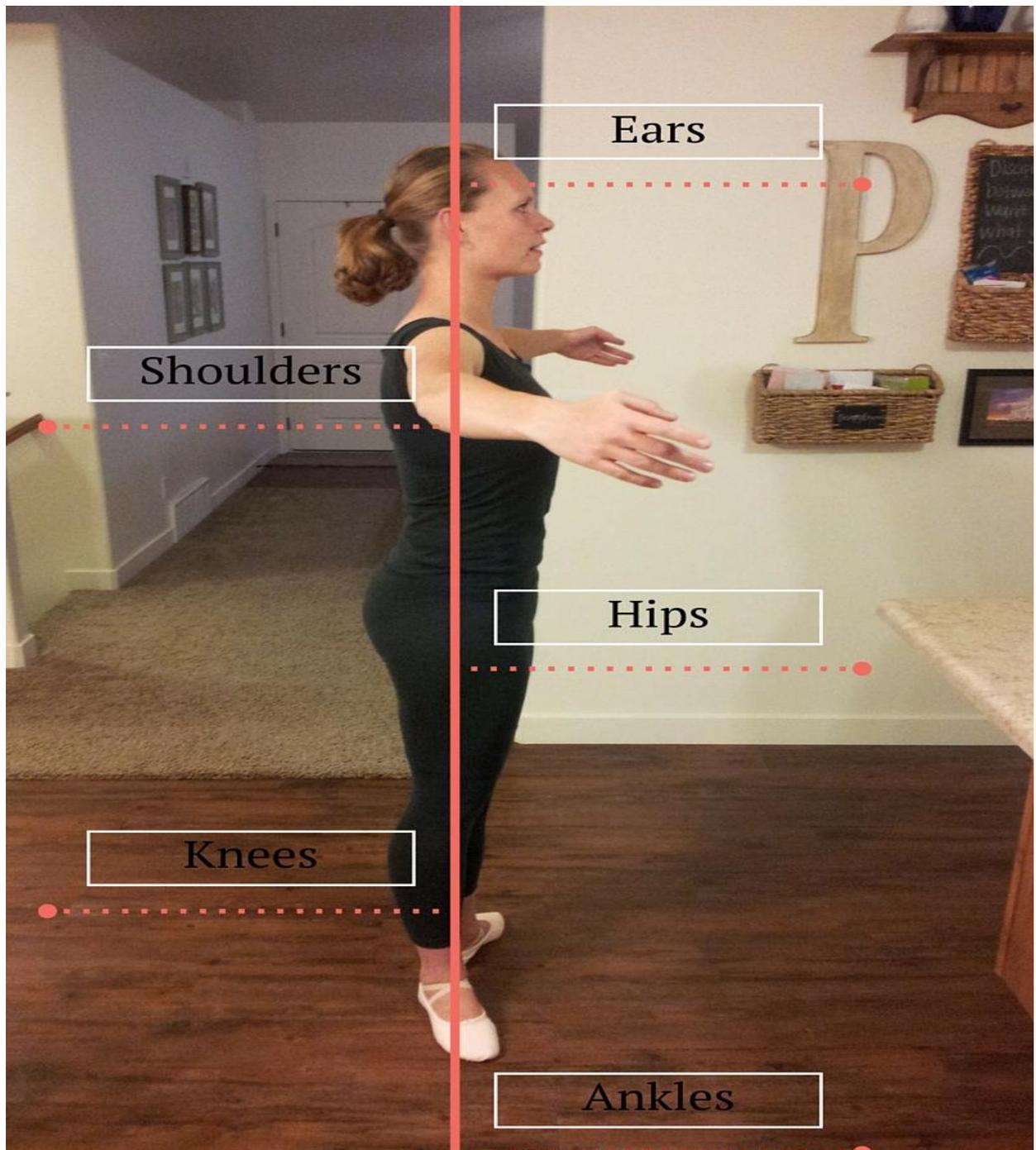


Fig 3.2.2 Body alignment

When the body is in alignment, every part is working in cooperation. Being in alignment is being the way the body is supposed to be so that everything can work properly.

3. Co-ordination:



Fig 3.2.3 Co-ordination dancemagazine.com.au

Good co-ordination means being able to use different parts of the body at the same time, smoothly and efficiently. Most phrases of movement require dancers to have good co-ordination.

4. Flexibility:



Fig 3.2.4 Flexibiltyisaellisofficial.com

Flexibility refers to the span of movement you have in each of your joints. Good flexibility is not just about being able to do the splits. In view of improving our flexibility we should practice a number of stretches daily.

5. Control:

Fig 3.2.5 Control

Good control in dance requires a dancer to have a high level of strength, balance and bodily awareness. Dance pieces are much more effective if their dancing steps are in control. Control also increases the safety of contact work.

6. Mobility:

Fig. 3.2.6 Mobility

Mobility is the capability to move freely and easily.

As a dancer your movements should look effortless. Even though you will be using all of your technical skills to dance a phrase, the audience must not know. This applies to all style of dance.

7. Strength:



Fig 3.2.7 Strength

The only unique way a dancer can improve their strength is to practice its technique every week and by ensuring that they push themselves to their maximum levels.

8. Balance:



Fig 3.2.8 Balance

Dancers require excellent balance to achieve a high level in their dance practice. Good balance relies on the strength of a dancer's core muscles and any other muscles involved e.g. the legs

9. Stamina:



Fig 3.2.9 Stamina

Stamina is the ability to withstand prolonged periods of physical or mental efforts.

In order to build our stamina, we rehearse!

Some professional dance pieces will last over an hour without a break.

Every type of athlete will spend time building their stamina and dances are no different.

10. Mental capacity (focus, concentration, confidence and determination):

Mental capacity refers to:-

- **Focus and concentration:** Are you on task ?
- **Confidence:** Do you feel happy about your performance ? Do you know what you are supposed to be doing all the time?
- **Determination to succeed:** Do you see each task through to your end

3.2.2 Expressive Skill in Performance

What is it that quality or skill that makes one dancer stand out from another even though they might be doing exactly the same thing? What is the thing that makes us want to watch a particular dancer and causes us to be drawn to watch them? In dance we call this expression or artistry.

What are expressive skills?

Expressive skills are the qualities that give a performance its own energy, that make it engaging to watch and make you respond to it emotionally. A performance can be technically remarkable, but without expression or creativity it would be lacking something really important.

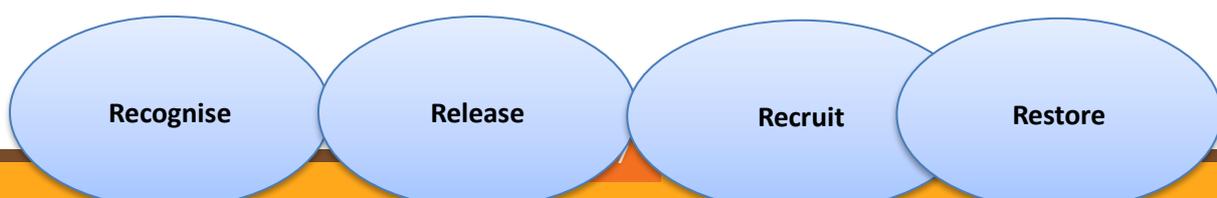
How do expressive skills affect a performance?

- Focus: this is about the dancer's line of vision and how and where the dancer looks
- Projection: this is about the energy and power used in a performance and the way in which it communicates with and draws in the audience.
- Sense of Style: this is about the dancer trying to imitate the distinctive actions and qualities of the dance.
- Musicality: (the ability to pick out the unique qualities of the compliment and make them noticeable through the performance) this is all about communicating an inner feeling for or sensitivity to the compliment.
- Communication of choreographic intention: this is about the dancer understanding and sympathise with the mood or meaning of the dance and communicating that feeling to the audience.

3.2.3 Reflective practice in dancing:

- Reflective practice has the ability to promote deeper factual understanding to improve performance. It can liberate the dancer from the traditional watch and repeat form of dance training. Reflective practice and factual learning is the core of the process utilized in the Functional Awareness.
- Reflective practice has emergence in the educational principles of John Dewey and one primary contributor to this literature is also Donald Schon Dancers who practice "action-in-action" can sense, recognize, assess, and readjust while they move through a phrase. They are reflective and re-learning in action. Peter Scales in year 2008 suggest that these modes of reflection become more effective if they are calculated, structured, link theory to practice and at the same time, address change and development.
- **Functional Awareness (FA)** movement explorations follow a systematic process, and invites questions and discussion. It includes mind and body reflection, mental or written record of nonjudgmental observations, further action research to validate evidence from the initial practice using sources in daily life and in dance practice environments. The evaluation of the data is collected which enables participants to share information, deepen reflection skills and combine information into dance training practice and in effective movement of daily life.
- FA provides action research and a reflective mind and body strategy referred to as the 4Rs: recognize, release, recruit, restore. These are the sequence to implement reflective practice which encourage awareness, release unnecessary stress, promote discovery and discussion and improve balance and performance.

- The following elaborates on the **4Rs** and includes an exploration in standing balance.



- **Recognize** habit. This is appreciative inquiry for what “is.” There is no judgment in the practice of awareness, merely bringing attention to a body/mind practice. No one is symmetrical and everyone exhibits postural imbalances and preferences. Assessing without judgment is a useful practice.
- Close your eyes while standing. Stand for a moment as if you were waiting in line at the grocery store. Just settle down into the habit that feels comfortable in standing.
- Open your eyes. Notice if you are standing on leg more than the other.
- Are you bending forward on the balls of your feet or back on your heels?
- Record your observations mentally or write them down.
- FA reflective inquiry invites questions and does not preassume a right answer.
- **Release** unnecessary tension.
- **Recruit** for efficiency in action. This does not require strong muscle action. Rather, Recruiting is a mental practice whereby the mind envisions an anatomical or metaphorical image to elicit change.
- Stand for a moment, release unnecessary stress and then imagine the tripod of the foot. Notice whether this invites a change from your habitual attitude? Envisioning this anatomical or cortical map enables the muscles to realign and recruit with efficiency.
- A common tool used in Functional Awareness is the practice of exaggeration to deepen discovery and body awareness.
- Stand and move most of the weight way back onto your heels. Now stand with maximum weight on the front two points near the balls of the feet.
- Review the three points or tripod of balance in the foot and become aware of letting the body shift. Refer back to the idea of allowing the body to enrol this new muscle action and understanding of balance.
- **Restore** towards balance. Balanced and neuromuscular changes occur once you invite an anatomical image to be considered. These changes can help the body to restore the body towards balance. For this movement observation, it can shift the balance of your feet.
- Share your findings with a colleague. Review how moving out of a habit and into awareness helped you move toward balance.

3.2.4 Dance making process:

Making imagination of dance come alive requires inspiration, determination and refined craft. A choreographer may have vivid ideas for a new work. However, interpreting this imagination into dancers' bodies and shaping it into a dance that is ready to be performed is a very challenging yet equally rewarding process.

For most choreographers, **making dance is a passion**. The poetry and excitement of movement motivates their creativity and they find their greatest potential for expression through the unique elements of dance.

The following sections will give you some insight into the process of choreographic creation.

- Ways of Working
- Sources of Inspiration

- Creation is Collaboration
- Entering the Studio
- Elements of Creation
- Making Movement
- Composition
- The Final Step

Ways of working:

Choreographers may work in a number of different contexts depending on their vision, dance form and resources. They may work:

- Independently, hiring dancers on a project-to-project basis
- At the centre of a choreographer-driven company, which exists to support their artistic vision
- As the artistic director or choreographer-in-residence with a repertory company
- As an invited guest working for different companies around the world

Choreographers working in contemporary forms usually develop movement through experimentation and innovation. The resulting work is a highly individual way of speaking through dance. Paul-André Fortier is one choreographer who creates in this way.

Choreographers working with classical or traditional techniques tend to start with the movement vocabulary of the form as their basic language. Then, depending on the specific vision for the work, they may choose to stay within this structure, or move beyond it.

In the process of extending the form and movement vocabulary, choreographers may incorporate personal movement expression to allow them to articulate their unique perspective. In the ballet world, Dominique Dumais' choreography *one hundred words for snow* (1999) is a beautiful example. In South Asian dance, Lata Pada's *Revealed by Fire* (2001) demonstrates the integration of classical and personal movement vocabularies.

Sources of Inspiration :

Choreographic inspiration comes from an infinite number of sources.

The desire to communicate through motion, the physical and kinetic potential of the human body or the joy of virtuoso dancing may inspire one choreographer. The desire to explore emotional expression through dance may be what motivates another to create.

Some choreographers are driven to use dance as a way to speak about social or political issues.

Before they work with dancers in a studio, choreographers usually spend a period researching and developing their ideas. They may travel, studying architecture, landscapes or dance forms new to them. They may read, listen to music or look at paintings, absorbing information from other artists or art forms.

Images from nature may be a source of inspiration and metaphor

A poem or story may provide a starting point. Images that generate movement ideas may come from mythology, from classic or contemporary narratives and even from the life stories of dancers

A choreographer may be so moved by a piece of music that he or she decides to create a dance expressing its qualities

Works of visual art such as paintings or photographs may fire a choreographer's imagination

Choreographers often are, or have been, dancers themselves. Some like to improvise alone in a studio.

They may videotape their movement research and then review the material to find key movement ideas that express what they want to say.

Creation is collaboration:

According to its nature, dance is a collaborative art form. The choreographer holds the creative vision and guides all the elements that are needed in the dance.

A choreographer's first responsibility is choosing dancers who fit the vision for the work they are creating. The choreographer may have a company of dancers who are trained in a particular dance technique such as ballet, modern or bharatanatyam. He or she may hold an audition for a particular new work, and may be looking for dancers who are strong in a particular technique or style of dance that will be part of the new work such as capoeira, contact improvisation or butoh.

Communication and interaction with all of the people involved in design, decor and production is part of the choreographic process. Most often, the closer the choreographer is to the whole look and presentation of his or her work, the truer to the vision it can be.

Entering the studio:

When a choreographer is ready to enter the studio, he or she may arrive with definite ideas about the movement the dancers will learn. One choreographer may teach exact phrases of dance, or describe exactly what he or she wants to see. Another choreographer may have worked movement ideas out on paper, with technological tools such as computer animation programs, or through personal movement research.

In a more exploratory creation, a choreographer may involve dancers in a process of shared investigation through improvisation. Choreographers frequently work with dancers they know and trust, and their exchange of images, ideas and movement can be an exciting, important part of choreographic process and discovery.

Often, a choreographic assistant or rehearsal director works alongside a choreographer. While the choreographer and dancers are busy creating, learning and working out movement, the assistant makes notes about movement sequences, images, use of space and keeps track of all of the elements that are important to the choreographer's vision as it unfolds in the creative process.

Elements of creation:

Choreographers investigate and experiment and help in bringing dance to life through processes of description and demonstration, improvisation, direction and revision.

In creating their dances, choreographers draw from a palette of elements, including:

- Shape
- Space
- Timing
- Dynamics

While a choreographer might not identify the use of these elements in an analytical way, they are the basic ingredients for artistic ideas and choices. One choreographer might create a dance that is strong and asymmetrical, with bold movement that cuts through space, suggesting disharmony and struggle. Another might create a work that is lyrical and light, using symmetrical patterns of movement in space and evoking a romantic, harmonious quality.

Sometimes choreographers want their work to be seen in alternative spaces, outside the traditional theatre. They might like the idea of their work being seen in extreme close-up, or from very far away. Others like the idea of their dance enlivening an unusual space such as a warehouse, field or art gallery. Choreographing for non-traditional venues often requires that some if not all of the rehearsals take place in that space.

Making movements:

Most choreographers have a "movement signature" that develops from their own physicality and artistic vision. Christopher House, for instance, creates movement that is highly physical, swift, sleek and detailed, while Margie Gillis' dancing is expansive and gestural, with emotion at the source.

Breath, the most basic movement, has often been a starting point for developing a movement vocabulary. Modern dance pioneers Martha Graham and Doris Humphrey used breath as the basis of

the new techniques they developed. Graham stylized breath as contraction and release. Humphrey incorporated the use of breath into the arc of suspension and fall of the body's weight.

Movement itself, explored purely for innovation, may be the subject of a choreographer's work. He or she might be fascinated with exploring the elements of shape, space, timing and dynamics. A choreographer might be interested in delving deeply into movement exploration within a certain technique, or interested in the movements of people who are not trained as dancers. Sometimes a particular dancer with unique physical and technical qualities becomes a choreographer's inspiration. Music may also play a central role in creation. Very often, sound, such as a particular piece of music or other accompaniment, will act as a stimulus for movement invention. Some choreographers work closely with musical scores, and may have movement planned for certain phrases, events or instrumentation in the music.

Costumes, lighting, props and sets may also contribute to the development of a movement vocabulary. Sometimes a choreographer will introduce elements into the process, such as specific footwear, objects or lighting effects, to explore the ways in which they change or alter the movement material. Improvisation may serve as a method for background research in developing a movement language for a new choreography. Dancers may generate movement material through improvisations directed by the choreographer. Sometimes choreographers include improvisation within the structure of a choreographic idea or framework.

Composition:

Developing, modifying and selecting dance sequences, and editing the overall work are essential skills in the choreographer's craft. The architecture of a dance work can have many sources.

- A dance may take the form of an elegant solo or an epic that involves fifty dancers
- Dances may be evening-length or have related sections, like a musical suite or acts in a play
- Narrative dance tells a story, whether it is a three-act ballet, or a short dramatic solo
- Abstract dance explores choreographic interest in time, space and relationship

Chance methods can be a provocative element of choreographic process, allowing new artistic possibilities to arise in creation or performance. American choreographer Merce Cunningham adopted this idea in his dance creations. The way the music and dance sequences fit together might be determined in his dances by throwing dice, or using the I Ching. Sometimes, Cunningham's dances were created to be exactly the same duration as a commissioned piece of music, but the two were only put together for the first time in performance.

Some choreographers start at the beginning of a dance and work from the start to the finish. Some have no idea where the creative journey will take them and just plunge in. Some create sections of choreography and later play with the order in which they will be performed. Some never change anything once the choreography is in the dancers' bodies. Others revise and edit right until the dancers are ready to go onstage to perform.

The final step:

Dance is a live art. In order for a creative process to be complete, the finished work must be presented to an audience. The performance is a critical moment because the audience's response tells the choreographer whether his or her vision has been successfully communicated. Therefore, as an audience member, you are integral to the choreographic process.

You can play your role well and become an active and informed audience member by learning more about how movement communicates, by discovering what goes on behind the scenes and by exploring the process yourself.

By being open to the experience and by engaging in the work, you participate in the performance.

3.2.3 Terminologies related to dance and choreography

A choreography structure is shaped to create a dance using themes, variations, movements, etc. Here are 20 terms mostly used by a choreographer.

1. **Unison:** Dancers moving at the same time doing the same movements

2. **Repetition:** Repeating movement
3. **Improvisation:** Spontaneous unplanned and not choreographed movement
4. **Accumulation:** New movements are added to existing movements in a successive manner, for example, A, AB, ABC, ABCD
5. **Echo:** Person 1 does a movement or movement phrase and finishes; Person 2 does a movement phrase and finishes, etc.
6. **Canon:** Movements introduced by one dancer are repeated exactly by subsequent dancers in turn.
7. **Connected:** Movement that is connected, someone is always physically touching within the group
8. **Mirroring:** Showing a mirror image of movements as done by the dancers
9. **Air Pathway:** Pattern made in the air by the use of body parts (for example, arm, leg, head)
10. **Augmentation:** Movements are made larger in space or time.
11. **Embellishment:** Detail is added to a move, such as a hand gesture or an arm movement.
12. **Floor Pathway:** Direction taken across the floor (zigzag, curved, straight, diagonal)
13. **Movement Motif:** Movement or gesture that can be elaborated upon or developed in a variety of ways in the process of dance choreography
14. **Movement Phrase:** Series of movements linked together to make a distinctive pattern
15. **Movement Sequence:** Series of movements, longer than a phrase but shorter than a section of a dance.
16. **Narrative Structure:** Choreographic structure that tells a story
17. **Retrograde:** Movements or a motif are performed backwards (like a rewind video)
18. **Reversal:** Performance of the movements of a motif or sequence in reverse order (but not in a backwards direction)
19. **Rondo Form:** Choreographic structure in which contrasting sections alternate with a recurring section
20. **Tableau:** Still shape created by a group of dancers.

3.2.6 Potential hazards and safety during dance practice

In every state and territory, there is health and safety legislation that applies to all workplace practices. Even if you are a teacher, studio owner, community arts worker or artistic director, it is always important to know about your responsibilities and legal obligations.

This information has been acquired from *Safety Guidelines for the Entertainment Industry*. It is simplified and generalised, and is not intended as personal advice.

- All employers, managers or organisations must have policies and procedures that help to protect the health and safety of all persons using the workplace
- ensure policies and procedures are documented and available to all employees and volunteers using the workplace
- undertake risk assessments to identify hazards and implement control measures

Roles and responsibilities:

The safety of students in class, rehearsal and performance is a shared responsibility of teachers/leaders, visitors, business owners, venues and contractors. Dance teachers must make sure that, as much as possible, their activities and equipment are not likely to result in damage, either physical or psychological, to themselves, to others or to their working environment.

Teachers must be:

- working in a healthy and safe manner, and encourage others to do the same
- ensuring they do not endanger any other person through any act or omission at work
- following WHS policies and procedures of each particular workplace

- cooperating, consulting and promoting WHS and welfare in the studio, classroom or performance space
- reporting and working to rectify (wherever possible) any hazards in the studio, classroom or performance space
- reporting any injuries or incidents to the senior teacher/business owner/venue operator as soon as possible after the incident
- ensuring that all equipment is used correctly including first aid supplies
- ensuring that they are not in a state that may endanger their own safety or the safety of any other person in the dance environment
- cooperate with any investigating authorities

An employer may contract certain tasks but it remains their responsibility to:

- be aware of the legal obligations at all times.
- ensuring that all teachers and volunteers are aware of hazards that may affect them, the students and other staff, and what risk control measures are in place for their protection.
- ensure that all employees are involved in developing a safe and healthy working environment through appropriate, mutually-agreed consultation processes.
- ensure that suitably qualified and competent employees are able to take care of the lesson, rehearsal or event, that they are aware of their responsibilities and willing to comply with all relevant legislation.
- ensure an emergency and evacuation plan is in place and clear to all.

Reporting accidents, injuries or incidents:

If you, as a participant or a student has an accident, gets injured or sick during a lesson, rehearsal or performance, no matter how slight, you should be:

- reporting the incident to the senior teacher, business owner or venue manager and, if appropriate, to a parent of the student.
- recording all details of the incident in an injury register which should be available to all teachers and employees.
- not disturbing the scene of the accident unless you judge that it may jeopardise the safety of other people in the area.
- Filling in an 'incident form' and reporting to the senior teacher/business owner/venue manager.
- Informing senior teacher/business owner/venue manager, if you witness an incident.

Safety induction:

All employees and volunteers should be given safety induction at each studio/space/classroom in which they will perform duties.

Inductions should include:

- location of safe access and exit points
- location of facilities and amenities
- location of equipment including personal protective equipment
- identification of first aid and emergency equipment
- information about evacuation procedures
- recognition and use of fire extinguishers
- information about any crucial workplace-specific procedures
- location of Emergency Contacts and Procedures instructions

The senior teacher or venue manager must provide a list of emergency contact numbers and an outline of emergency course of action.

When telephoning for assistance during an emergency, state:

- that it is an emergency
- your name and exact location
- as much detail as possible about the accident or situation.

And make sure that the information has been received correctly and will be acted upon immediately.

Risk assessment:

Employers and teachers should do a risk assessment, considering every aspect of a dance lesson, rehearsal or performance, and every person involved. It is a good practice to document any risks identified and the agreed measures for removing or decreasing any risk.

If an associated risk or hazard cannot be eliminated :

- substitute a less hazardous activity/object/substance
- minimise the hazard through re-design
- rearrange the activity/training to reduce exposure/risk
- use personal protective equipment/clothing (e.g. knee pads, ankle strap).

A teacher should know which exercises or movements are safe to teach and which are potentially harmful, especially if a student is suffering from an injury, a health issue or is at particular vulnerable stage of physical or psychological development. It is good practice for teachers to ask their students if there are any injuries they should be aware of before a class commences.

Teachers need to be aware of a range of potential risk factors:

- Has there been adequate warming up time?
- Whether the participant or student had sufficient training to undertake a particular movement or not?
- Is this exercise or movement potentially harmful?
- How many times has the participant or student accomplished the movement?
- Have there been adequate rest/drink breaks?
- Is the environment safe/suitable?

If you are working in a likely dangerous place and you are concerned, you should ask if a risk assessment has been undertaken. If the company or organisation refuses to do one, you should contact your respective committee or representative, or the relevant regulatory authority.

Along with employing risk-management procedures, teachers of dance must also be:

- including appropriate warm-up and warm-down activities
- adapting the exercises or activities to match students' age, strength, flexibility and coordination
- ensuring that the floor is 'area elastic' and does not present unnecessary risks
- checking that the space is clean and clear of obstacles (especially electrical ones)
- ensuring adequate ventilation and temperatures that are within the recommendations.

In dance classes or rehearsals, the chances for injury tends to increase:

- during the sessions in which students experiment with movement that requires a high degree of control, strength or coordination (e.g. lifts, jumps).
- when students are tired, stressed or ill.
- if the floor or floor surface is substandard.
- if a student is wearing jewellery.
- if a student is chewing gum or food.
- if the space is insufficient for the number of students.
- when students have been over-worked.
- when wearing loose clothing, incorrect shoes or using inappropriate props.

Checklist:

- know the safety aspects of your studio/classroom/workplace
- observe all warning signs and instructions
- observing restrictions on smoking, alcohol and other drugs
- ensuring you have read and understood the safety induction information you have been given
- only use equipment you are authorized and competent to use
- wear and use proper clothing, footwear and safety equipment
- take appropriate measures in emergencies
- ensure first aid is provided promptly
- report all incidents, injuries and other emergencies

- be familiar of any disability, injury or any other factors that may affect the capacity of students or yourself, and implement appropriate modifications
- strictly observing policies regarding children and your role in the absence of parents i.e. Duty of Care
- understand that wilful damage to equipment and disobeying health and safety regulations could result in grounds for dismissal
- understanding that communication is important—between students, parents, colleagues, senior staff

Good management skills and risk planning will reduce incidents in the dance studio and workplace.



4. Performance and Choreography Skills

Unit 4.1 Skills of choreography

Unit 4.2 Dance alignment as per lyrics

Unit 4.3 Dance alignment as per music

Unit 4.4 Song and dance

Unit 4.5 Understanding Audience's taste and preference while dancing

Unit 4.6 Evolution of Dance as a device for storytelling

Key Learning Outcomes

At the end of this module, you will be able to:



- Demonstrate the steps of dance forms appropriately in live show, films, television, stage performance etc.
- Differentiate between rhythm, tempo, melody and timing.
- Realize different time signatures (or meters), and how that will affect the dance.
- Follow movements of the choreographer
- Express attitude, body language, style, performance capability, timing, etc.
- Display the mood and tempo of the song throughout and in multiple takes
- Follow the movement, phrases, transitions and sequences designed by the choreographer.
- Follow the emotions the choreographer is trying to express.
- Analyze the concept of scene, shots, takes and continuity.
- Dance according to the beat and maintain it consistently throughout the dance or takes.
- Follow the style composed by the choreographers for a particular song
- Follow the positions and placements to create formations.
- Perform in coordination with the patterns, change the patterns speed, reverse the pattern, communicating and notating movements of other dancers with patterns.
- Align the context-the situation, the scene, the conditions, and background within which he/she is performing.
- Perform by maintaining uniformity and in sync with co-dancers
- Dance under different climatic conditions, locations or as per the requirements of the choreographed sequence, as long as it doesn't physically harm the dancer
- Adopt the theme of the performance and choose the costume accordingly.

UNIT 4.1: Skills of Choreography

Unit Objectives

At the end of this unit, you will be able to:

- Describe skills like dance technique, leadership ,creativity and discipline
- Identify some keywords used in the choreography
- Facilitate synchronic dance movement

Choreographers work on the set of films, on stage for musical productions, with dance companies or at performing arts schools. They coordinate all dance routines and physical movements associated with a performance -- working with dancers, actors, directors and producers, among other production staff. Choreographer's bears a specific skill set that is based on their natural talent and many years of dancing and performance experience.

These skills are:

• **Dance Technique**

A choreographer must have a detailed knowledge of dance steps, styles and routines. Directors rely on choreographers to pull together dance routines that are stylistically appropriate for the production and that best express the story ideas in the production. The choreographer should also know what to look for in dancers to audition and cast them in appropriate roles. Dance concepts such as rhythm, balance, coordination, and musicality are well known to a choreographer. Choreographers also teach about dance techniques to the members of the dance companies they lead, as well as their students at performing arts schools.

• **Leadership**

Choreographers must possess strong leadership skills, because groups of dancers and actors depend on them for the execution of their routines. They are responsible for physically demonstrating routines for dancers to learn. Choreographers communicate decisively and assertively, and must be able to enforce the rules of routines that they create. Providing clear direction and helping dancers work together as a team are part of the leadership a choreographer must provide.

• **Creativity**

Choreographers must have creative talent because they depend on their own ideas to choreograph dance routines. They must be able to translate ideas into physical movements. They exercise their creativity when deciding on music, dance steps, body movements, costumes and cast placements to ensure that performances go in a flow. A willingness to experiment with new ideas, if original ideas do not pan out, is borne out of the choreographer's artistic ability.

• **Discipline**

Choreography involves many long, tedious hours of rehearsing to get dance moves right. Audience pay a lot of money to see film, dance company and musical productions, and a lot of pressure is put on the choreographer to ensure total success. To attain this, choreographers must be disciplined, determined and not afraid to demand that dancers and actors should keep trying until they get every move perfect. Physical stamina is also an essential feature to a choreographer's skill at remaining disciplined

UNIT 4.2: Dance Alignment as per the Lyrics



Unit Objectives

At the end of this unit, you will be able to:

- Describe alignment of lyrical dance
- Identify history and origin of lyrical dance

Lyrical dance challenges the choreographers and dancers to use movement to explain music and express emotion. A lyrical dancer's movements aim to show the meaning of the music. Lyrical jazz form is a very passionate and emotional dance style. It portrays emotions like love, and tells a story through every movement made.

Lyrical dance has a recent history and origin based on the merger of ballet with rock/folk/pop/alternative music and a variety of jazz dance styles and modern dance. It is mainly performed to music with lyrics, and the song's lyrics are a driving force and key inspiration for the movement. Choreography is often emotional, gripping, and intensely delicate, all at the same time.

Lyrical dance acquired its name not because the lyrics of a song are indeed sometimes highlighted over the rhythm, but because of the meaning of the word lyrical: having a poetic, expressive quality; musical; characterized by or expressing spontaneous, direct feeling; expressing deep personal emotions or observation; highly rhapsodic or enthusiastic. Lyrical dance is expressive, subtle and dynamic, expressing emotions through movement. It is a combination of intricate, highly technical, and pedestrian/naturalistic moves. Lyrical dance is mostly performed to a song about freedom, of releasing a sad emotion, or for overcoming obstacles. Depending on the given song and choreography, a lyrical piece may or may not be graceful, but will always be expressive and unpredictable, particularly in comparison to ballet and other jazz forms which may have a more presentational quality.

A ballet-based technique is an essential component of this advanced style of dance, as it is a facility with various other forms of jazz, some contemporary/modern dance, and proper placement or body alignment. Lyrical dance form is often sprinkled with intentional pedestrian moves, among the more challenging movements, to create a simultaneously organic and dramatic feel. It is based around choreography and the interpretation of the music. Routines are based around feeling and emotion and, though technique is crucial, spirit generally tells where the dance will go.

Although lyrical dance is actually choreographed to music that is slow or downbeat, melodic and sweet sounding, it is a very broad form of dance including many dynamic pieces. Upbeat, aggressive styles of music are used frequently. Music can be of any class like pop, rock, and even hip hop styles are popular for choreographing. Pop selections, including soulful, powerful songs by upcoming artists, are often used in lyrical dance.

History:

The origins of lyrical dance are unclear. The Lyrical form is most often seen in live shows of contemporary music artists, like Celine Dion. Cirque du Soleil frequently combines the elements of lyrical dance in their routines as well. The aim of the lyrical dancer is to convey the emotion of a song's lyrics. Deep emotional expression of the face and body are required to tell a story that evolves along the lines of the song to which lyrical dance is performed.

UNIT 4.3: Music and Dance

Unit Objectives



At the end of this unit, you will be able to:

- Describe alignment of music and dance
- Explain the introduction, origin and development of music in relation to dance
- Describe the significance of music in dance creation

They are bound to be artistic twins from their birth. Dance is an extensive art and music is its most important part among the various forms of related sister arts. During dance creation, music is the most powerful element, so the success or failure of dance works is related to the musicianship. Therefore, dance choreographers should show importance to the creation or selection of dance music and endeavor to enhance their musicianship so that they can transmit the most profound implication of dance works to the audience.

INTRODUCTION

As an indispensable important part of dance works, music is the basis for the behavioral performance of dance. Besides, the music element also exists in the presentation process of dance art at all times. Whether the dance creation is stimulated by music or music is selected during dance creation, the creator will firstly consider music as the most important element; music is also the first component involving in the conception of dance creation. The inseparability between music and dance determines the comparable importance of music in dance creation while the rhythm, melody and emotional trend also determine the plot trend in dance creation.

During a process of dance creation, music is just like a lingering phantom, which always convolves in the soul of creator and leads dancers to dance lightly and gracefully.

The Origin and Development of Art Make Dance to Be Inseparable With Music

Since the birth of a human being, the hearing and seeing has become two important ways for one to perceive the world and are also two great instincts, on which human beings rely to survive and develop. People know and understand the world through hearing and seeing. With the development of social productive force and progress in human civilization, the voice and body movement further developed into music and dance, so arts were generated from human's two great instincts to thus open the door of the place of art in human beings. The two forms of art show people's inner feelings most directly, fiercely and meticulously. The voice can be transmitted for a long distance while body movements can more express the concrete content of information. Primitive communication was usually made with both voices and movements. As per the saying by Yang in 1996, "if one cannot express himself in words, he can exhale with emotion; if it fails to express his feeling, he can sing; if singing still fails to sufficiently express his feeling, he can dance." With the continuous development of human society, all sorts of arts have been gradually refined and systematized; besides, music and dance have also been divided into relatively independent art types gradually with such a development. Music systemizes the melody, rhythm, musical form, mode and multilateral contexts and forms through the flow of notes on the time shaft, so it is an art of time. However, dance more utilizes the law of spatial motion, uses a human being's body and expression as carriers, and, meanwhile, accommodates music, painting, literature, philosophy and many other elements to form a particular all-around multilateral type of synthetic art; thus, generally speaking, dance is an art with time-space as its carrier. Nowadays, dance not only includes the content of body movement, but also contains music, stage design, smoke, lighting etc. in it, so it shows a more abundant expressive force and stronger expression. Nevertheless, notice when we appreciate a piece of dance works, music will be the non-dance element, which is most easily.

Significance of music in dance creation

The internal relation between music and dance is clearly defined through the discussion above. As a matter of fact, it is obvious that music also plays a vital role in the creation of dance. Even, we can say that selection of appropriate music plays a decisive role in dance works largely.

4.3.1 - To Offer a Huge Imagination Space for Dance Creation The reason why music is exciting and leads a person to endless aftertastes is its uncertainty. Music directly stimulates the hearing with its rhythm but it has no specific information like a language. When composing a piece of music works, the composer will not clearly tell us the contents expressed in his works, with only a little positioning of the music name and style. As for audiences, different people have different feelings for the same music works; one person will also have different understandings and feelings for the same music works under the control of different emotions. On the other hand, the audience will have different understandings for the same melody which are performed with varying rhythms or varied musical instruments. This uncertainty of music exactly provides a large imagination space for dance creation. Dance creators can reposition the connotation of music according to the basic style, form and rhythm etc. of music, finally explain the music concretely and solidify the emotion of music in their dance works. Besides, music can give infinite play to people's imagination while dance creates concrete plots for this imagination space to express a specific emotion.

4.3.2- To Offer Rule-Based Supports for Dance Creation Music has a strong expressive force. Compared with dance, music has a larger space for divergent thinking. As for music, a composer will also unconsciously imagine a corresponding scene according to the content expressed in the music and all elements of dance are contained in the scene. Hou Baojian's *Continuance of Descendant of the Dragon* is an epic music piece in itself. It starts from an eternally immutable cycle and narrates that people make choices repeatedly in nature but helplessly succumb to Nature and fate; they experience the identical process for everyone and can never change the ending; they have doubts but have to give in, fight and integrate into nature; this music piece explores the significance of the survival of mankind and sings an endless paean for life. As such a music piece shows a strong sense of pictures in itself and a remarkable plot trend, it is an extremely excellent material for dance adaption.

The piano concerto, *Yellow River*, was adapted from the song, *Yellow River Cantata*. The technique of expression of western classical piano concerto is adopted in the works; as for the musical form and structure, the shanty and other traditional folk musical elements of China were integrated into it to completely show the emotional fusion of strong will and tenderness of Chinese people. Therefore, it is a music piece with power and emotion. With the epic narrative technique, magnificent skills, abundant connotations and moving and tragic realm, it has become the most famous concerto in China's history of world music and the creation material preferred by many dancers. The dances created based on the *Yellow River* include the *Yellow River* for classical dancing, *The East Is Red* for folk dance, the *Yellow River* for ballet and *We Saw the River Bank* for modern dance etc.. Although different dancers interpreted this remarkable music through a great variety of dance vocabularies and means of expression, it is the powerful expressive force of music that stimulated the dancers' souls, their creation impulse and creative enthusiasm without exception.

4.3.3- Proper Music Selected in Dance Creation Can Increase the Audience's Sense of Identity for Dance Works We can say a piece of works is completed only after it is published and there is no exception in dance works. Namely, we can say this creation is finally finished only after the dance is shown to the audience. In this sense, the audience is also a part of dance creation because the final goal of dance creation is to express and convey the emotion and thinking of the creator; for this reason, a dance is unsuccessful if it cannot be understood and recognized by the audience. Thus, a dance creator should firstly consider the audience is feeling during the creation and should consider how to make the audience to understand and resonate with the dance as the primary element. In

In addition to the noumenon elements of dance, the dance music is the most attractive one for audience when they are appreciating dance works, because hearing can feel the most comprehensive and real-time information among a human's sense organs; people usually are easily affected by the emotion in music and experience it as their own emotion. Dance and the music used in dance should be in "harmony", which not only is shown in the dance creation but also runs through the dance performance. Besides, the audience's appreciation for dance works is also based on this "harmony". There is certainly a theme and content that the creator wants to express in a piece of dance works, so a piece of proper dance music created or adopted can not only reinforce this theme and content, but also can easily arouse the audience's resonance in the publishing process. In this way, the audience can have a sense of identity for the dance works and thus the goal of dance creation can be attained.

4.3.4- Training the Music Accomplishment Can Enhance the Dance Creator's Comprehensive Abilities
Because of the mutual fusion, complementation and interpretation of music and dance, the excellent dancers are mostly enthusiasts for music, love and revere music incomparably, so they usually initiatively integrate music into the creation process of dance with a strict and active attitude. From this perspective, a dance creator's music accomplishment determines the quality of his dance works as well as the audience's acceptance of his works. It is unimaginable that one who knows nothing about music can create a piece of excellent dance works; it is also unimaginable that one who has no musical sensibility can show the perfect rhythm with his body. Regardless of pop music, classical music, national music, world music, guitar minor and symphony, all musical forms have their inherent themes and extrinsic features of expression, so it is a dance creator's necessary basic accomplishment to deeply understand such musical forms. Only when one understands the basic law of musical expression, can one have a high musical sensibility and correctly understand the connotation expressed in the music; only when one understands music can one read the connotation of music; then, one can perfectly use music in his dance creation and performance and cannot mismatch the music selected. The rhythm of music is down to the bone and the body movement is a shout and expression of this rhythm. This is the synaesthesia of music and dance in our heart and this synaesthesia stems from the neural intercommunity between human's hearing and seeing. Training one's musical accomplishment can help to harmoniously unify the two senses to maximally give play to the function in creation. If we compare dance to pure and tasty tea, music is exactly the clear sweet spring. Dance, which is an all-around comprehensive art, cannot show its full charm like a dried-up tealeaf, without the guidance and support of music. Undoubtedly, music plays a vital role in dance creation. Regardless of creation, adaption or direct selection of music, a dance creator should understand all emotions contained in the music, comprehend the emotional connotation of music, and closely grasp the rhythm trend of music so that music can better realize its guiding function in dance movements.

Meanwhile, with the improvement on a dance creator's musical accomplishment, he can have a more profound understanding of the specific means of expression of music, feel the inherent harmony and conflict between music and dance diligently, reach a consensus on the synaesthesia between music and dance, and thus create better dance works.

MUSIC IN INDIA

- **Qawwali:**

The classic Pakistani qawwali music in its present form goes back to the 12th century and the poet as well as composer Amir. But the qawwali music is perhaps even older. Qawwali, a Sufi and religious music is closely connected to Islam. It is classic but not in western meaning of the word. It is strictly built up in different stages. All with verse and chorus. The first stages activate the links with the living spiritual guides, the next with the departed saints and at last with God (Allah). It is believed that khayal form of music also originated from the Qawwali style of singing.

- **Folk Music:**

The true rhythm of India lies in its folk music-the music of masses. The extreme cultural diversity creates endless varieties of folk styles. Every event of life has a unique folk song associated with it-then be it festivals, advent of the new season, birth of a child or day to day affairs like teasing one's loved one, admiring nature etc. The Indian folk music has today reached out to touch the heart of masses across the globe with its melodious rhythm and endless energy.

- **Ghazal:**

Ghazal has its root in classical Arabic poetry. Ghazal is an Arabic word which literally means talking to women. It grew from the Persian qasida, which verse form had come to Iran from Arabia around the 10th century A.D. The part of qasida called tashbib got detached and developed in due course of time into the Ghazal. India has produced some of the exceptional talents in the field of Ghazal singing like Begum Akhtar, Jagjit Singh, Pankaj Udhas etc.

- **Classical music:**

The two fundamental elements of Hindustani classical music are Raag and Taal. Hindustani music is the music of North India, involving both Hindu and Muslim musicians. It is intimately associated with the north indian temple rituals and traces back its existence in the shastras or ancient treaties in Sanskrit. The different forms of Hindustani music are :Dhrupad, Dhamar, Khayal, Tappa and Thumri.

UNIT 4.4: Songs and Dance

Unit Objectives



At the end of this unit, you will be able to:

- Describe song as a stress buster during long dance rehearsals
- Explain the introduction, origin and development of song in relation to dance
- Describe the significance of song in dance creation

Have you ever heard a song on the radio and just felt the sudden urge to get up and dance? I have that feeling more often than not and just recently realized the impact music has on dance, as it would not even exist if it were not for the music that goes along with it. Dance needs music to set the mood, drop the beat, and create the motivation needed to keep going. Music has that ability to make us feel a certain way, which is why it plays such an immense role in dance. Different styles of music create different types of beats, which all correspond to a specific dance style. While some dances can be performed to any kind of music, there is always a typical genre that it matches with. For example, slower tunes would be utilized when performing dance styles such as the waltz, lyrical, or ballet, while fast, upbeat songs would be used for hip-hop, tap dancing, or the salsa. Although it can be argued otherwise, the traditional version of each of these dance styles respectively corresponds to either slow or fast music.

It is often hard to realize the importance of music in everyday life, however music plays a very integral role in daily activities. Most people usually listen to music when working out, driving, or sometimes even while working on assignments as it creates a fun and lively atmosphere in everything that we do. Music sets the mood and is often in line with our emotions as we all can recognize its role in the theatrics of movies, musicals, and dramas. A relatable instance of the way music affects us all would be in terms of productivity level as we blog every Thursday during class. Our fingers naturally type faster as the beats increase in speed when we listen to the instrumental music in the background. Even though it may seem like an insignificant background noise, it plays a much bigger role on our productivity than expected. Similarly, the beats in music give off a vibe that transcends into the movement of the body without it ever giving off a striking epiphany of the strong impact that it can have.

Furthermore, the lyrics of a song can be portrayed through dance just further enhancing the relationship they share. A song in itself can evoke so many emotions through its lyrics, but when combined with dance the impact it leaves can last a lifetime. There have been many such instances where I have seen a dance that I will remember for the rest of my life and the most important reason why is because of the music choice. When dramatic music is conjoined with intricate movement, the aesthetic qualities and awe-inspiring way it is depicted is one of the best things I have had the privilege to watch. The movements go in sync with the speed of the music and the melody combined with the footwork can definitely be classified as a work of art.

Dealing with stress during long rehearsals of dance:

The pursuit of developing dancers who can achieve high levels of expertise and artistry is a great challenge. Dedicated and skillful guidance is required by teachers and choreographers to help develop future dancers with the capacity to make their mark in a demanding industry. In order to fulfill the artistic and technical demands of a highly competitive dance industry, dancers are working for long hours and pushing their bodies in the studio and onstage, sometimes in addition to training as well.

But how much is too much and how do we know when a dancer has already had enough?

The risk of doing too much practice is a condition known as burnout. Burnout is a condition of consistent or unexplained tiredness, poor performance in spite of normal training, negative mood state and increased incident of illness or injury. Burnout is often seen in performers where training, rehearsing and performing schedules do not give them sufficient time to rest and recover.

What causes burnout

Factors responsible for burnout is complex, interrelated and individually distinct. Some of the common causes include emotional and physical stress, poor nutrition, low levels of physical fitness, and inadequate rest and recovery. Continuous class rehearsal and schedules can also result in burnout, tiredness and injury so it's important for them to understand how scheduling can affect their performance, health and well-being.

Identifying the warning signs of burnout

When a dancer does too much and ignores early warning signs (see list below), they risk the serious and lasting effects of burnout. However, identifying burnout is difficult as there are no simple tests and the signs and symptoms are comprehensive, subjective and can vary from dancer to dancer.

Warning signs may include :

- A constant feeling of fatigue
- Excessive sweating
- Inability to recover optimally following intensive dancing
- Lack of desire and enthusiasm for dance (feeling of helplessness)
- Breakdown of technique
- Poor concentration
- Loss of appetite and loss of body weight
- Disturbed sleep often with nightmares or realistic dreams
- Increased need to visit the toilet at night
- Increased susceptibility to injuries
- Increased susceptibility to illness such as colds and chest infections
- Increased anxiety and irritability
- Signs of depression

Prevention

Prevention is much effective than treatment and education is an important prevention strategy. Teachers, choreographers and the dancers themselves need to be educated about the risks linked with burnout and the early signs to help them identify those who may be at risk.

Effective time management is a major way to help prevent burnout. For example, choreographers can use the dancer's time more adequately by releasing them from rehearsal when not needed or by scheduling a video feedback session instead of additional tiring rehearsal sessions.

Characterization is another model that can be utilized to manage dancers' workload and is a systematic approach to the entire training preparation. It develops skills, along with physical and psychological condition in a logical way to ensure dancers reach the highest levels of performance. Dancers working these environments perform better and have fewer injuries.

Treatments

Rest, reduced training time and 'active resting' are the most effective treatments. Other revitalizing techniques may be useful such as stress reduction through counseling, sleep, saunas, massage, aromatherapy, hydrotherapy and good nutrition.

Rest

Rest is not only an important physiological process, which aids recovery and reduces fatigue, it is also an important time for the brain to incorporate and store movement patterns. This not only improves movement, but also improves how movement is performed. Scheduling time for structured rest like meditation or a Yoga Nidra (deep relaxation exercises) can help equip dancers with another skill to help them manage their own physical and mental stress. For example, following the same schedule for an end of day relaxation ritual creates a routine for the dancer to de-stress.

Tips for identifying and avoiding burnout

Due to the composite nature of burnout, there is no one best way to identify the signs and avoid the condition. It is important to remember that each dancer and situation is different, so awareness is the most important tool of prevention. Here are some tips to help recognize the risks and avoid burnout.

1. Rest, rest, rest! This is probably the most important way to optimize performance.

2. Eat well! Eating well does not mean eating boring food. Make sure that dancers have lots of delicious, healthy and nutritious food in their diets. Also, ensure that healthy food is easily available so they don't spend their breaks times hunting down nutritious snacks. This may require dancers to bring their healthy food with them to class and rehearsal.
3. Don't forget food should also be fun! Make eating social and encourage dancers to share a delicious meal with friends, which is not only good for their bodies but also great for their mental wellbeing.
4. Control high expectations and unnecessary pressure by setting appropriate and realistic goals.
5. A gradual return to dancing after breaks or injuries.
6. The health and wellbeing of a dancer is the most important consideration, so keep everything in view point and remember dancers are just people who have stress in their non-dance lives. Some may also need to talk to a counselor about the stress they are experiencing.
7. The old adage "no pain, no gain" and "more is better" needs to be understood and in most cases discouraged.
8. Focus on quality of training, not quantity.
9. Learn relaxation techniques! Learning how to rest is often a skill overlooked in the search of excellence. Meditation or a Yoga Nidra can help equip dancers with another skill to help them manage their own physical and mental stress.
10. Mental practice is another important tool to not only beat the burnout, but also boost performance. Practicing choreography mentally as well as physically has been found to be more effective than physical rehearsal alone.
11. Make sure there is a life beyond the dance studio as well. It's important for dancers (and teachers/choreographers) to do something different (not more dancing or dance related training) and have FUN!!
12. Ensure dancers are getting sufficient quality sleep.
13. Be aware and keep a check how dancers are feeling. The longer it takes to acknowledge fatigue and burnout, the harder it will become to recover. If dancers report feeling tired, ill, or pain, give them a break and do not just work through it!

Final Thoughts

It is important to keep in mind that dancers respond individually to the stresses of training, rehearsal and performance. While one may be experiencing burnout another may find the same workload easy. For this reason, it's important to monitor individual dancers and make specific adjustments to workload as necessary to ensure optimal health and performance.

Musicality in Dance in terms of Rhythm, tempo, melody and timing:

What is "musicality" in dance? People agree on many aspects, but not all...but I think we can all agree it's always about showing music through our dance.

Musicality is...dancing to the tempo. These beats in groups of twos, fours, and eights, are the reason we count off choreography with "5, 6, 7, 8". This is the base upon which the groove and two-step is built. It's the foundation for jacking in house, or the head bobbing of a club dancer, the tapping foot of someone listening to music on their headphones, or just the natural groove of a dancer as they bounce to the music. It's something so fundamental, that most (though not all!) folks who have never taken a class in their life can still move to this basic rhythm without thinking.



Fig 4.4.1 A basic four-to-the-floor beat.

Musicality is...dancing to the instrumental rhythms. Musicality means expressing the rhythm of notes from an instrument, through our bodies. Whether it's the foundational boom-clap of popping music or the melody of a singer, there's rhythm in every instrument in our music. We can practice by clapping out these rhythms with our hands and ensure what we hear from our hands matches what we hear from the music. If we just dance to rhythms, we sometimes fool ourselves into thinking we have the rhythm when we don't, and forcing ourselves to clap or tap out a rhythm helps us improve our ability to capture those rhythms. We can practice our listening skills, trying to isolate out single instruments and rhythms in the song, and hold them, resisting the temptation to fall back into the flow of the stronger melodies. We can dig deeper into the song to find the softest instruments and rare instruments, that are never heard unless one searches for them, or a dancer draws them out to show them to you.



Fig 4.4.2 Opening notes and rhythms of James Brown's "I Feel Good"

Musicality is....dancing to more than just the rhythm. Each instrument has a timbre that differentiates it from other instruments playing the exact same melody. A flute sounds different from a trumpet that sounds different from a violin. In addition to capturing the timbre of the instrument, musicality is capturing the way those instruments are played. Musicality is how we choose to capture those differing sounds in our dance, and how we choose to represent them in our movement. Whether it's using multiple levels, the physical size of the movements, the fluidity of the movement, or where in the physical space around us we choose to represent them, there are many ways to make the extraordinary properties of the music clear to our audience, beyond just the rhythms.

Musicality is...showing multiple instruments. It can be as simple as switching off between multiple instruments in a call-and-response manner (typical of jazz-inspired music), representing different "voices" of instruments differently in our dance (hands vs feet, left vs right, big vs small, dainty vs strong, etc). Or it could be jumping between instruments, such as segueing from the end of a melody phrase back in into the underlying rhythm, that's always waiting there underneath the music, ready to greet us when we return home.

Musicality is...showing multiple instruments, at the same time. The same way a pianist or drummer can move their two hands independently (and their foot pedals!), we can do the same in dance. This can range from simpler approaches, like keeping the basic beat in our groove while playing accents with other parts of our body, such as keeping a jacking groove while adding in layers of footwork. Or going more complex, capturing two different instruments simultaneously, in different parts of our body.

This is called independence in the drumming world, though we usually call it isolation in the dance world (though a different "isolation" than the one we use to refer to mime or robot movement that isolates a part of our body movement-wise).



Fig 4.4.3 Doing moves

Musicality means capturing the channel of the music, also called “sitting in the pocket”. It’s representing the underlying repetitive rhythms (usually drums or base), capturing them in your hips, chest, and neck movements naturally. It is letting the default rhythms of your body capture the default rhythms of the music. It is the foundation on which to build all the other levels of musicality and accents and moves, and it’s the foundation you can fall back to and look good doing when you aren’t “doing moves”.

Musicality is...the meaning and essence of a song. While much easier for native English speakers than foreigners, knowing the lyrics helps in many ways. Most obviously, there is often the literal translation of the lyrics to movement, which is quite common with many choreographers that are looking for inspiration for movement. But it can also be used quite well by freestyle dancers who know their music well and want to impress a crowd. Like any aspect of musicality, this can look boring and predictable when relied on too much, so it’s important to look beyond the lyrics.

What is the essence of the song? Is it about love, hate, depression, pain, longing, sorrow, happiness, gratefulness, or some other emotion? The lyrics can help here, though the nature of the song itself and how the musicians play it should reflect that emotion as well, and be understandable regardless of what language you natively speak. And so, your dance can capture that same emotion too. How do you represent that emotion in your dance? How does it affect and influence your movements, to make that step or move, tell us a story of love, anger, sadness?

Musicality is...being a musician yourself. Many of us think of musicality in terms of capturing every element we hear in a song. But musicality can also be us adding and contributing to the song, like a jazz musician improvising alongside a backing band, telling his story or reinterpreting other’s musical phrases in his own particular way. What do you want to say as a dancer? A musician isn’t limited to playing the rhythms that already exist in a band, and so a dancer shouldn’t be either.

Musicality ...knows music. But there are many levels to this. It is sure that knowing the song will help you dance to it better. You can learn to catch the random grunts or accents in a Michael Jackson or James Brown song, and impress the crowd with your mastery of the song. For someone who is focused

on battling, you may choose to focus on memorizing all the important aspects of the major songs you are likely to hear in battles.

UNIT 4.5: Understanding Audience's Taste and Preferences while Dancing



Unit Objectives

At the end of this unit, you will be able to:

- Describe Audience's taste and preference in dance
- Explain Basic dance etiquettes
- Explain the practice of respecting the art, studio space, teachers and fellow dancers

Hindi film dances mediate between India's colonial and post-colonial histories and its future global ambitions, even as they cater to an increasingly trans-national audience around the World with 'Bollywood Dance'. It's an observation that unlike other dance styles like hip-hop or salsa, which all began with live performance and later migrated to film, Bollywood dance is by definition a mediated dance phenomenon enabled by media technologies. "Inherently hybrid, it has always drawn upon a wide variety of Indian and non-Indian dance movements for its content. The sources of the movement elements used in the choreography of these dances for films have evolved in response to changing narrative needs and audience preferences."

Describing Bollywood dance, as it is practiced today, as a unique film-based global dance phenomenon, few locations around the world, such as Mumbai, Kathmandu, and Los Angeles could be good examples. For instance, in LA, the rising popularity of live Bollywood dance, which is fuelled by Hindi film consumption among Indian-Americans, now assumes new meanings as Bollywood enters Hollywood's imaginary space. "At the NDM studios, dancers and teachers cater to a clientele who are predominantly of Indian origin, whilst also striving to be hired by Hollywood productions. Nostalgic definitions of Indianness are held by the diaspora clash with present-day Orientalised preconceptions of India and Bollywood."

Indianness portrayal :

Tugged between 'spectacularised portrayals of Indianness' and 'romanticized, exaggerated, and kitsch portrayals of Bollywood,' what get continually get shaped are the choreographic choices made by dancers, 'in ways intended to ensure their adherence to those definitions of Indianness that are currently dominant in their diasporic communities.'

At times, the dancers themselves will edit out elements they deem morally inappropriate from contemporary Hindi film dance sequences that they otherwise stage; and in other instances, they may mix into their Hindi film dance choreographies borrowed movements from the classical Indian dance vocabulary in an effort to affirm Bollywood dance as Indian dance. While Vancouver students express 'a strong preference for dances full of Indian classical dance gestures, expressions, and movements,' the Mumbai students love 'punches, jumps, and shimmies set to Western techno remixes.'

Right or wrong 'Bollywood' – which replaced 'Hindi films' somewhere in the early 1990s – is now a worldwide brand, declares the foreword by Kabir Bedi, 'probably the only Bollywood actor who refused to sing or dance.' Confessing that he loves watching and listening to great Bollywood songs, he dismisses the critics who question the logic of fifteen different locations, with fifteen costume changes, all in one song. According to Bedi, "Bollywood songs and dances rock, and all those who create them are real rock stars,." In his view, Indian film industry is unique for being the only film industry in the world that gives a nation almost all its pop music and its modern dance forms.

New bodies

In a section titled 'Mediated bodies of Bollywood dance,' the book recounts how Yash Chopra's film 'Dil To Pagal Hai' (1997), a love story set in a dance school, was a turning point for Hindi film dance, with Shiamak Davar giving a 'new and fresh look' to the choreography. How so? "Before that there were dancers who were not in shape. It was a very down-market, raw kind of dance. Suddenly people

saw fit bodies on screen and suddenly people were noticing the dancers behind the stars. Whereas earlier they saw the star and they didn't look at the dance," is Chopra-speak, captured in the book.

Another quote that offers a historical perspective is of Manoj, a dancer in SDIPA (ShiamakDavar's Institute for the Performing Arts), thus: "In the 50s, they used to move their neck and eyes (in the films). In the 60s and 70s, they used small lyrical movements with their hands and maybe they are sitting in the garden. In the 1980s with Mithun Chakraborty came the whole disco thing, but people were not glamorous..."

On the sets, the author finds blonde dancers in the front rows behind the stars, while the Indian dancers fill up the background. Over the recent past, Hindi film chorus lines have been witnessing the arrival of foreign – mostly white, blonde, and female – dancers, one learns. "The first waves of these dancers came from countries of the former Soviet Union. Many foreign dancers rotated in and out of India every six months to avoid visa complications... Today, several of these dancers, who initially arrived on short-term contracts, settled more permanently in Mumbai."

Nadya, a Russian dancer trained in ballet in Moscow, mentioned in the book as an example, arrived in the city three years ago and works on film shoots almost every day. "The money is good. She and her friends now rent an apartment in Bombay where she feels she gets to enjoy a lifestyle that would not have been possible for her in Russia.

4.5.1 Dance Etiquettes (Respecting the art, studio space, teachers and fellow dancers)

Why Talk about Dance Etiquette?

Social dance etiquette is important because:

- It helps you fit into with the social dance crowd and makes social interactions easier
- It helps you keep the peace and avoid getting into conflicts with other dancers
- It helps you avoid offending or upsetting your partner and other dancers
- It helps you avoid looking like a jerk
- It shows that you care about and respect other people there
- It makes you a more desirable dance partner
- It helps ensure that your event goes more smoothly
- It helps you build a good stature for yourself, both as a person and as a dancer

A dance class is a cooperative endeavor. However, its common for those who are new to the class environment that some aspects of dance etiquette may take time to pick up on. By providing a bit of info in advance, we hope we can make it easier to get off to a smooth start .It's to be expected that we'll all make mistakes at times. So always remember to forgive your fellow dancers for their missteps in class! It's almost guaranteed that sometimes they're forgiving yours.

As long as you maintain generous assumptions and a positive attitude toward those around you, and cultivate self-awareness, you'll be on the right track to being good company in a dance class. Few points to follow:

- **Be on time.**

At some studios you may enter class no more than 10 minutes late. At others, anything goes. So it's good to check the policy for your class in advance. At most gyms, rules are loose, but being on time for warmup is encouraged to minimize risk of injury. n in and pay before class.

It's important to sign in and pay before your class! When everyone doesn't do this in an organized fashion, it creates more headaches for the studio staff than you might realize.

- **Don't bring food, gum, or beverages other than water into class.**

This rule is pretty much comprehensive, not only to keep things clean, but out of concern for maintaining the expensive floors installed in exercise studios. Eating in the lobby is usually fine.

- **Turn off your cell phone.**

This is strictly enforced at most studios. At gyms, rules are looser. But in general, any audible ringtone will bring you negative attention.

- **Maintain good hygiene.**

Don't curse.

Cursing in dance class should be avoided. It's not a big deal once or twice on that day when the routine seems impossible. Actually, it's usually pretty funny. Just make sure it's the exception.

- **Maintain a positive attitude.**

If possible, keep a positive mindset in class. Ongoing, audible self-criticism is inappropriate.

One characteristic dance teachers tend to have in common is that they're aware of and highly accustomed to the energy of the people around them. They may be concerned by low, draggy energy in their class, or tension between students.

So if you can, it's worth mustering some energy in class on a day when you may be feeling tired or crabby. This is noticed more than you might think, and very much appreciated!

That said, if you're in a bad mood or you've had a rough day, most teachers welcome you taking their class to de-stress! Just let go of negative energy as soon as you can once you get to the studio. After all, that's why you came!

- **Don't leave class without permission.**

This is a compact rule at most formal dance studios. If you wander out (say, because you're feeling frustrated, want to check your phone, see a friend in the hall, or want a water break when the teacher hasn't given one), you may not be permitted to rejoin the class.

At less formal studios, a rare and quick trip to the restroom is likely to be understood. Unnecessarily coming in and out, however, would be disruptive. And regardless of why you left, refrain from asking the teacher to repeat what was taught while you were absent.

At gyms, just use your judgment. A quick dash to the water fountain should be fine.

- **Don't leave early.**

This is a compact rule at many dance studios. At less formal studios, occasional exceptions may be possible if you explain the situation before class. At the gym, it's up to you, but please remember that an unexplained departure may cause your teacher concern.

Showing Consideration for Your Instructor

The rectangular area between the front row of students, the sides of the room, and the mirror is your teacher's instructing space. Please respect your teacher by not setting water bottles and other personal belongings along the front wall of the studio. We have seen instructors deeply upset by this. Think how you would feel if someone places obstacles in your dance space.

- **Keep your teacher's instructing space clear.**

The rectangular area between the front row of students, the sides of the room, and the mirror is your teacher's instructing space. Please respect your teacher by not setting water bottles and other personal belongings along the front wall of the studio. We've seen instructors deeply upset by this. Think how you would feel if someone places obstacles in your dance space.

Some instructors will permit items being placed up by the mirror (particularly at gyms, where they have less authority). More often, they'll tell—not ask—people to move their stuff.

- **Respect your teacher's personal space.**

Leave some breathing room between your teacher and the front row of students. The instructor should be able to move forward and backward as they display the dance without running into anyone. If there's extra space at the front (or class is extremely crowded), the teacher will usually invite the class to move forward.

At the other extreme, when a small class clings to the back wall, it makes teachers uncomfortable. Don't leave your instructor all alone at the front of the room but give them company.

- **Don't chew gum.**

Practice of chewing the gum is almost universally banned from dance studios, you would think this would be a non-issue. But one instructor had feedback that is shared below.

1. Gum isn't allowed in the studio in the first place,
2. Some instructors find it rude if you stand there chewing gum while they're talking, and
3. This is the part we consider priceless: Teachers don't like you to chew gum because it interferes with your ability to be expressive with your face while performing their choreography! Really, can you imagine trying to form a meaningful facial expression while your jaw is making chewing motions? If you need some convincing, try it in front of your mirror.

- **Don't talk while your instructor is teaching.**

Many teachers are really offended by this. So, please, don't chat while the teacher is speaking or demonstrating. And be aware that teachers usually can see and hear the people at the back of the room.

Talking before class or during water breaks is fine. Just be aware enough to maintain silence when the teacher is ready to start.

- **Praise and applaud if the instructor performs the dance for you.**

If your teacher performs all or most of the routine full out, as an example for the class, it shows respect and appreciation to applaud!

- **Try to be understanding if your teacher doesn't answer every question.**

Teachers keenly desire to make the most of their limited class time, and try to move forward at the pace they believe best serves the class as a whole. It's common for teachers to be hesitant to spend time on questions.

- **Don't film in class without the instructor's permission.**

Please don't casually whip out a camera and start taping during class! If you don't have standing permission from your instructor, it's important to ask first.

Some dance studios also have obligations for audio taping or writing down dance notes. So if you don't know your instructor's policy, always take permission before recording a dance.

Their choreography is your dance teacher's intellectual property. In L.A., most dance instructors are professionals who have made choreographing (and teaching, performing, etc.) their life's work. Outside the professional studios, most people are unaware that theft of choreography is a serious issue. A large number of individuals copy others' choreography and pass it off as their own. So many instructors are extremely sensitive about anyone taping their dances.

If you're observing a class, be sensitive about using your phone. If you stand in front of a studio observation window reading your texts, you may appear to be surreptitiously filming the class, and could be confronted by a concerned instructor or studio staff member.

However, some teachers will happily let you tape in class! Feelings on this vary quite a bit, so don't feel that you shouldn't ask.

- **Some teachers expect applause when they announce the end of the routine.**

Some do, some don't. So if you're new, you may want to wait and follow your classmates' lead.

- **Applaud at the end of class.**

It's normal to praise at the end of a dance class!

- **Follow proper dance etiquette even if your teacher is a personal friend.**

When following friend's class, please treat them with the respect a teacher deserves. Not only will your friend probably appreciate it, but so will the rest of the class.

Showing Consideration for Your Fellow Dancers

- **Try to refrain from correcting your classmates.**

In your desire to be helpful, be careful not to correct another student's movements, or critique their dancing! In dance class, only the teacher gives corrections.

In addition, in adult beginning hip-hop classes, especially at gyms, you may encounter a wide range of behavior. Do your best to roll with it, rather than attempt to instruct others on dance etiquette.

- **Let advanced students stand in front.**

In dance class, more advanced students stand in front. Let them ahead of you at the beginning of class, even if you were there first.

Avoid taking a spot at the front of a dance class until you've taken it enough times to know you're consistently able to get the routine.

In some fitness classes, it's a good idea for new students to take a spot up front and make sure they have a good view of the teacher. Dance class works the opposite way. Inexperienced students in back can watch the more advanced students in front of them if they're lost or can't see the teacher. If all the inexperienced students were in front, mass confusion could ensue.

The corners of the room may also be a good area for new students, as they won't be directly in the line of sight of someone watching the instructor.

In dance studios it's poor etiquette and often not permitted to take class above your level. Likewise, if you're at the low end of the skill level for a class, you're expected to be considerate of the more advanced dancers. Letting them in front is part of that.

However, if an advanced dancer arrives quite late to a full class, it's considerate for them to stand in back if necessary to avoid blocking the window of a dancer already there.

- **Try not to take your place too close to others.**

Always try to find a spot where you have a space buffer on all sides. Lines should be staggered so that you're not standing right next to anyone else.

Be careful not to stand directly behind someone during warmup. During the learning portion of class, when you want to see yourself in the mirror, you'll be tempted to push into the space of the person next to you.

Also, be on the lookout for classmates behind you! Once someone else has taken their place, it's insensitive to select a spot directly in front of them, blocking their view.

- **Try to preserve people's windows.**

Be aware of the people behind you, including those who arrive after you, and try to position yourself so all of you can see yourselves in the mirror. Keep an eye out during class, as people often shift around a little within their spots.

- **Don't move around during class trying to find a better spot.**

Once you have a spot, it's yours for the duration of class. It may not be ideal, but try to work with it. Often shifting around a little within your spot will help you see the teacher or find a window.

Don't move around the studio trying to find a bigger space or a better view of the instructor.

When someone leaves their spot during class, for instance to get water, their spot is *not* up for grabs! If the class practices the dance while someone is off the floor, it's okay to take advantage of the extra space *if* you're already next to it. But always let the spot's owner return!

On the other hand, if a dancer leaves their spot before class starts, however briefly, and someone walks in and unknowingly stands there, the spot now belongs to the newcomer. Don't try to reclaim a spot from someone who took it innocently.

- **Watch your space when dancing.**

Be aware of others' dance space while practicing and performing the routine. Avoid penetrating the line of dancers in front of you, and try not to crowd them. If you're unsure if you're too close,

you may wish to check your space buffer with the person in front of you against the space left by more experienced dancers.

During the learning portion of class, if it's very crowded, you may need to mark the footwork in order to avoid colliding with others. Under overcrowded conditions, don't make large arm gestures, kicks, and so on just because the choreography calls for them. *Dancers are expected to restrain their movements as much as necessary for safety, without being asked.*

- **Try to avoid stopping unexpectedly.**

When you don't know where to go, it may feel natural to stop moving until you do. But it can be quite jarring and unexpected to another dancer who's headed toward you. So when lost, try to follow along in the right direction, even if you're not doing the moves.

- **Be cautious in marking among people who are standing still.**

If you practice the routine or otherwise perform dance moves among classmates who are standing, always take responsibility for where you are in relation to others! If you "need to" violate your neighbor's personal space in order to complete your movements, stop.

- **Perform in only your group.**

Some dancers' enthusiasm for performing tempts them to look for extra space on the floor when it's another group's turn to dance. Taking turns shows consideration for your classmates.

- **Applaud for your classmates when they perform.**

Remember to applaud for your fellow students when they finish the routine! People forget more often than you might think, so don't look to others' behavior as your guide. It's always a good thing to support your fellow dancers!

At professional studios, students may be called out to provide an example during class as well as at the end. Always clap for anyone who dances! It's appropriate to do so before they dance, as a show of support, and *especially* after they dance!

- **During groups, don't mark too close to people or in a distracting way.**

Following along and marking while another group is on the floor is probably fine if you see others doing it. (In some classes, the teacher expects everyone to watch and support their classmates!) Just be courteous, and try not to interfere with or distract performers or spectators.

It's ideal to stay at least 5 feet from the dancers, and use small marking gestures. If the dance moves around a lot, just mimic the footwork with baby steps. And if the routine moves a lot in one direction, stand in a part of the room where the performers won't be coming toward you.

If there aren't a lot of people on the back wall, it's important not to stand in back and mark on the shoulder of a specific dancer in a small group. Especially novice markers are likely to miss some moves and start and stop abruptly during the dance. A highly visible marker can easily throw off someone who's performing.

It's also important to be considerate of people watching their classmates perform. It's a marker's responsibility not to bump into spectators or block their view. If others are nearby, stay in place and keep your marking small.

As a general rule, if it's not completely clear that you're marking and not dancing in the group that's on the floor, (1) you're too close to the performers and (2) your movements are too large.

- **It's considerate to clear the floor to the front and sides.**

After performing in a group at a formal dance studio, you're expected to move off the floor to the front or side and not walk backward through the group that's taking the floor! We're not sure you'll see this observed much, but be aware that this tradition exists. If you see others in your class following it, do likewise!

- **After groups, return to your original spot if others does.**

After groups, most classes finish with everyone performing the dance together again. This usually means you should return to your original spot. If everyone else does and you do not, you're crowding someone else out of theirs.

Rarely, a class does not return to its original spots after groups. The group that just performed stays on the floor and everyone else moves forward to fill in the gaps. That is fine when it happens. Just be aware and roll with whatever the class is doing.

UNIT 4.6: Evolution of Dance as a device for story telling

Unit Objectives



At the end of this unit, you will be able to:

- Describe dance as a storytelling device
- Explain Basic key elements of Hindi cinema and dance

The history of Hindi cinema is in many ways the history of song and dance. Put another way, the evolution of Hindi cinema can perhaps most accurately be seen through its song and dance. Since the advent of sound, popular Hindi cinema, now known as Bollywood, has made song and dance key—some would even argue, *the* key—features of its on-screen ecumene.

Beginning in the 1930s with features such as *Alam Ara* (1931), India's first sound film, the use of music, song, and dance, as Ashish Rajadhyaksha and Paul Willemen note, was established as 'the mainstay' of Indian cinema (253). Yet the ways in which these elements have shifted over the ensuing decades—since the use of a single-system camera and the simultaneous recording of image and sound—are myriad in their manifestations, reflecting at times the serendipitous method not only of incorporating these elements into the film story but also, more broadly, of the development of the cinema itself as a storytelling device.

Alternately hailed and bemoaned, fetishized and stigmatized, song and dance have continued to play an enormous role not only in the world of the Hindi film but also in the burgeoning world of Hindi film scholarship.

Indeed, until recently, song and dance became the essentialized elements paradoxically used by critics to peremptorily dismiss this cinema. Yet even as critics like Satyajit Ray lambasted Hindi films for the inane ways in which they incorporated song and dance (note our avoidance of the term 'integrated,' which would have made Ray wince), they did, even if begrudgingly, acknowledge the 'striking' nature of the tunes and their orchestration, and admire the 'brashness' and 'verve' of their instrumental combinations (Ray 75).

Similarly (to continue using Ray as a particularly eloquent representative of such views), even as critics deplored these elements' disruption of the film's continuity and verisimilitude, they (or at least Ray) found, for instance, the practice of 'hav[ing] each lyric sung against a different scenic background ... a daring innovation' and one 'wholly cinematic' (Ray 74).

Even as such song 'pasteurizations,' as they are frequently called, have evolved, shifting from little more than impromptu moves around tree trunks to highly choreographed affairs featuring scores of professional dancers and exotic backgrounds, their theorization has also developed beyond the initial, peremptory dismissals of critics like Ray, Kobita Sarkar, and Chidananda Dasgupta, to name but a few, to what has arguably become a highly specialized (sub)field of an increasingly theorized cinema, a development even more startling for the 'overnight' nature of its arrival.

Yet behind the apparent suddenness of this (sub)field's gestation—and belying it—lie the aforementioned and ongoing shifts in these elements themselves—their inner workings and recordings, choreographies and productions—as well as how they interact with the rest of the film in which they appear. It is precisely this evolution—not only of song and dance but also how they are deployed; not only how they are deployed but also how they have been and continue to be theorized—that constitutes the basis of this special issue in which we collectively explore the history and ongoing development of what Sujata Moorti and Sangita Gopal have called 'the single most enduring feature of popular Hindi cinema' (1).

Not the same old song and dance:

Even as we embark upon such a project, however, we must ask, as a way of both inflecting our endeavor with the previous scholarship informing these themes and distinguishing our own path, how have song and dance previously been approached and constituted as a field of scholarship? Which discourses have crucially informed and, at times, under informed this area of study? It may seem obvious to state that different disciplines approach song and dance from different perspectives, foregrounding certain elements and (perhaps unintentionally) downplaying others. Part of the evolution of this field as an area of study is precisely the growing diversity of such disciplinary perspectives.

Whereas previously ‘song and dance’ was articulated as one category, now, with the advent of ethnomusicologists and dance scholars, among others, song and dance can be separated, disjoined, and deconstructed in their differing (disciplinary) details.

While Gopal and Moorti’s edited collection, *Global Bollywood* (2008), marks one of the first book-length studies dedicated to song and dance in Hindi film, it also routinely conflates these terms, beginning literally on the first page by making reference to ‘song-dance’ (1) and employing the singular verb. As an initial endeavor, then, and as a way of simultaneously disarticulating both these (conflated) terms and our intervention from those which have come before it, we shall refer to these as separate terms—song and dance—and approach them as such, that is, as separate entities that have frequently been conjoined, not only in their cinematic representations but also, just as importantly, in their theorizations.

Doing so—disarticulating ‘song’ from ‘dance’—will paradoxically not only allow us to more precisely understand how and why they have been conflated but also more clearly grasp the underlying technological issues—those concerning images, sounds, bodies, and voices—informing these categories.

Such a move will, in turn, allow this collection as a whole to chart new ways of writing and thinking about song and dance in Hindi cinema and, in turn, how these elements work to (re)define this cinema, contemporaneously and retrospectively, in the twenty-first century.

If Gopal and Moorti begin by arguing that ‘song-dance’ determines—perhaps unfairly—the form of Hindi cinema itself (1), we begin this special issue by asking how, through not only considering song and dance as separate (though frequently conjoined) elements but also focusing on the elided and omitted issues related to these elements, can the form of Hindi cinema, and the broader field of Hindi film studies, be reconceptualized?

It should come as no surprise that such a question—and intervention—comes precisely at a time when many scholars are noting the passing of song and dance, their subsumption by Western-oriented film logic bent on eliminating these latent ‘irrationalities’ of the Hindi film form.

Several scholars, including Ian Garwood (2006), Gopal (2011), and Tejaswini Ganti (2012), have recently argued that song and dance are already things of the past, pointing to new iterations of the cinema once (and only just recently) called Bollywood, which define themselves by eschewing this latter form’s very defining features.

Yet declaring such a shift may itself be premature, given both the ongoing roles song and dance play in this cinema and, equally importantly, the multiple technical innovations on display with regard to the numerous elided elements lumped under the general rubric of ‘song-dance.’

It is precisely such details that concern us here and that this collection wishes to highlight and use, in the process, to reconceptualize Bollywood, its use of song and dance, and their theorizations today.

4.6.1 Basic Principle of Film making Stage on Performance Television Production

Now as we move on to know about the process involved in filmmaking, its time to take a more detailed look at the stages a film goes through. Below are the seven key stages in getting a film from an initial idea through to watching it on the big screen.

1. Development

The start of a project varies, but generally will begin with development of a script, be that an existing script, a book, a brief story outline. Development may also start with a Director and/or Writer pitching an idea to a Producer.

2. Pre-Production

This is the phase where you would narrow down the options of the production. It is where all the planning takes place before the camera rolls and sets the overall vision of the project. Pre-production also includes working out the shoot location and casting. The Producer will now hire a Line Manager or Production Manager to create the schedule and budget for the film.

3. Production

During this phase it is key to keep planning ahead of the daily shoot. The primary aim is to stick to the budget and schedule, this requires constant vigilance. Communication is key between location, set, office, production company, distributors - in short, all parties involved

4. Principal Photography

This is when the camera rolls. It is nearly always the most expensive phase of film production, due to actor, director, and set crew salaries, as well as the costs of certain shots, props, and on-set special effects. Everything that has happened up to this point is to make principal photography go as smoothly and efficiently as possible. Communication between all parties is crucial during the shoot and the production must maintain a full set of records and strive to remain on time and on budget.

5. Wrap

The period immediately after shooting ends. It is when we strike (dismantle) the set and clear the location. Everything must be returned in good order to suppliers and there must be a full set of records of the shoot.

6. Post-Production

This stage starts when principal photography ends, but they may overlap. The bulk of post-production consists of reviewing the footage and assembling the movie - editing. There will be contributions as required from Visual Effects (VFX), Music and Sound Design. The picture will now be locked and delivery elements will be created. Further information on Post Production can be found later on in Week 1 of the course.

7. Distribution

Once the film is completed, it must be distributed. This is how producers make their money back and a considerable amount of time and energy will be invested to secure the right distribution deals for their projects. The film will go into the cinema and/or be distributed via various platforms such as Amazon Prime, Netflix, and HBO etc.

Basic Costume and make- up skills in dance

Just as music can enhance the mood of a dance and influence the way in which the spectator interprets its dramatic content, so visual elements such as costume, makeup, masks, props, lighting, and stage sets may also amplify certain qualities of dance movement. Because set and design are vital elements of theatre, they are most important in those types of theatre dance, whether dramatic or abstract, in which dancers perform before nonparticipating spectators. Therefore, most of the discussion of the use of visual elements in dance centres on theatre dance.

Such visual elements as costume and makeup do play a role in participatory social and ritual dances, however. In most war and hunting dances the participants not only imitate the movements of warriors or prey but also use weapons, masks, makeup, and animal skins to heighten the realism of the dance. The wearing of animal skins is a common means in many such dances to magically acquire the animals' strength or agility—hence the eagle feathers worn in the headdresses of many North American Indians or the deerskin shoes traditionally worn by the Scots.



Fig 4.6.1 Kacchighori dancers of Rajasthan, India. Foto Features

In other ritual dances the dancers' clothes may well possess magical or religious significance. The Şūfi dancer begins his ritual by divesting himself of a black cloak that is symbolic of the tomb. Body painting in symbolic colours is characteristic of many tribal dances as a means of keeping away evil spirits, while the embroidery on a number of European national costumes is often a relic from the days when it functioned as a magic charm.

Most important of all, the wearing of special clothes in ritual dances, as in rituals not involving dance, is a way of signaling and preserving the sacred quality of the occasion and removing it from ordinary life.

In festive dances, too, clothes and ornamentation play an important role in embellishing the movement and heightening the atmosphere of gaiety, pomp, or excitement. Social dances frequently have special clothes associated with them—such as the evening suits and a spacious sequined dresses of ballroom dancing or the tight, black clothes of **rock and roll**.

Such clothes are not only the fashion of the era but also the uniform that identifies the dancer more strongly with the dance and the other dancers. Like music, clothes can help dancers surrender their everyday selves to the dance.

In theatre dances everywhere, the use of visual effects is crucial to the power of the dance. In the Indian *kathakali*, facial makeup is central to the portrayal of character.

Differently coloured beards are used to represent good or bad characters, while the colour of the makeup is even more revealing: a green and red painted face represents an evil and ferocious character, a green and white face is for heroes and noblemen, a pinkish-yellow face is for women characters and sages, and black and red makeup is used for female demons.



Fig 4.6.2 Kathakali performance in Taliparamba, Kerala, India.

The *bharatanatyam* dancer relies more purely on the mudras for character portrayal, but makeup and costume are still highly important. The graceful, sinuous lines of the dancer's movements are emphasized by the bare torso and flowing skirt or trousers, while the intricate detail of the mudras is reflected in the rich jewels, flowers, and decoration of the costume.

4.5.2 Stage sets and Costume in Western Theatre Dance

Masks have also been used as a means of characterization in many dance forms, from ancient Egypt to the early European court ballets. One reason early ballet dancers were limited in their dance technique was that the masks they wore to represent different characters were so elaborate and their wigs and clothes so heavy that it was scarcely possible to jump or to move across the floor with any speed or lightness.

The early ballets not only had elaborate costumes but also were performed in spectacular settings. *The Mountain Ballet*, performed in the early 17th century, had five enormous mountains as its stage scenery, in the middle of which was a "Field of Glory." The dance historian Gaston Vuillier later described the scene:

Fame opened the ballet and explained its subject. Disguised as an old woman she rode an ass and carried a wooden trumpet. Then the mountains opened their sides, and quadrilles of dancers came out, in flesh coloured clothing, having bellows in their hands, led by the nymph Echo, wearing bells for

headdresses, and on their bodies lesser bells, and carrying drums. Falsehood hobbled forward on a wooden leg, with masks hung over his coat, and a dark lantern in his hand.

It was even known for ballets to be staged outdoors, with mock sea battles staged on artificial lakes. Gradually, as dancers shed their encumbering costumes and stage designs were simplified, dance movement and mime became more important in the depiction of plot and character. Set design and costume were tailored to the ballet's theme and atmosphere, rather than swamping the choreography with their elaborate opulence. The development of gas lighting meant that magical effects could be created with simple painted scenery, and though wire contraptions were sometimes used to fly the ballerina (as a sylph or bird) across the stage, the development of pointe work (dancing on the toes) meant that the dancer could appear weightless and ethereal without any artificial aids. In place of highly decorative mythological or classical scenes, there were poetic evocations of landscape, and the ballerinas were either dressed in simple white dresses or in colourful national dress.

The poet, critic, and librettist Théophile Gautier described the typical “white” or ethereal Romantic ballet as follows:

The twelve marble and gold houses of the Olympians were relegated to the dust of the storehouse and only the romantic forests and valleys lit by the charming German moonlight of Heinrich Heine's ballads exist.... This new style brought a great abuse of white gauze, of tulle and tarlatans and shadows melted into mist through transparent dresses. White was almost the only colour used.

This unity of dance and design was not to last, however. By the end of the 19th century most of the productions mounted at the Mariinsky Theatre in St. Petersburg were lavish spectacles in which set and costume had little relevance to the ballet's theme, being designed simply to please the audiences' taste for opulence. At the beginning of the 20th century one of the first revolutionary steps that Michel Fokine took in trying to change this state of affairs was to dress his dancers in costumes as nearly authentic as possible—for example, by replacing the prevailing tutu with clinging draperies (as in the Egyptian costumes for *Eunice* [1908]) and by dispensing with the dancers' shoes. (Actually, the theatre management did not allow dancers to go barefoot, but they had red toenails painted onto their tights to achieve the same impression.)



Figure 4.6.3 Michel Fokine as Perseus in *Medusa*.

This move was part of Fokine's general commitment to the idea that movement, music, and design should be integrated into an aesthetic and dramatic whole. His collaboration with designers such as Léon Bakst and Alexandre Benois were as important as his musical collaboration with Stravinsky. Sets and costumes not only reflected the period in which the ballet was set but also helped to create the dramatic mood or atmosphere—as in *Le Spectre de la rose* (1911; “The Spirit of the Rose”), where the exquisite rose-petaled costume of the spectre, or spirit, seemed almost to emit a magical perfume, and where the simple naturalism of the sleeping girl's bedroom emphasized her dreaming innocence.



Fig 4.6.4 Vaslav Nijinsky (far right) performing as the Faun in the premiere of the Ballets Russes's production of *L'Après-midi d'un faune* (*The Afternoon of the Faun*) at the Théâtre du Châtelet in Paris, 1912. Léon Bakst designed the scenery and costumes.

In the newly emerging modern dance, experiments with set, lighting, and costume design were also significant. One of the pioneers in this field was Loie Fuller, a solo dancer whose performances in the 1890s and early 1900s consisted of very simple movements with complex visual effects. Swathing herself in yards of diaphanous material, she created elaborate shapes and transformed herself into a variety of magical phenomena. These illusions were enhanced by coloured lights and slide projections playing across the floating material.



Fig 4.6.5 Loie Fuller.

Elaborate lighting and costumes were also used by Ruth St. Denis, whose dances frequently evoked ancient and exotic cultures. At the opposite extreme Martha Graham, who began her career as a dancer with St. Denis' company, strove to eliminate all unnecessary ornamentation in her designs. Costumes were made out of simple jersey and cut along stark lines that clearly revealed the dancers' movements.

Simple but dramatic lighting suggested the mood of the piece. Graham also pioneered the use of sculpture in dance works, replacing painted scenery and elaborate props with simple, free-standing structures.

These had a number of functions: suggesting, often symbolically, the place or theme of the work; creating new levels and areas of stage space; and also illuminating the overall design of the piece.

While it has remained common for choreographers to use elaborately realistic sets and costumes, as in Kenneth MacMillan's *Romeo and Juliet* in 1965, most choreographers have tended to adopt a minimal approach, with costumes and scenery simply suggesting the ballet's characters and location rather than representing them in detail. One reason for this development has been the move away from narrative to plotless, or formal, works in both ballet and modern dance, where there is no longer any need for visual effects to provide narrative background.

Balanchine set many of his works on a bare stage with the dancers dressed only in practice costumes, feeling that this would allow the spectators to see the lines and patterns of the dancers' movements more clearly.

Set, costume, and lighting design are important in narrative as well as formal dance in helping the audience maintain the special attention that theatre demands. They can also influence strongly the way in which the choreography is perceived, either by creating a mood (sombre or festive, depending on the colour and ornamentation used) or by strengthening a choreographic image or concept. In Richard Alston's *Wildlife* (1984) the geometrically shaped kites suspended from the flies actually inspired some of the dancers' sharply angled movements as well as making them visually more striking in performance.

Costume, too, can alter the appearance of movement: a skirt can give fuller volume to turns or to high leg extensions, while a close-fitting leotard reveals every detail of the body's movements. Some choreographers, trying to emphasize the nontheatrical or non-spectacular aspects of dance, have

dressed their dancers in ordinary street clothes in order to give a neutral, everyday look to their movements, and they have often dispensed entirely with set and lighting.

Set design and lighting (or their absence) can help to frame the choreography and to define the space in which it appears. The space in which a dance occurs has, in fact, a crucial influence on the way movement is perceived. Thus, a small space can make the movement look bigger (and possibly more cramped and urgent), while a large space can lessen its scale and possibly make it appear more remote.

Similarly, a cluttered stage, or one with only a few lighted areas, may make the dance appear compressed, even fragmented, while a clearly lighted, open space may make the movement appear unconfined. Two choreographers who had been most innovative in their use of set and lighting were Alwin Nikolais and Merce Cunningham.

The former has used props, lighting, and costumes to create a world of strange, often inhuman shapes—as in his *Sanctum* (1964). The latter has often worked with sets that almost dominate the dancing, either by filling the stage with a clutter of objects (some of which are simply things taken from the outside world, such as cushions, television sets, chairs, or bits of clothing) or—as in *Walkaround Time* (1968)—by using elaborate constructions around which the dance takes place, often partly concealed. As with his use of music, Cunningham's sets were often conceived independently of the choreography and were used to create a complex visual field rather than to reflect the dancing.

Perhaps the most important influence on the way spectators perceive dance is the place in which it is performed. Religious dances usually take place within sacred buildings or on sacred ground, thus preserving their spiritual character.

Most theatre dance also occurs in a special building or venue, heightening the audience's sense that it has entered a different world. Most venues create some kind of separation between the dancers and the audience in order to intensify this illusion.

A theatre with a proscenium stage, in which an arch separates the stage from the auditorium, creates a marked distance. Performance in the round, in which the dancers are surrounded by spectators on all sides, probably lessens both the distance and the illusion. In dance forms that do not traditionally take place in a theatre, such as Afro-Caribbean dance, the intimacy between audience and dancer is very close, and the former may often be called upon to participate.

The theatre space not only influences the relationship between the audience and the dancer but is also closely related to the style of the choreography. Thus, in the early court ballets, spectators sat on three sides of the dancers, often looking down at the stage, because the intricate floor patterns woven by the dancers, rather than their individual steps, were important. Once ballet was introduced into the theatre, however, dance had to develop in such a way that it could be appreciated from a single, frontal perspective. This is one reason turned-out positions were emphasized and extended, for they allowed the dancer to appear completely open to the spectators and, in particular, to move sideways gracefully without turning away from them in profile.

Many modern choreographers, wishing to present dance as part of ordinary life and to challenge the way in which people look at it, have used a variety of nontheatrical venues to dispel the illusion or glamour of the performance. Choreographers such as Meredith Monk, Trisha Brown, and Twyla Tharp, working in the 1960s and '70s, performed dances in parks, streets, museums, and galleries, often without publicity or without a viewing charge.

In this way dance was meant to “happen” among the people instead of in a special context. Even the most surprising or nonglamorous venue, however, cannot entirely dispel the sense of distance between dancer and audience and between dance and ordinary life.

Drama

Throughout history there has been a rough division between dramatic dance, which expresses or imitates emotion, characters and narrative action, and purely formal dance, which emphasize the lines and patterns of movement itself .

The type and function of dramatic dance vary considerably, including full-length theatrical works (in which dance is used to tell a story and present specific characters), hunting dances (in which the dancers’ movements imitate those of a particular animal), and courtship dances (which may contain only a few pantomimic gestures, such as a lift, a curtsy, or a mock kiss, to convey meaning).



Fig 4.6.6 Moros y cristianos dance-drama from Guatemala. The dancer depicting the Moor is on the right and the Christian on the left. Photo Trends/Globe Photos

Because dance movements are often closely related to everyday forms of physical expression, there is an expressive quality inherent in nearly all dancing. This quality is used extensively in dramatic dance to communicate action or emotion—for example, the aggression in stamping movements, the exhilaration communicated by jumping, and the dragging motions of despair. Imitator or narrative gesture, is also used.

Mime can either imitate movement realistically—in a death scene, for example, where the killer assumes a ferocious expression and imitates strangling a victim—or it can function as a symbol—as in the circling movement of the arms in ballet to represent dancing or in pointing to the fourth finger to represent marriage.

Dance movements are often accompanied by other elements, such as masks, costume, music, acting, singing, recitation, and even film, to help communicate the dramatic content.

Cultural distinction between dramatic and formal dance

Musicologist Curt Sachs argued that the division between dramatic and formal dance in tribal cultures followed the division between hunting and planter cultures. While the accuracy of his claim may be hard to establish, it can help to illustrate the different types and function of dance that lie at the root of such a division.

In hunting dances (and war dances as well) the dancers' movements are dramatically charged, expressing a state of excitement or aggression and frequently imitating the movements of animals or fighting men, even to the point of manipulating weapons. Imitative sounds increase the power of the illusion, as does the wearing of masks, makeup, or animal skins. The effect on both dancer and spectator is to be drawn into a fictional world, in which the dancers become the people or animals that they represent and the story or situation enacted by the dance takes on an immediate reality.

Any successful dramatic dance should, in fact, produce this effect, even if the dancers do not actually feel the emotions they are representing or the spectators respond as if the imitation were real.

In the dances of planter cultures, Sachs argued, the movements tend to be smaller and not directly imitative. The groupings of the dancers and the floor patterns traced by their steps, on the other hand, tend to be much more complex and ordered. In addition, the sequence of movements tends to be more repetitive and the dancers' movements are more uniform. Such formal dances are often performed as part of a ritual propitiation of the gods in order to assure good weather and successful harvests.

Although their movements may not be imitative, the repetitive patterns often represent such natural occurrences as the cycle of the seasons, the waxing and waning of the Moon, and the growing of vegetation, and they even evoke more abstract entities such as space and time. The effect may thus be one of fusing the dancers and spectators with some aspect of the natural world. At the same time the dance may produce an effect similar to the repetitive chanting of prayer or meditation, emptying the mind of its usual preoccupations and focusing it on the object of worship. In fact, the power of dance in achieving this type of spiritual discipline is peculiarly strong, since the repetitive movements work kinesthetically as well as aurally and visually. As a consequence, mind and body are equally absorbed into the ritual.

4.6.3 Drama in Western Theatre Dance

When dance developed into a form of spectacle, particularly of a secular kind, it was frequently allied to the telling of a story and the depiction of characters. Mimed gesture was often prominent in such dance dramas—for example, in ancient Greece, where the gestures of the chorus illustrated the drama's major themes. There the mime was often naturalistic: a hand on the head to represent grief or the stretching upward of the arms to express worship. During the later, cosmopolitan period of the Roman Empire, dance and mime were popular entertainment for audiences drawn from a variety of linguistic backgrounds. The highly sophisticated pantomime used by these dancers formed the basis of the improvised mime drama of the 16th-century Italian *commedia dell'arte* and, later, the techniques of 20th-century mime artists such as Marcel Marceau.



Figure 4.6.7 Marcel Marceau. Encyclopædia Britannica, Inc.

The early European court ballets were also oriented toward dramatic spectacle, though the dance movement itself was not highly expressive and mimed gesture was limited. Other dramatic elements, usually visual effects or speech, communicated the essential points of the story. One of the first choreographers to extend dance movement so that it could be dramatically expressive was the English dancer and ballet master John Weaver, who in his ballet *The Loves of Mars and Venus* (1717) experimented with giving the characters gestures to express their individual personalities. Later in the 18th century Jean-Georges Noverre reacted against the purely decorative form into which ballet had developed. He believed that mime should be as close to natural gesture as possible and that dance movement should not be meaninglessly decorative but should reflect the ballet's action.

Noverre's ideas were partly realized in the Romantic ballet of the early 19th century, which strove to give movement a greater poetic expressiveness. Developments in dance technique, notably that of dancing *en pointe* ("on one's toes," or in toe shoes), gave dancers a wider range of movement to express character and action, although conventional or symbolic mime was also used to tell parts of the story.

By the end of the century, however, choreography was once again seldom concerned with plot and character, and long sections of mime (often incomprehensible even to the dancers) were used to tell the story that was there in the dance. The reforms proposed by Fokine at the beginning of the 20th century, like those of Noverre two centuries before, demanded more naturally expressive mime and dance movement that illuminated theme and character and were an essential component of the dance.



Fig 4.6.8 Svetlana Beriosova *en pointe* in the ballet *Don Juan*. *Encyclopædia Britannica, Inc.*

Fokine's own work reflected these ideas faithfully. He experimented with angular movement reminiscent of archaic Greece in *Daphnis et Chloé* (1912; "Daphnis and Chloé"), developed individual styles for different characters (such as the jerky wooden movements of the puppet Petrushka), and brought mime much closer to natural gesture than the symbolic code previously used.

This naturalism still characterizes ballet; the expressive qualities of dance movement and simple, dramatic gestures almost entirely displace conventional mime, and even in revivals of the 19th-century classics, traditional mime is usually kept to a minimum so that audiences have no trouble following it.

The founders of modern dance, Isadora Duncan, Mary Wigman, Martha Graham, and Doris Humphrey, also reacted against the lack of expression in ballet. Like Fokine, they believed that most ballet dancing was mere decorative acrobatics, but while Fokine was happy to continue using exotic or archaic themes for his new, naturalistic ballets, these later choreographers believed that dance should address subjects of greater relevance and profundity.

The kinds of movement with which the modern dance choreographers expressed these themes had little of conventional ballet technique about them. Eschewing mime, particularly that associated with ballet, as well as the traditional ballet vocabulary, they sought to make the whole body dramatically expressive. (See *below* Theatre dance: Modern dance.)



Fig 4.6.9 Doris Humphrey. Culver Pictures

Throughout the 20th century, ballet, like modern dance, moved toward a concern with more serious issues. In works such as Antony Tudor's *Jardin aux lilas* (1936; "The Lilac Garden"), Peter Darrell's *Prisoners* (1957), Gerald Arpino's *Clowns* (1968), and Kenneth MacMillan's *My Brother, My Sisters* (1978), choreographers engaged subject matter ranging from emotional and psychological conflict to war and social issues.

In the avant-garde dance of the 1970s and '80s, experiments were made in expanding narrative potential by incorporating nondance elements (almost turning full circle back to the early court ballets).

At times dance was accompanied by mime, acting, and singing as well as a multitude of visual effects. In some cases choreographers collaborated with artists working in other forms, such as music, drama, and the visual arts, and they thought of dance less as a single discipline than as a broadly based theatre art.

Most of these experimental works had some kind of dramatic or conceptual content, although they avoided conventional forms of narration and expression. Events were rarely presented in chronological order, and the distinction between reality, symbolism, and fantasy was often blurred.

4.6.4 Training Design for Dance Education

Dance is movement, visually organized in space and time. The way a dance shapes its movement defines the critical feature of its style, genre, and place in the history of dance. A dancer's skills and techniques are often based on tradition and passed down from one generation to the next. Nonetheless, dance is in a constant state of self definition. Dancers, choreographers, and all those involved in studying and performing dance take part in defining and reinterpreting the art form.

Dance education in schools provides all students with the opportunity to acquire a comprehensive knowledge of dance as an art form. Students learn and refine dance skills and techniques in class and in performance, study the historical and cultural significance of dance and its evolution as an art form, and evaluate personal work and the work of others.

In the process of studying dance, students accomplish many specific tasks and gain knowledge in different ways, developing skills that are valuable for achievement in other areas of school and life.

Over the course of a dance program, students will:

- Develop meaningful concepts of self, human relationships, and physical environments.

- Build critical thinking skills by examining the reasons for dancers' actions, by analyzing individual responses to lessons and performances, and by interpreting the intent of choreographers.
- Strengthen and refine creative thinking skills by creating original interpretations of dances, based on response to others' work, and by constructing scenery, props, lighting, and makeup.
- Learn to contextualize dance in culture and history by exploring how a dance relates to the time and place of its origins
- Learn the communication methods of different media by carefully examining live and recorded dance performances.

Effective dance teaching methods

1. Use effective and safe teaching methods

Consider:

- the type of class (community, social, school, studio, professional etc)
- participants' age, stage and needs
- the dance style/genre
- class size and venue.

2. Lesson planning

Consider:

- the aim of class or teaching program
- pre-testing for prior knowledge/understanding
- skill levels and age
- logical, suitable and safe progression beginning with warm-up and stretching
- students' emotional, physical and intellectual development and/or limitations
- a graduated workload, i.e. frequency, intensity, duration and type of dance.

3. Create a positive learning/teaching environment

Make sure that the:

- teaching is supportive, encouraging and non-threatening
- goals are clearly stated
- students respect the rights of others to be taught and to learn
- students are given equal opportunities to learn and develop their dance skills
- teachers encourage students to accept reasonable challenges and to take risks with teacher support
- students support each other in challenging or risk-taking activity
- cultural, gender and age differences and different physical and learning abilities are reflected in fair and inclusive teaching/learning practices.

4. Demonstrate positive communication skills

- Discuss your goals and expectations of a class, program or course
- Give clear instructions, explanations and demonstrations in verbal, non-verbal, audiovisual and written forms.
- Create a safe, friendly and positive atmosphere.
- Adapt your language to suit the age and experience of students
- Give regular verbal feedback that respects students and helps them develop as independent learners.
- Help students to reflect, evaluate and share knowledge.

5. Be a positive role model

- Show your love for dance with energy and enthusiasm.
- Set clear goals and expectations.
- Use language that shows respect for students and staff.

- Teach safe dance principles; non-judgmental attitudes; positive body image; punctuality, planning and preparation.

6. Pedagogy—develop and use dance teaching practices

Level 1

- Respect students' personal space.
- Encourage a healthy awareness and understanding of the physical nature of dance.
- Use verbal explanations and show correct stance/movement.
- Before any physical contact, tell the student why and how contact is needed.
- Show different approaches to a task, movement or problem solving exercise.
- Allow exploratory learning by encouraging students to talk about ideas and processes.
- Use positive approaches that give students information, confidence, encouragement and a willingness and desire to practice and improve their dance skills.
- Be sensitive to social, economic and cultural contexts, expectations, language and themes.

Level 2

- Recognize and be sensitive to the external lives/pressures that students (particularly adolescents) are experiencing.
- Monitor issues that relate to dance training and talk with a student about concerning symptoms.
- If needed, discuss issues with colleagues, parents and carers, while being sensitive to a student's right to privacy.
- Be aware and adhere to teacher responsibility to Mandatory Reporting regulations (check your state legislation).
- Refer students and parents/carers to other dance and health professionals with sensitivity.
- Use terminology and explanations which are understood by students.
- Include assessment as an informal or formal gauge of progress.
- Place dance as an art form in its historical, social and cultural contexts according to the style taught, and the training level.
- Help students learn to relate dance practice and theory.
- Give students learning opportunities which develop and recognize different learning styles.
- Use various teaching resources and modes of learning.

7. Self-development and career development

Level 1

- Invite and welcome honest feedback from parents, students and colleagues.
- Make time to talk with students, course leaders, school or institution leaders and parents or carers about issues affecting individual students, classes or groups.
- Find opportunities for learning and development.
- Find opportunities for learning and certification as a dance educator.
- Learn about lifelong learning practices.

8. Professional development

Maintain knowledge and expertise in your chosen genre and style of dance; develop a broad knowledge of dance; enrich your qualifications.

Level 1

- Attend performances and read dance-related material.
- Develop your awareness and knowledge of different stage crafts.
- Enroll in teaching, stage craft, health, fitness and business management courses.
- Encourage employed staff to do professional development.

Level 2

- Make sure your professional knowledge is current and qualifications are upgraded through a teaching or syllabus organisation.
- Attend professional development workshops or short courses.
- Maintain or subscribe to a professional journal or library.

9. Encourage self-expression and creativity

Level 1

- Include regular times for students to use imagination, expressive skills and creativity.
- Teach students the elements of composition using the relevant style or genre.
- Use different creative stimuli and models of self expression.
- Use a developmental approach (creative scaffolding) to build creative skills along with technique development.
- Include time to develop performance skills.
- Give students access to other teachers or artists (workshops, summer schools and special events) to stimulate creativity through new ways of thinking about dance.
- Recognize the subjective nature of creativity.

Level 2

- Help students develop independence, problem-solving and decision-making skills.
- Recognize individual learning styles and offer choices so each student has practice with problem solving and decision-making.
- Make sure that programs/curriculum let students choose class tasks, projects or electives that allow creative growth.
- Use technical training as a tool for expressive development and creative growth.
- Give students tools to assess their expressive and creative development.
- Give students opportunities and support their interest in dance experiences beyond their educational setting
- Encourage use, review and criticism of dance-related material
- Facilitate or encourage attendance at rehearsals, performances, exhibitions and performances in dance and other art forms
- Support students to audition for events or performances or take part in activities/workshops where they can work with other teachers, choreographers or directors to enhance their
- Understanding of creative processes, performance and professional expectations.

10. Use assessment and reporting procedures

Note: There are teaching situations such as community and recreational dance instruction which do not require or expect formal assessment and reporting.

11. Assess the work of students against criteria

Level 1

- Give students regular verbal or written feedback that includes praise and identifies areas for improvement.
- Let students discuss and receive feedback about work in development (technique, creative work and theory).
- Give progress reports to parents and students.
- Before assessment, make sure students understand the assessment measures.
- Use external standards or assessors to moderate your assessment process.
- Deal privately with sensitive assessment and achievement issues.

12. Give parents and students an accurate assessment of dance potential

Level 2

- Give regular verbal and written descriptive assessment (which includes marks or grades), and some independent assessment.

- Give honest opinions about a dancer's potential or readiness to pass an exam or succeed in an audition.
- Use criterion-based assessment which can be complemented by subjective opinions, references and statements.

13. Provide vocational support for training and careers

Level 2

- Encourage students to complete their school education and to develop interests both within and outside dance.
- Give students resources, structures, educational counselling that helps them complete Year 12 and receive university admission ranking.
- Encourage students to gain experience in dance and theatre related work.
- Give students access to professional career counselling.
- Give students work, career and transition planning tools.

4.6.5 Media Production and Communication Technique in Dance

Dance is a visual, socially organized form of communication. There are countless forms and styles of dance, each with its own criteria of excellence, with varying degrees of technical training ranging from classical ballet to krumping. This could, at times, lend itself to intergroup antagonism with the various genres of dance as subgroups. However, all types of dancers have the potential to identify with one another as sharing in the superordinate identity, *dancer*.

Dance may be consumed as an artistic performance, or one can engage it as a participant—dancing as a professional, as a form of recreation, or as a form of self-expression.

The processes of producing, consuming, and participating in dance as a spectator, choreographer, or performer are all intergroup phenomena. For example, a spectator of a performance learns something about the culture that produced this dance. With this there is potential for intergroup contact and vicarious observation with dancers and the various audiences. This can be powerful for changing attitudes and conceptions of different dance groups. The attitude change may occur as people are exposed to a culture presented as art instead of exposure to information via factual accounts such as textbooks or museums.

Also, an observer or consumer's perception of the performance is informed by group membership. For example, some religious groups discourage dance because they believe it is a sin or evil. These groups, if exposed to a dance performance, will experience it much differently than members of other groups that encourage dancing and actively seek its viewing.

In sum, dance is a vehicle through which group membership and social identity can be expressed. As dancers perform they can, for instance, express gender and sexuality. As choreographers direct movements, they express their conceptions of gender through the dancers. And as spectators view the performance, they are shown something about gender expression. When it is used as a form of protest, as a cultural expression, or as a form of social innovation, dance can express social group membership.

Introduction

Dance has been documented for at least 9,000 years, as evident from tomb and rock paintings, and is a vibrant and seemingly ubiquitous feature of most cultures' social activities and creativities. Indeed, different cultures are known for their own unique dance steps, as in the Latin American salsa, samba, and tango; the Viennese waltz; and the Scottish Highland and Irish dances with their solo and gender specific styles. Furthermore, many cultures are imbued with enormously diverse, regionally specific dance traditions, as, for example, in Greece.

Dance then comes in many different forms (see National Arts Center, Canada, 2016) and is integral to many social events, such as weddings. In Africa, it can be performed ritualistically at births and funerals and with healing intent (and with masks, body paintings, and other adornments), thereby facilitating various emotions from joy to grief (see Welsh, 2010). Dance can, therefore, fulfill a wide variety of personal and social functions. These functions range from promoting fitness and health (e.g., jazzercise) to theatrical performances for entertainment—typically enacted on a stage, but sometimes on the street or at block parties (see Mann, 2016)—by trained professional and/or talented artists. Dance can also have narrative and dramatic functions.

For example, it may tell a story (moral, political, or fictional) that can often be transmitted across generations. In some cultures, at different times, it has been banned (as with Western missionaries) for its attributed immoral sexualized qualities. In other cultures it has been invoked to instill fear (e.g., the Maori Haka).

While there is likely to be a social consensus about what constitutes dance within different cultures, there are, nonetheless, many definitions available. We will, elaborating upon Fraleigh and Hanna (2003), opt for the following succinct definition given our intergroup frame: dance is culturally sequenced patterns of human movement created and expressed for an aesthetic and/or instrumental purpose. Most forms of dance are typically, albeit not always, enacted with music, and while the latter has received the attention of intergroup communication scholars (Giles, Hajda, & Hamilton, 2009; Harwood, 2015), dance as an art form has not (see, however, MacIntyre, Baker, & Sparling, 2016).

Discussion of the Literature

We recognize that other disciplines such as anthropology may have a rich existing body of literature regarding dance history and other topics. Additionally, some studies in biomusicology have acknowledged the potential for dance to be a highly group-oriented phenomenon. For example, studies in this discipline explain how it is a sort of rarity for individuals to form coalitions when they are not kin. However, they found that with both music and dance, “the universal features, synchronization and variation, are ideally suited to credibly signal both that an alliance has been internally stable and that they are able to execute rapid, complex, coordinated action” (Hagen & Bryant, 2003)

This signaling of quality could be attributed to the amount of time it takes to rehearse or train to work toward an arguably unattainable perfection in these two complex art forms. This time commitment made by each individual member suggests high levels of motivation to improve the quality of the group, thereby enhancing internal stability of the group.

While these studies have considered the evolutionary functions of dance as a group (i.e., sexual selection, warfare), this chapter will cite specific examples to conceptualize dance as intergroup communication, focusing mostly on theatrical dance. In what follows, we elaborate on some of the notions mentioned above but in terms of their intergroup parameters, including the communicative construction of identity, emotional expression, and between-group contact and through cultural rituals and social innovation.

Dancer as a Superordinate Identity

Dance is a topic of study pertinent to the intergroup communication scholars as it considers the sharing of meaning through the body as the medium. Dance can be used to express feelings, ideas, and messages that words are incapable of satisfactorily reflecting. Additionally, it implicates nonverbal communication as it must consider proxemics, the distance people are from each other during an interaction; kinesics, the gestures and body movements that carry communicative power; haptics, the touch that can occur during an interaction; and oculusics, the eye movements and contact in dynamic choreography as dancers move through space, typically, with and around one another.

Dance can consciously communicate information (i.e., tell a story or replicate an experience), or information may be inferred or gleaned from motions that may be more abstract. These inferences

depend on the perspective of each individual audience member of the performance or the collective energy of the audience as discussed below.

While there are many different forms of dance, *dancer* can be considered as a superordinate group identity. Various qualifying adjectives of group membership can be added before *dancer* (e.g., ballet), signaling a subgroup. It is valuable to note that dance is an activity that can invoke group membership. Depending on the context, it may bring to salience either a superordinate identity or a group identity. It can also bring about both a superordinate and group identity simultaneously.

The common in-group identity model states that intergroup biases can be ameliorated by having in-group and outgroup members re-categorize into a superordinate group with a shared identity (González & Brown, 2003). This can occur in dance as various genres of dancers, considered subgroups here, may consider one another to be outgrouping members. However, when faced with a non-dancer, the larger super ordinate identity may become salient.

While the super ordinate dancer identity is salient, intergroup biases between subgroup genres may diminish. For example, one may be a ballet dancer, ballroom dancer, or street dancer, and these groups may consider one another out-group members when faced with only communication with one another. However, the groups instead rely on the super ordinate *dancer* membership when faced with more salient out-group members such as a macho sports player.

Furthermore, *dancer* can be considered a super ordinate group identity in terms of its movements connecting both mind and body. This super ordinate identity subsumes many languages and dialects of dance. According to Hanna (1979), dance can be analyzed at two levels. First, it considers that all dances have certain similar, distinctive features. The second level considers how each form reflects the culture and community creating it.

This perspective allows dance to be conceptualized as an intergroup communicative phenomenon; the first level of analysis considers dance as a super ordinate group phenomenon, and the second level considers the subgroup genres of dance. Building a positive, super ordinate group identity allows members to band together as artists. Intergroup favoritism can occur for this larger social entity of *dancers* rather than multiple subgroups working in biased ways against one another (Gartner, Mann, Murrell, & Dovidio, 1989).

It is also conceivable that within the performing arts, *performer* may be an even more universal super ordinate identity. This more universal identity could mean that the dancers, choreographers, musicians, and any other groups involved in the performance may consider one another and in-group. However, a comprehensive overview of this level of identity as a *performer* is beyond the scope of this chapter and accounts further study. At a more global level, anthropologists have asserted that “dance may reflect universal body structures, experiences, and structures of the mind . . . the universal collective consciousness and universal aesthetic sense” (Hanna, 1979).

With this consideration, dance reflects these elements not only to fellow performers, but most often to different audiences, as discussed in the following section.

4.6.6 Communication between Performers and their Audiences

Performer Perspective

In a dance performance of any style, the performers are communicating some idea, energy, or emotion to, and with, the audience. At times this intergroup interaction can be unreceptive or misunderstood. This may occur as performing may make salient the differences between the audience and the performer. For example, within-group differences of the performers or the audience could make members of the groups disagree on what the performance is representing or on the intended message. This message may be an idea or an emotion. Furthermore, often performance groups are

regarded as homogeneous, yet the diversity within the group may generate tension. This may occur as the group may disagree with the homogeneous stereotype cast on them by audiences (Hanna, 1994).

However, it is often a harmonious intergroup scenario in which there is mutual enjoyment in the creation and consumption of the entertainment. The difference between a receptive versus unreceptive audiences occurs because an audience, while still an overarching group, can be different for each performance. This difference occurs because the variances in each individual member in the audience group can alter his or her reception of the performance, as discussed below.

There is bidirectional communication of emotion and energy between the audience and performers. The emotion of the performers can either be the impetus for the performance, or it can be the outcome of the act of performing.

The implications of this for intergroup theory are that the communication between the audience as a group and the performers as a group evokes or stifles that emotion. This evoking or stifling can alter the performance both positively and negatively. For example, a dancer may come off of the stage alleging that they had performed to “not a very good audience.” This means, for example, that the audience did not laugh at humorous antics of the performance, or they did not clap and appreciate the difficult movements in it. Having a “bad audience” often changes how much energy the dancers muster to fuel their performance while on the stage and can generally be quite disheartening.

To demonstrate this point, a former professional dancer reported that when he attended a show while feeling tired as a member of the audience, it was a handicap for the dancer (Hanna, 1983). By contrast, as one of us was a professional ballerina, she can announce to an energy high that comes from a “good audience.” This type of audience is one that is believed by performers to be engaged and enjoying the meticulous efforts of the performers. Such appreciative energy felt by the performers from the audience not only makes the performers feel better about their performance but can also actually lead them to contend they are physically performing at a higher caliber level.

The audience may not be aware of the impact they have on the dancer, but it can be substantial from the perspective of the performer. For example, experiments comparing musical rehearsals without an audience and concert performances have found that an audience presence intensified not only the tempo of the music but also the movements of singer and musicians on the stage, making them more grandiose.

While this is an actual example from music, it is a useful comparison to draw as we consider the movement of the musicians intensified by the audience’s presence (Moelants, Demey, Grachten, Wu, & Leman, 2012).

Audience Perspective

From an audience member’s perspective, if those around you are engrossed in the performance (clapping often, etc.), their engagement is contagious. Clapping in this scenario communicates satisfaction or appreciation for the dancing and is often the only way audience members are able to show these feelings. This then can become a central behavioral action to audience identity.

Also, consider, for example, a standing ovation, which happens most often in formal dance performances in theaters or other forms of organized performance spaces. They are initiated with one or more audience members who, at the end of a performance or final bows of the performers on the stage, feel the performers have done so well as to merit extra public credit. This person or persons stand, and then those around him or her more often than not stand, clap, and cheer as well. These actions can be understood in several ways to comprise a standing ovation.

First, it can be understood as the audience members are all so moved by the performance that they stand. It could also be understood as the audience members seeking a favorable perception from the performers.

A standing ovation communicates that they share in the perception and value of the performance. It can also be understood as audience members as part of a group seeking a favorable social identity

with each other such that standing becomes normative behavior in that group. For example, social science research regarding social networks considers the standing ovation problem (SOP).

The SOP considers when and why some individuals make choices to join in the activities of others due to social influence. This research explains why members who may not genuinely wish to stand do so anyway. Some reasons for standing include strategic behavioral mimicry, or to conform to the behavior of those around them to avoid feeling awkward (Miller & Page, 2004).

Another example is evident from audience responses to street dance battle performances. Audience members who can identify with these dancers as their ingroup and experience the communicated energy, demonstrate unity or appreciation by throwing up their group symbol, similar to a gang sign. This can be seen on the television show *America's Best Dance Crew* on MTV. This reality show features street dance crews competing through battles to win the title of best dance crew and a cash prize (Phillips-Fein, 2011).

Each crew has a name and a sign they make with their hands. To show solidarity with a crew, audience members show this same hand sign back to the crew at the end of their performance, or while they are mid-battle. This showing of appreciation and solidarity often hypes up the crew, helping them to perform with more energy or celebrate at the end of their performance. While this can be seen in the television show, this occurs in street dance battles that are not televised.

Audience Reception and Perception of the Performance

Although performers feel the collective energy of the audience, and there is evidence of cross-cultural consistency in labeling certain emotions (e.g., Ekman, 1993), different subgroups of audience members experience the performance of emotion in different ways. For instance, some anthropological research suggests women are more likely than men to experience the emotion of a performance through empathy and nonverbal sensitivities (Hanna, 1983). Furthermore, ethnic identification can alter the reception of the performed emotion (see Mann, 2016). This can occur as different cultures have different criteria for judging the aesthetics of dance and may misinterpret what the dance intends to communicate (Hanna, 2003).

Cultural relativism is the idea that only someone from the culture can pass value or technical judgments on a production of their culture (Donnelly, 1984). For example, many cultures may find exotic dances such as burlesque, in which the woman on stage is dressed in an elaborate costume and dances a strip tease on stage, to be lacking artistic merit, unlawful, or even obscene, while others do not. For some cultures, it is appropriate to judge a dance on the basis of morals or perceived contributions to societies, while others base their evaluation of the dance on its aesthetics or how the dance looks and moves them.

Cultural similarity with the performer may help an audience member or critic to evaluate the dance more favorably. Consider, for example, that in most performances on large stages in opera houses or theaters, the majority of the dancers are of the predominant racial or ethnic group of the region and performing upper-middle-class roles and stories. Notably, most reviewers and critics for these productions are also of the dominant racial or ethnic group and from the upper middle class.

Members of the audience who can identify with these performers as their ingroup will be more likely to experience the performed emotion, or intended message.

Many nonverbal gestures delivered in large, formal stage performances are mostly well understood by elite and educated members of the population. For example, classical Western ballet performances use a repertoire of nonverbal gesture to convey meaning such as a man raising two fingers and grandiosely placing them over his left ring finger to signify a promise of marriage. While these symbols may seem clear when explained in text, often they happen very quickly and under elaborate costumes on a stage, often making them difficult to understand or easily overlooked.

Many of these symbols would be more easily accessible to an audience with an understanding of classical ballet and its nonverbal repertoire of movements. Those audience members who understand some of these more difficult-to-decipher communicative acts may use this sophisticated,

particularized knowledge to further define their group membership as lovers of ballet rather than casual audience members.

The distinction between high- versus low-context cultures is conceivably relevant to dance. Low context refers to messages in which the information is conveyed directly and explicitly and is exemplified in European contexts. Conversely, high context refers to messages in which the information is indirectly conveyed by the contexts, with little being transmitted explicitly within the message or gesture and more evident in Asian cultures (Hall & Hall, 1995). In the case of dance, the messages considered high and low context are gestures and movement.

Due to the lack of spoken messages, all forms of dance may be considered to be high context. However, these gestures and movements emblematic to each dance style place the style of dance on a continuum ranging in levels of high context.

Correspondingly, in classical ballet, generally from Western cultures, the gestures tend to be more “low context.” For example, a performer may cross his arms across his chest with hands in fists to signify his love for a woman. The context of this happening in a performance can mean it is high context. This can be due to the speed, costume, and other choreography in which it occurs, obscuring the movement. However, in comparing gestures such as these emblematic to ballet with Asian forms of dance, they seem low context.

The gestures in Asian forms of dance are more subtle, “high context,” and meaning-laden (Labarre, 1947). This may include, for example, Japanese Kabuki, in which picturesque poses, carefully chosen colorful costumes, and elaborate makeup are used to establish one’s character, which may be a historical or political statement. This held pose is then responded to with a loud shout from an audience member to show their understanding and appreciation of the movement.

Although we have discussed performers and their audiences as separate groups, the symbiosis referred to above can induce such collaborative interactivity of persons that the two entities may merge. This may leave the audience and performers feeling as one collective (see Lickel, Hamilton, & Sherman, 2001). Not unrelatedly, Small (1998) coined the term “musicking” for the ways in which different participants such as observers, dancers, musicians, vendors, and broadcasters can collectively determine the meaning of a performance (see also Mann, 2016).

Nevertheless, an audience member who may be unfamiliar with the culture producing the performance is experiencing intergroup contact. To this issue we now turn.

Intergroup Contact

Intergroup contact is when a person from one group encounters an out-group member. This contact has shown to be effective for improving attitudes toward out-group members in general under certain conditions. Intergroup contact is likely to be more successful when satisfying the following four conditions: equal group status, common goals, intergroup cooperation, and authority support (Pettigrew, 1998; see also McIntyre, Paolini, & Hewstone, 2016). When intergroup contact is positive, outcomes of intergroup contact can include disconfirming stereotypes and developing relationships across groups.

Relationships developed across groups can blur boundaries between groups in a less conflictual way. Similar to music (Harwood, 2015), dance is an appropriate venue to consider successful intergroup contact. Experimental studies in psychology have found that when people move in synchrony, or witness peoples moving in the same rhythm, they perceive more entitativity (Lakens, 2010). This can lead to both the mover and viewer perceiving fewer differences between one another. Instead, they then perceive more unity.

This unifying effect is thought to be stronger when the behavior enacted in synchrony requires more effort. For example, performing complex movements together in rhythmic unison as occurs in dance has stronger unifying effects than members of the group having the same hair color. This is the case because the former requires time and effort to achieve. Furthermore, moving in synchrony has been demonstrated to motivate members to participate in the group more and cooperate with the wishes of the group in the future (Wiltermuth & Heath, 2009).

Finally, experimental psychology has also shown that moving in synchrony can increase emotional connection between members of the group (Wiltermuth, 2012).

Intercultural contact can result in the creation of hybrid dances, or dances that blend elements of both cultures. This can be powerful for intergroup contact as dancers take on elements of the other culture. This may include taking elements of the elite, or elements they were previously prohibited from experiencing. This can influence or increase identification with another culture through performance of cross-cultural borrowing (Hanna, 2003). One example of this is American tap dancing.

Tap dancing as a percussive dance began to emerge in the United States in the 1700's in enslaved or laboring African American and Irish American communities in the South. It is a quintessential example of a hybrid dance formed through intercultural contact as it combines elements of the Irish jig, the English clog, and many African rhythmic dances such as the juba.

Contact with a Live Performance

When a person witnesses a live performance of any style, they are at some level experiencing a connection with the dancers' host community (Vezzali, Hewstone, Capozza, Giovannini, & Wölfer, 2014). This can produce a sense of time with those individuals and as above, potentially co-experiencing emotion and energy with them. When the performance is highly praised, the sense of spending time can be powerful.

The performance can indirectly serve as a model for the onlooker for how they might behave when encountering someone of an out-group dissimilar to themselves but similar to the performers. This can be exemplified through dance in situations in which a person is walking down the street and sees a street performer surrounded by an audience. The passerby is able to see the performer and crowd jointly experiencing amusement and spending time with one another in very close proximity.

This has the potential to create alternative joint categories with the interactive contact rather than keeping a strong divide between performer and onlooker (Harwood, 2015).

Finally, direct intergroup contact can occur within dance. One example from popular culture in which this happens is the U.S. television program *Dancing with the Stars*. In this competitive show, two social categories of dancers are the focus of viewers' attention: celebrities are paired with a professional ballroom dancer to learn a new style of dance to perform every week on the show.

Then, formal judges and home viewers are able to vote for their favorite performers to ensure they stay on the show until there is one winner. For the performers coming from different groups—celebrity and professional ballroom dancer—they are likely to experience empathy and interpersonal attraction through this direct intergroup contact and their compatible goals.

In the case of the home audience, they experience vicarious intergroup contact as they watch the pair create a working relationship and are then able to vote from home. Having this shared vested interest increases co-emotional experience and responses and may have the potential to lead to overlap between ingroup and out-group.

4.6.7 Dance and Social Disparities

The optimistic tone of the foregoing can be in stark contrast to the traditional social disparities depicted in much dance as seen with respect to gender, culture, and history. The following sections will discuss how dance depicts disparities between men and women, the production of culture, and disadvantaged groups in history. It will also discuss how dance can attempt to reduce said social disparities in those contexts. It will conclude by explaining how dance can function as social innovation.

- **Gender**

According to Lorber and Farrell (1991), gender is a social construct, created and recreated through human interaction. People often describe this communicative phenomenon as performing gender (Bell, 2006). Gender construction begins with the assigning of a sex and is then perpetuated and

performed through markers. These markers include gendered parenting, dress, descriptions, and the way others treat and communicate with the individual (Steffens & Viladot, 2015).

Gender categories give an individual social expectations and norms that they then communicatively enact or perform in interactions with others. This production of gender is subject to change as it varies by context. However, in each context, gender is an easily accessed category with external triggers. Therefore, gender is an intergroup phenomena. When people access this social category, it is an integral piece of someone's identity as they enact group membership (Palomares, 2012).

Gender expressed via dance is an observably demonstrated, relevant identity; it is one way to embody gender performance behaviorally and symbolically by both reflecting and producing gender. In other words, dance as nonverbal language, rather than traditional verbal language, is an easily accessible, deeply rooted marker of social identity group membership (Dingfelder, 2010).

With an interactional framework, Hanna (1988) proposed that the dancer is the encoder of the message who is able to send many different messages, such as gender. In the majority of contexts, dancers are performing gender within the traditional gender binary, male and female.

For instance, many of the powerful and strong moves are often reserved for men, while the delicate, graceful, or sexual moves are often reserved for women. This repetition of the gender binary and classical gender expectations of a dominant male and a sexual female often goes unnoticed because dance is so attractive and entertaining to watch (Hanna, 1988). In light of intergroup theory, men are the dominant gender group and women the subordinate gender group.

Most choreographers and company owners are men, men are often the dominant partner in a performance, and the dance world has responded to the demands of what powerful men wish to see. For example, during the reign of King Louis XIV, and by his desire, ballet became a spectacle for men, as seen by the tutus that expose the ballerina's leg. The attachment to the wishes of the king to have them dancing en pointe meant that women were perched delicately atop their toes, needing the aid of a man for partnering impressive movements.

The dominance of male heterosexuality is further emphasized through ballet as many male dancers are expected to perform roles in which they must feign love for their female dance partner, regardless of their sexual orientation. Ballets in which this may occur include *Romeo and Juliet*, *Giselle*, and *Swan Lake* (Roebeck, 2004).

It is noteworthy, however, that many of the narratives of the classical ballets, such as those just mentioned, capture the paradoxes of gender quite well. For example, *Giselle* tells a story of a woman who goes mad and enters into a land of ghosts of barren women who seek vengeance on men who have done them wrong.

This ballet narrative not only portrays women as traditionally understanding their worth through their ability to bear children but also shows them as potentially dangerous and capable of exacting retribution. This brings us to the notion of courtship.

One example in which traditional notions of gendered courtship are performed and culturally celebrated through dance is the Jarabe Tapatío, or Mexican hat dance in Mexico. This dance, originally banned in the early 19th century for its sexual nature, is emblematic of traditional machismo in that culture through its movements and costuming (Hansen, 2006). In this dance, the man pursues the woman by a series of movements that the woman watches—and then accepts his invitation to dance. The pair dances very close to each other, underscoring the sexual nature of the dance. Further, the costumes generally worn to perform this dance communicate traditional gender norms given that the man is dressed as a cowboy or rancher who is a macho outlaw, while the woman is dressed in a dress called the "China Poblana." In the 19th century, the China Poblana was a woman who arrived in Mexico to be a servant to men (Pedelty, 2004). Not only does dance make gender happen in cultures, it also shows spectators how each culture construes gender.

As gender is a deeply rooted social issue, it can be difficult for women to achieve a more equitable position in dance, as the boundaries are strict (Turner & Reynolds, 2004). One way women try to achieve a more dominant position is by using sexuality in dance as a source of power. For example,

one way to understand the rumba (a Cuban dance) is as essentially a performance of a heterosexual courtship and attraction with dancers in very close proximity.

The woman behaves as a temptress with sexual hip movements. While some understand the rumba as a male-oriented dance that reflects the danger of women, others understand the control and awareness of her body as allowing her to seek power from the dominant male group; she makes herself wanted, which gives her power and status through desirability. This may be considered a social creativity strategy. Tajfel and Turner's social identity theory describes a social creativity strategy as an attempt to gain a more favorable comparison with this ingroup by altering the elements of the situation (Jackson, Sullivan, Harnish, & Hodge, 1996). Here the woman is using sexuality to alter the power and status differential between her and men.

Dance reflects the change in gender norms in the feminist movements. Modern dance is a type of dance that developed in opposition to the traditional representations of gender presented in classical forms, such as ballroom and ballet (Hanna, 2010).

Modern dance choreographers such as Martha Graham, Limon, and others create forms of movement that do not fit the traditional strong powerful moves reserved for male performers and the delicate, graceful movement reserved for female performers. This form of dance blends and obscures the gender groups in the binary. This may be considered a social change strategy outlined by Tajfel and Turner in social identity theory as this form of dance seeks to produce actual change in the status of men and women in the dance world, particularly on the stage.

Traditional forms of gender are further challenged with parody companies such as *Les Ballets Trockadero de Monte Carlo*, an all-male company who, while talented and technically trained, comically perform the traditionally female roles in classical ballets. Here, dance as a performance art has the flexibility to play around with traditional notions of gender.

This symbolizes a social creativity strategy that seeks to enhance the status of the group by reframing elements of the group that are generally seen as negative to make them less disparaging to the group (Jackson et al., 1996). *Les Ballets Trockadero de Monte Carlo* functions in this way as it enhances the social identity of the men dressed and dancing as women, which would be generally seen as negative, through comedy.

A further way that the lines are becoming blurred between the traditional binary of male as the powerful strong group and the graceful, supported female group can be seen in popular television shows about dance such as *So You Think You Can Dance*. This is a reality television dance competition including classical, contemporary, and street forms of dance that airs in 25 countries. In it, Emmy-winning, world-renowned, and up-and-coming choreographers alike create dances each week. A pair of dancers is asked to perform the different styles of dance randomly assigned to them. On this show, males can be paired with males and females with females to perform strong dances depicting relationships between friends or family rather than the usually depicted romantic relationship.

Women performing strong, powerful masculine movements and men performing more sentimental performances with other men blur the intergroup power lines that have demarcated these two groups for so long. Additionally, choreographers are starting to have women be the physical supporter of the male partner, accentuating his movement by partnering him in many dance moves. This is noteworthy as it used to be the man partnering the woman to enable or accentuate her movements.

As described, gender and sexuality expression through dance is rooted in social identity. Dance reflects cultural expectations and norms for gender in which men have traditionally been the dominant group and women the subordinate group. As women fight for gender equality, gender expression through dance is blurring the lines of the gender binary and the inherent power disparity that exists within it.

- **Cultural Experience**

According to Hanna (2008), culture is the norms, values, beliefs, and rules of a group. Cultural experience through dance as the communicative medium can be considered an intergroup phenomenon. Here groups (e.g., dancer, audience) share these cultural components. One example of dance performance as a communicative, cultural experience is when Aboriginal groups in Australia

perform a Welcome to Country (Everett, 2009). This custom is performed regularly across Australia. It often includes speeches, musicians, artists, and/or a dance to welcome people to the local region.

This dance is a powerful decision made by the Aboriginal group to communicate their culture to out-group members who may be migrants or tourists to the region. This Aboriginal performance demonstrates an organic participatory dance form, which carefully communicates culture.

An example of dance performance art as a communicative cultural experience in the United States (and in many other Western countries) is *The Nutcracker*. This ballet, originally choreographed by Marius Petipa with music composed by Peter Tchaikovsky, is a fairy tale set on a cold snowy Christmas Eve in which a young girl named Clara receives a Nutcracker doll for Christmas. Her nutcracker comes to life, turning into a handsome nutcracker prince. He then wins a battle against an evil mouse king and his army of mice. After the battle he whisks her away into the land of sweets.

Many families attend a *Nutcracker* performance as part of their Christmas season ritual. For example, the New York City Ballet alone sold out 45 shows of *The Nutcracker*, or over 100,000 tickets, in the 2015–16 Christmas season.

Attending *The Nutcracker* is significant as it is a cultural (and often family) experience, capable of affecting community connection and social judgment (Foreman-Wernet&Dervin, 2011). Community connection considers opportunities for social bonding as people engage with each other and their cultural heritage.

By attending *The Nutcracker*, Western people can bond by celebrating their Christmas rituals such as giving gifts and looking forward to snow on Christmas. This would not be a bonding ritualistic cultural experience for those from other cultures who do not celebrate Christmas, or whose Christmas falls in a different season of the year. Further, attending a community performance (rather than a professional performance) of *The Nutcracker* offers additional opportunity for community bonding.

Families may attend a professional performance, which could be an international company, or they could attend a local community performance. Attending a community performance is an opportunity to engage with members of a proximal ingroup as many members of the community may know one another or be somehow involved in the production of the performance (e.g., working backstage, helping build sets or create costumes).

In contrast, viewing a professional, perhaps international company is an opportunity to engage with members of an out-group. These two types of performances might also have different standards for evaluation. For example, if fellow community members are performing, one may be less judgmental of the performance or view it more favorably as they are fellow in-group members.

Additionally, when people see *The Nutcracker*, they may draw comparisons between themselves and the dancers performing the story. For example, Clara comes from a wealthy European family that has a lavish Christmas party.

An attendee of this ballet may confront issues of ethnic identity and socioeconomic status when viewing the performance (Foreman-Wernet&Dervin, 2011). Specific to *The Nutcracker*, the ballet dancers, the majority of whom are Caucasian, portray a family of high socioeconomic status on stage.

A viewer may use this as a standard of comparison for his or her own race and status. While annually attending *The Nutcracker* is a Christmas ritual for many families, dance as a religious ritual has a different cultural function.

- **Ritual**

Dance as ritual can demonstrate cultural values especially when social identity is salient. Because it is thought to bring about desired tangible outcomes such as harvest and favor from the gods, it can be a powerful aspect of group membership. One example of this is seen through the Rarámuri, an indigenous group in Mexico. Both their social identity and their needs from the gods are enacted communicatively in the form of their religious dances.

The Rarámuri's economy is based on corn cultivation. They believe their dance rituals can win the favor of the gods to bring them a good corn harvest. This indigenous group considers their dance a form of work because of their belief in its capabilities to win favor (Delgado, 2012).

Social identity salience, in this case, affects Rarámuri perception of their dance's ability to achieve its purpose. In other words, the more an individual identifies with the Rarámuri group and their religious practice, the more likely they will believe their dance to communicate their desired outcome—winning favor with the gods for the purposes of more corn. Furthermore, considering this ritual dance practice a form of work demonstrates the high value placed on corn cultivation and favor of the gods by the group.

Conversely, a person who does not strongly identify with the group may not have the same values. Consequently, people like this would not likely consider this really any form of work or a way to communicate their needs to the gods.

The high value placed on garnering favor from the gods by way of corn cultivation also demonstrates the early history of this people and their relation to the Nahuatl language and Mayans, followed by the Aztecs. The Mayan religious text *PopulVuh* tells a story of man being created from corn. In this way, the Rarámuri continue not only to tell a story of their religion and work but to perpetuate ancient cultural values through dance performance. This can help an audience or student of dance forms to learn about this culture and its history.

- History

Not only does history reflect ancient cultural and religious beliefs or power imbalances between subgroups, it can also be embodied through dance (similar to gender). The Alvin Ailey American Dance Theater is a modern dance company that is committed to performing black corporeality. This company rests on “mastery of form” as a principle. This principle teaches its dancers to articulate African American subjectivity in their movements that serve to reshape and appropriate stereotypical black representations. Through this, the company foresees a “deformation of mastery,” or a subversion of what they consider hegemonic white culture in dance. This includes dancers attempting to reveal to themselves and to subsequently manipulate existing expectations and norms for black artists (DeFrantz, 2005).

In the early 1960s, Ailey created this company in the realm of modern dance, which described itself as “antiracist.” Alvin Ailey began as a company in which African diaspora dancers could come together and find a home. Dancers in this company perform revived dances such as *The Magic of Katherine Dunham* that were intended to be representative of black history and black choreographers in the United States (DeFrantz, 2005).

By this means, “deformation of mastery” allows the dancers to redefine black social identity, especially in a realm of classical dance inhabited by primarily other artists. Dancers in this company are able to simultaneously be a part of the super ordinate group of dancers and define their unique social identity through shared history values with others like them.

Another way dance communicates values shared with other members of a specific social group is by using genres of dance to express or communicate their unrest as members of a disadvantaged group. One example of this is krumping, a form of street dance that emerged in the early 1990s. It is characterized by free, hard-hitting, and highly energetic motions and is most prevalent among African American, low-income youth, and young adults in Los Angeles, California.

While more formally trained dancers often appraise this dance negatively, krumping has been considered a “fund of knowledge” (Kafai & Peppler, 2008,). For example, it is used as a resource for organizing, learning, and expression. Krumping can then be considered collective agency because participants in a traditionally disadvantaged, resource-scarce community are using dance to express their unrest and their identity as a disadvantaged subgroup. One well-known krumper, Tight Eyez, explains this communication as like writing in a diary. He states that while many onlookers only see violence and anger in the dance, he says he and others are communicating their lived experiences (Borgman, 2005).

These lived experiences may include escaping gang life and expressing frustration in a non-violent way. Dance as a medium of communication has important implications for varying societal factors (i.e., gender, culture, political protest, intergroup contact) through shared group membership and social

identity. First, the communication between audience members and performers of energy and emotion is a co-experience. The energy of one group influences the experience of the other group.

Various subgroups of the audience likely experience the performance and experience of energy in different ways as they have different social identities including gender and ethnic identity. Audience response to a performance can show solidarity and shared values with the performance or disagreement and othering. In the setting of viewing performance, there is potential for powerful successful intergroup contact, both direct and vicarious.

4.6.8 Alternative ways of information and entertainment

Entertainment is a form of activity that holds the attention and interest of an audience, or gives pleasure and delight. It can be an idea or a task, but is more likely to be one of the activities or events that have developed over thousands of years specifically for the purpose of keeping an audience's attention. Although people's attention is held by different things, because individuals have different preferences in entertainment, most forms are recognisable and familiar.

Storytelling, music, drama, dance, and different kinds of performance exist in all cultures, were supported in royal courts, developed into sophisticated forms and over time became available to all citizens. The process has been accelerated in modern times by an entertainment industry that records and sells entertainment products. Entertainment evolves and can be adapted to suit any scale, ranging from an individual who chooses a private entertainment from a now enormous array of pre-recorded products; to a banquet adapted for two; to any size or type of party, with appropriate music and dance; to performances intended for thousands; and even for a global audience.

The experience of being entertained has come to be strongly associated with amusement, so that one common understanding of the idea is fun and laughter, although many entertainments have a serious purpose. This may be the case in the various forms of ceremony, celebration, religious festival, or satire for example. Hence, there is the possibility that what appears as entertainment may also be a means of achieving insight or intellectual growth.

An important aspect of entertainment is the audience, which turns a private recreation or leisure activity into entertainment. The audience may have a passive role, as in the case of persons watching a play, opera, television show, or film; or the audience role may be active, as in the case of games, where the participant/audience roles may be routinely reversed. Entertainment can be public or private, involving formal, scripted performance, as in the case of theatre or concerts; or unscripted and spontaneous, as in the case of children's games.

Most forms of entertainment have persisted over many centuries, evolving due to changes in culture, technology, and fashion for example with stage magic. Films and video games, for example, although they use newer media, continue to tell stories, present drama, and play music. Festivals devoted to music, film, or dance allow audiences to be entertained over a number of consecutive days.

Some activities that were once considered entertaining, particularly public punishments, have been removed from the public arena. Others, such as fencing or archery, once necessary skills for some, have become serious sports and even professions for the participants, at the same time developing into entertainment with wider appeal for bigger audiences.

In the same way, other necessary skills, such as cooking, have developed into performances among professionals, staged as global competitions and then broadcast for entertainment. What is entertainment for one group or individual may be regarded as work by another.

The familiar forms of entertainment have the capacity to cross over different media and have demonstrated a seemingly unlimited potential for creative remix. This has ensured the continuity and longevity of many themes, images, and structures.

The "ancient craft of communicating events and experiences, using words, images, sounds and gestures" by telling a story is not only the means by which people passed on their cultural values and

traditions and history from one generation to another, it has been an important part of most forms of entertainment ever since the earliest times. Stories are still told in the early forms, for example, around a fire while camping, or when listening to the stories of another culture as a tourist. "The earliest storytelling sequences we possess, now of course, committed to writing, were undoubtedly originally a speaking from mouth to ear and their force as entertainment derived from the very same elements we today enjoy in films and novels.

" Storytelling is an activity that has evolved and developed "toward variety". Many entertainments, including storytelling but especially music and drama, remain familiar but have developed into a wide variety of form to suit a very wide range of personal preferences and cultural expression. Many types are blended or supported by other forms. For example, drama, stories and banqueting (or dining) are commonly enhanced by music; sport and games are incorporated into other activities to increase appeal.

Some may have evolved from serious or necessary activities (such as running and jumping) into competition and then become entertainment. It is said, for example, that pole vaulting "may have originated in the Netherlands, where people used long poles to vault over wide canals rather than wear out their clogs walking miles to the nearest bridge.

Others maintain that pole vaulting was used in warfare to vault over fortress walls during battle."The equipment for such sports has become increasingly sophisticated. Vaulting poles, for example, were originally made from woods such as ash, hickory or hazel; in the 19th century bamboo was used and in the 21st century poles can be made of carbon fibre. Other activities, such as walking on stilts, are still seen in circus performances in the 21st century. Gladiatorial combats, also known as "gladiatorial games", popular during Roman times, provide a good example of an activity that is a combination of sport, punishment, and entertainment.

Minor changes to the form and venue of an entertainment continue to come and go as they are affected by the period, fashion, culture, technology, and economics. For example, a story told in dramatic way can be presented in an open-air theatre, a music hall, a movie theatre, a multiplex, or as technological possibilities advances, through a personal electronic device such as a tablet computer. Entertainment is provided for mass audiences in purpose-built structures such as a theatre, auditorium, or stadium.

For many years now technology has been changing rapidly the world in which we live. Many people cannot wait to get the latest cellphone, computer, tablet, or camera. As new technology is developed, people are able to do more and more with one device. Cell phones are no longer just for talking. They also can access the internet, take quality pictures and video, and give travel directions.

New applications are available almost weekly. Computers can be used to watch TV and movies, wirelessly. People can get directions from a GPS unit or their phone instead of a map, and books can be read on a tablet screen instead of on paper. With technology becoming an increasingly large part of everyday life it is no wonder it is not limited to information retrieval. It is also a source of entertainment.

Media technology helped bring dance to the masses through cinema and television. With the current popularity of reality television shows, dance is being viewed by growing numbers. However, as technology is changing the ways in which people access dance, it is also changing their expectations for live dance performances. In order to stay relevant to newer and younger audiences, the concert dance world should consider incorporating technology more into performances and/or use technology more as a means for people to view performances.

Technology can be used in dance as a creative tool through sensors to control music and video sequences and bringing dancers from different geographic regions together for performances. Technology can also be used in dance as a delivery system by video streaming performances to computers.

The impact of dance in films and television:

Advances in technology, particularly film technology, have had an effect on the dance world for over one hundred years. Emerging photographic technology was applied to the study of movement in the 1880s when Etienne-Jules Marey and Eadweard James Muybridge documented animal motion using still photographs sequentially. Further developments by others in the industry soon followed, leading to the development of a camera capable of recording movement.

In 1894, Louis Lumière invented the cinematograph, which combined the functions of a camera and projector. The cinematograph made it possible to record and project a moving image with one device. That same year, Thomas Edison filmed modern dance pioneer Ruth St. Denis performing a dance that involved the dancer manipulating the profile of the body by moving a full skirt around (V. Brooks 71). This historical event marked the first time dance was captured on film. Dance and film have been intertwined ever since.

In the early days of the relationship between dance and film, film was largely used to capture live performances of concert dance. Concert dance is dance that is performed live on a stage for an audience and is generally choreographed primarily for artistic value. It exists outside of any imposed context. Commercial dance, on the other hand, is dance that can be seen in films, commercials, music videos, and television shows. More often than not, it is created to support some other “mission” such as marketing, or in a fairly crass interpretation of the work, entirely to “entertain.”

Dance began to be used for pure entertainment value in 1929 when Hollywood films began to incorporate large music and dance sequences into thinly plotted story-lines. These insertions of dance into cinema capitalized on the capability of film to present spectacle on a grand scale. They also provide entertaining, if artificial interludes. In the 1930s and '40s spectacular dance numbers provided a popular source of escapism from the deprivations of the Great Depression.

Reason of reality dance shows getting popular these days and are so interesting to millions of viewers is that, ...

“on a reality TV show, you don’t just see the performance, you get to peek into rehearsals and glimpse the creative process. You get to know the dancers and choreographers and slowly become familiar with their personalities, quirks and outlook on life. You get to root (and vote!) for your favorites. You become invested . People seem to like the fact that they get to see the drama of the process and not just the carefully cultivated “effortlessness” of the final performance. Also, the producers of these shows recognize the value of engaging viewers by making it possible to participate by voting for their favorite dancers.”

As society becomes more comfortable with and dependent on technology for everyday tasks, it becomes increasingly dependent on technology as a means of viewing entertainment. Many people enjoy being able to watch performances from the comfort of their own homes where they can record and watch them at their leisure, possibly on their large screen TVs, but also on their computers, iPads, and other devices. The increasing use of technology does not mean that everyone is going to stop attending live performances; but it does mean that dance, like every other art form, exists in a rapidly changing technological environment.

The popularity of dance, in films and television, often presented in the context of a competition, appears to be changing people’s expectations. There is now a television audience expecting to see tricks —fancy jumps, spectacular turns, gravity-defying lifts and occasional crashes – almost as if dance had become sporting events.

Media technology can be used in dance in many ways, from the first stages of a piece to the final result; however the earlier in the creative process technology is integrated, the more effective it tends to be. It is useful to keep this in mind even if the technology is used logistically to make it possible for choreographers and dancers to create work when they are not physically in the same place.

The use of video conferencing technology makes it possible to connect dancers and choreographers separated geographically, allowing them to create and perform work together. It also can be used by choreographers who are not available for extended rehearsal periods. It is not uncommon for choreographers, particularly those with their own companies, to work with dancers in another

company or perhaps at a university dance program. They may be able to work in person with those dancers for only a short period of time. Video-conferencing technology makes it possible for them to monitor rehearsals and give feedback from time to time.

While technology does not have to be part of a live performance it is perhaps a good way to engage an audience that is living in a technologically dependent world. The use of technology in dance could be particularly helpful in attracting younger audiences of people that have grown up with technology and is used to virtual experiences. This is supported by a statement from Mark Coniglio,

“...the reason tools like video, interactivity, and telepresence are important is because they help to keep dance vital in a world where mainstream broadcast media is the most widely experienced channel of aesthetic expression. Television is powerful because it combines imagery, sound, and editing into one stream of information that flows into the comfort of your home. Through the use of video, dance creators gain access to all of the plastic qualities associated with film (and television) including changes of scale or perspective and the extreme capability to break linear time with editing...Using such tools with dance allow artists to create layers of meaning with a density that is appropriate and necessary in the media intense world that we live.”

Using technology as a means to view dance:

Using technology within a choreographed work is not something that will enhance a performance for everyone. However, there is another way for the dance world to stay connected to a technology dependent society. Through the use of video streaming technology viewers can watch a performance in a movie theater or from the comfort of their own home, thus making it possible for performances to be seen many miles from where they are taking place.

In spite of the issues of dance on the “big screen,” making live performances available in movie theaters appears to be an effective way to reach new audiences and increase revenue. Though the experience may not be as “pure” when a performance is broadcast, it is likely that people less committed to dance might be more comfortable going to a movie theater than a dance performance venue and therefore would be more likely to attend a performance in that setting.

Also, while tickets for these broadcasts are likely to be more costly than a movie ticket, they are usually much less than the cost of a ticket for the actual performance. While making performances available for viewing at movie theaters is an innovative and apparently successful idea, if the concert dance world really wants to expand viewing options the Internet is possibly the best place for it.

Videos of dance are already widely accessible on sites such as YouTube; however, that medium also presents several challenges.

The first issue with sites such as YouTube is that anyone can post a video for others to view. This means that people without any training or those with a vocational training can post videos of themselves dancing. The problem with this is that unknowledgeable viewers may believe they are watching quality dancing. This lack of quality control on the internet is systemic, and is the reason internet research has to be done carefully.

Of course this is not true for all untrained dancers as there are some excellent self-taught hip hop dancers; but for most forms of dance proper training and technique is required.

Another challenge is the quality of the video itself A quick search on YouTube will demonstrate the generally low level of video technique. Professional dance companies are guardians of their brands. Their professionalism is one of their best selling points. The internet makes quality control very difficult.

Also, with advances in technology people now have the capability to videotape things in this case dance, with their cell phones. This results in the aforementioned video quality issues and another larger issue.

Cell phones allow audience members to videotape professional performances without the permission of the company. These videos are often the only way a full length dance is made available on YouTube

and other internet sites. In an effort to control the quality of video on the internet, some companies, dance festivals, and theaters have their own YouTube channels on which they post videos.

Most often these are only clips of performances, rehearsals, and interviews designed to market live performances. One reason only clips of dances are shown might be because of a concern that if full length dances are made available for free online, people may be less likely to purchase tickets to see the performance.

There is evidence that the availability of free mass-distributed digital performances in any performance art form reaches new audiences.

There is little evidence, however, that the majority of people who are content to watch performances in their own home are going to be converted into an audience willing to make the effort and commit the money to attend live performances.

Technology helps bring dance to millions of viewers through television, film, and the Internet. These developments have changed the way many people access dance. They have also changed perceptions of what dance is, or can be.

The long-term effects of these changes are yet to be seen; but in the relatively short term it appears that dance in the media is developing popularity and has, in some cases such as film musicals, been the source of millions of dollars of revenue.

Exercise-1

- What are all the basic dance etiquettes required during dance performance?

Exercise-2



- Name various teaching methods used in dancing.



5. Develop and maintain



Key Learning Outcomes

At the end of this module, you will be able to:

- Create a portfolio showcasing recording reel, best headshots, and performance shots, etc., keeping in mind a wide range of audience.
- Choose appropriate networking channels and social media platforms such as YouTube, LinkedIn, Instagram, etc. for promoting themselves.
- Interact with associated federation or association for becoming a member.
- Prepare a list of production houses, including details of Producers /casting directors / choreographers etc. and their work before approaching for assignments.
- Approach production houses in a very professional manner showcasing the portfolio.
- Demonstrate artistic skills set during audition, screen test, voice test etc.
- Negotiate for remuneration of contract, work order aligned with the assignments.
- Recognize various components of the contract such as remuneration, terms and clauses, assignment details, duration of the project, etc. and study thoroughly before signing.

UNIT 5.1: Creating Portfolio

Unit Objectives



At the end of this unit, you will be able to:

- Describe the process of developing portfolio
- Explain different types of portfolio for professional and academic settings
- Describe the important information required in the portfolio

The Importance of a Portfolio A portfolio is a living and changing collection of records that reflect your accomplishments, skills, experiences, and attributes. It highlights and showcases samples of some of your best work, along with life experiences, values and achievements. The personal information that you incorporate into your portfolio can greatly reflect on your abilities as an individual as well as become a useful tool in marketing yourself to employers, corporations, colleges and universities. A portfolio does not take the place of a resume, but it can accentuate your abilities and what you can

offer in the chosen field. Why do I need a portfolio? A portfolio can set you apart from other applicants, whether in a professional or academic setting.

- It allows you to be more personal and creative in order to expand on and exhibit your skills, knowledge, projects and experiences.
- A portfolio is a method of self discovery and confidence building.
- It is a multi-faceted way to organize your accomplishments, goals, aspirations, and personal thought. It showcases your personality to potential employers and organizations.
- It is a useful tool to include in an interview. It provides tangible proof of your skills and abilities and demonstrates to the employer that you are qualified for that specific job.
- It can be helpful in applying for bonuses, scholarships, grants and negotiating promotions and raises.
- A portfolio demonstrates prior work or learning experiences that can be useful for educational credit.

How do you create a portfolio?

First, you need to determine what type of portfolio is best suited for your needs:

1. Student Portfolio—Useful in an academic setting; demonstrates knowledge attained in a given class or throughout your school career. This portfolio can be very helpful if you plan on continuing your education beyond the undergraduate level.

2. Project Portfolio—Useful in an academic and professional setting; shows the efforts or steps taken to complete a specific project or independent study. For example, if you have the experience of producing a school play, you would create a portfolio that incorporated the materials and research that was involved. If you wanted to apply for a grant in order to do another play then you could use your portfolio as a form of proof that you did a good job and would be a prime candidate to receive the requested grant.

3. Professional Portfolio—Useful in a professional setting; demonstrates your skills, background, accomplishments and experiences. This portfolio is versatile and can be arranged for a specific position. For example, a teaching portfolio would be a type of professional portfolio that would highlight experiences, achievements, goals and ambitions for a position as a teacher within an educational institution.

4. Online Portfolio—Useful in an academic and professional setting; enables your credentials to be more easily accessible via the internet. This should not take the place of a hard copy portfolio, but be created in addition to one. This portfolio can be very helpful for those planning on applying for a job in the field of technology and/or graphic design. Also, an online portfolio can be useful to anyone in any given field. As the Information Age progresses, prospective employers are beginning to request online portfolios. Keep in mind that several employers may be located afar and with one click of a mouse, they can acquire your information more readily.

5. Personal Portfolio—Simply for your personal use. This portfolio is a collection or a scrapbook of things that interest you. This portfolio could be used as a stepping block towards understanding who you are and where you would like to be in the future.

What should be included in the portfolio?

As you begin to create your portfolio, there are several different categories that you should consider: Personal Information, Values, Personal Goals and History, Accomplishments and Job History, Skills and Attributes, Education and Training as well as Testimonials and Recommendations.

Important: Always be as specific as possible. Your portfolio can become quite a large collection of materials. For interview purposes, it would be a wise strategy to select items from your portfolio to be included in a smaller interview portfolio. The smaller portfolio can be presented during the interview and would be less overwhelming to the interviewer.

Here is a list of possible information to include.

- Letters of reference
- Resume or Vitae
- Lists of accomplishments

- Samples of work (e.g., items produced on internship or co-op experiences, class projects, items produced from previous job)
- Memos and/or reports (optional)
- Designs and Photographs (optional)
- Transcripts
- Licenses or Certifications
- Evidence of specific skills (e.g., writing, graphic design, public speaking, leadership, event management)

Depending upon your profession, certain items can be added to provide a more detailed representation of your knowledge and skills. As with any interview portfolio, you should include the best examples of your skills and abilities that are relevant to the position you are seeking. (see below)

Example of Portfolio additions

Education/Teaching

- Video of your teaching
- Statement of teaching philosophy (1- 2 pages)
- Evaluations (e.g., supervisor, student)
- Sample lesson plans
- Classroom Innovations (e.g., new technology, new methods)
- Relevant photographs
- Teaching honors and/or awards
- Evidence of student learning (e.g., graded exams, assignments [1 good/ 1 bad])
- Continuing Education/Workshops completed

The Arts: Performance or Design

- ~~Work samples or photo images of them~~
- Video/audio recording of work

Making a Portfolio

First and foremost, it is very important that your portfolio:

- Looks professional and accurately reflects your skills
- Is specific and occupationally focused
- Is easy to update and view
- Is self-explanatory if need be
- Supports information presented in your resume.

Second, it is vital to adopt a specific presentation format for the material within your portfolio. For example:

1. Introductory Title Page

2. Table of Contents:

a. Can be organized two ways—chronologically or functionally

3. Work Samples:

a. Provide a reflection statement for each sample

b. Reflection statement can be in either paragraph or bulleted format

c. The reflection statements should contain a brief description of the sample item and its background and a detailed list of the competencies developed by the sample.

When creating a smaller portfolio for an interview please consider the following:

- Place items in a loose-leaf binder
- Use sheet protectors

- Use copies of your work and keep a master copy available
- Organize your pages by index tabs and/or dividers
- Try to keep this portfolio between 5-10 pages in length
- Avoid page numbers as this allows you to add and move things around more easily
- Be consistent with headings and placement of items
- Keep the sections job specific

5.1.1 Elements for creating a good portfolio

For this, the portfolios, recording and making a show reel is important.

A dance reel is a dancer's visual resume. It can be used to supplement an audition, *as* an audition, or in any other situation where you need to display your skills and experience in a quick, easy way.

Because your dance reel is so important, don't just throw together some clips on a phone app and call it a day. Learn how to make a professional, quality dance reel using this guide:

How to make a dance reel:

1. Collect dance clips for your dance reel:

Dig up your old hard drive and find all your best work from the past (choreography, performances, concept videos) and organize them in a folder.

From that footage, trim down each clip to only its best, most relevant section. Choose solos, or the ones where you are in the center, or very easily visible.

Be picky with the quality of the clips too – it's probably best not to include the 240 pixels video of your high school pep rally that was taken on someone's iPhone 3.

And keep them short. Each clip should be under 10 seconds.

As you sort through your dance clips, plan out how you want this footage to be organized in your dance reel.

You want to start out with your strongest clips; it's easy to lose people's attention within seconds.

If you are making a dance reel for a specific audition, include the things that they are looking for (i.e. technical skills, tricks, etc.)

2. Shoot extra footage for your dance reel:

You want to showcase your best work – but maybe the last HD video you have of yourself is from 2 years ago, and you've grown a lot since then as a dancer.

If you want more updated, better footage, then record a new piece or freestyle (solos are good) with a high quality camera in a nice location.

Taking this extra step to update your portfolio can be great for your dance reel, and also mainly helpful for you as a dancer.

How to make a dance reel for an audition

Again, if you are making this dance reel for a specific audition, fulfill those exact requirements.

Research what the directors' preference are, and appeal to them.

For example, a casting director for commercial might look for quicker clips to upbeat music, but someone hiring a choreographer for a 2-hour musical might prefer to see longer clips with more cinematic qualities.

Include impressive / relevant captions to give context

Find a place on the clip where it won't distract from the dancing (lower center or corner of frames are usually safe bets) and include the key words.

Showcase your personality in your dance reel

Casting directors might be looking for *dancers*, but really, they're really looking for *people* they can work with.

A talented dancer with bad work ethic and a stuck-up attitude is an easy pass next to another talented dancer who is confident, energetic, friendly, and versatile.

With that said, let your personality shine through in your clips.

Showcase your quirky movements. Include that one concept video where you were hell committed to your character as a brain-eating zombie. Throw in that clip of you from that battle where you got the crowd super hype by ripping your shirt.

Okay, maybe you don't have something that intense, but –include the things that make you “*you*” as a dancer.

3. Hire an editor or learn how to edit:

Editing a dance reel is much different from editing any other kind of video. You have to have fluency in video editing software, as well as a sense for dance.

If you don't feel confident editing a dance reel yourself, then work closely with a video editor who is/was a dancer, or has some background in the industry.

You can ask for drafts and send back notes to the editor, but physically sitting down together and making those small edits is more efficient.

And if you work on it yourself, ask a professional editor to take a look at it.

They can cue you in on subtle things that you didn't know (such as coloring or aspect ratios to make the frames blend in to each other.)

4. Get the right music for your dance reel

Don't use copyrighted music.

Instead, use royalty free music. You only need one or two good songs for your entire dance reel.

Using less songs is less distracting for the viewer. It helps them focus on your dancing and enjoy the experience rather than being over stimulated by sounds.

So choose something versatile that will mesh well with all of your dance clips. A song that you like will probably reflect you/your style, anyway.

After a rough edit, watch your whole reel with the music and make sure it looks and feels cohesive.

5. Include your contact info in your dance reel:

This seems so obvious, but there are so many dancers that forget this.

Include a slate at the end of your reel with your basic contact info: name, email, social media handles, and website.

6. Upload your dance reel:

YouTube and LinkedIn are popular sites for reels.

LinkedIn has more of a professional feel, and it's less distracting – there are no advertisements before the video starts!

After uploading, write and proofread all your copy (title, descriptions, end cards, etc.)

The rule of thumb for good copy is to keep it short, to the point, and conversational.

After all this work, your reel is ready for the world to see!

Link it out, embed it into your website, post clips on Instagram – however you want to showcase your work.

UNIT 5.2: Approaching Industry to Avail Opportunity in Media

Unit Objectives



At the end of this unit, you will be able to:

- Describe the process of developing portfolio
- Explain different types of portfolio for professional and academic settings
- Describe the important information required in the portfolio
- So, you've decided that you want a career in dance. Be under no illusions that you have selected one of the toughest career paths possible – but also one of the most rewarding. This guide aims to help you understand what a dance career might mean – and it's not necessarily what you think.
- Young dancers who dream of a career that is their passion often forget that the dance profession isn't just something that takes place on a stage or in a rehearsal room. Careers in dance can take place in all kinds of settings – hospitals and art centre's, backstage, in schools and community centre's and even in offices. In fact, you may like to know that of the estimated 30,000 people employed in the dance sector, only 2,500 are performers! 22,500 go into teaching careers and the remaining 5,000 are employed in a variety of 'support' careers such as management, therapy and notation.

- Many of those entering the dance sector may start their careers as performers and then move into other areas. Others will discover during the course of their training that there are non-performance areas that interest them and they may wish to use their training to develop abilities in producing, project management, technical production or initiating a portfolio career – where an individual with a number of skills, possibly in performing, teaching and managing combines these strengths and becomes a highly employable and flexible dance artist.
- In reality, only a tiny percentage of young people who train as dancers succeed as performers or choreographers. However, the huge variety of skills and techniques they have gained through their training will equip them for a multitude of other roles that can be just as fulfilling as, or perhaps more than, a performing career. Once you have developed key skills such as discipline, motivation, creativity and team work your dance craft can be applied creatively in many ways. It can spill into words onto a page, be snapped in a stunning photograph or passed onto others through the sharing and teaching of skills.
- There are numerous opportunities for people who want a career in the dance industry and many of these will require different skills, picked up in a variety of situations and contexts. Whether you choose to become a teacher, costume designer, dance therapist or a company manager, all of these roles need an understanding of dance in its many forms and all of them have an important contribution to make to the dance world.
- To be a professional dancer you need to be highly trained, creative and at the peak of physical fitness. This will almost certainly mean a lengthy training, probably from a very young age, but many dancers start in their teens and some don't start their training until after 16 or when they are at university.
- If you decide to follow the performing or choreography route you need to be aware that competition for work is fierce and success depends on talent, experience, contacts, determination and the most elusive factor of all – luck. As a dancer you may need to have a number of different skills, for example in teaching or administration, to make a living in dance. You could work full-time for a dance company, although you are usually more likely to work as a freelancer on short, fixed-term contracts. You will often find work through networking and making contacts in the industry and some choreographers choose to form their own dance company.
- Many people decide to become dance teachers and they get a huge amount of fulfillment from guiding students and helping them realize their full potential in and through dance. Some people teach as part of a portfolio of work that may involve performing, choreography, management as well as teaching.
- Others focus entirely on teaching throughout their careers. Dance can be taught in a variety of settings: state schools, private dance schools and an array on settings in the community that might include: arts/dance centers, youth and sport centers.
- There are many ways to become a dance teacher – some people go on to teach following a career as a performer, others see teaching as their primary vocation and wish to train specifically as a teacher from the outset. For those focused on teaching as a purpose there are a number of different paths to take.

Support Professions:

There is a host of other roles within the dance industry without which there would be no performing arts scene. Performances have to be commissioned, produced and booked, projects have to be set up and documented, dancers need specialists to help them to take care of their health and bodies, funding has to be found and performances have to be lit, scored and dressed.

There are many support areas in the industry that are relied upon to keep the wheels in motion. Some people, who are not bound for a life teaching or performing, go into these areas after college or university and others may take on some of these roles to support a performing or teaching career.

Everyone, however, is passionate about dance whether it's helping others to take part, ensuring a production runs smoothly or generating new and exciting work for audiences

5.2.1 How Does Media Industry

One thing that characterizes the contemporary Media –Arts Industry is cooperation. Many people with their own special industry knowledge, skills and talents depend on each other to get their work done. The rewards they receive will often depend on how well all the other components work.

How many Media- Arts people can you identify in these two scenarios?

- It is coming up to election time and a political party needs to create a publicity campaign. The party employs a media company to come up with a tagline and several key statements. A **Professional writer** is then briefed to prepare the content for an advertisement, an **Illustrator** designs the look and a **Web page writer** prepare it for internet presence. Another **Writer** who is specialized in broadcasting prepares it for television and radio. A **Songwriter** is hired to prepare a jingle and a recording company hires a **Musician** to create the finished products. A **Graphic designer** is required to make it work well as a newspaper ad, and a **Public relations officer** prepares a media release.
- A **Costume maker** who works in a workshop for most of the week needs to attract customers. A decision is made to link up with a media group that invites **Artists** from a range of backgrounds to advertise their products and sell them online. Using some of their profits, the media group enlists the help of a public relations company to further spread the word. The public relations company enlists a **Creative writer** and **Desktop publisher** to prepare a range of advertisements. While all this is going on, a theatre company has just accepted a play from a well -known **Dramatist** and it is in the process of auditioning for the cast, organizing sets, looking for someone who can create period costumes-and on it goes.

Working conditions in Media industry:

Working in the media arts industry is constantly challenging, as there is always something new to learn, a new skill to develop or the need to enhance an existing skill for a new purpose. It is accepted that professionals will take personal responsibility for sourcing and learning about new products, programs or procedures. This developing knowledge often occurs while continuing to work, rather than taking time out for it. This goes with expecting the unexpected (except that there is usually a deadline to meet).

Flexibility is a key word; however, often it is the worker who has to be flexible. For some, working life is broken up into periods where you have the time to be creative and productive in a way that suits your individual time and pace; however, this is generally punctuated with necessary deadlines and emergencies when the inevitable happens and things go wrong.

It is important that you become a good time manager to ensure that you can work at an appropriate pace to meet deadlines, but you also need to be available to put in extra hours if necessary.

Pay rates for a few workers is very high, but for the most part pay tends to be below comparable jobs.

5.2.2 Job Search Strategy

• **Networking:**

This might sound like a lot of hard work, but networking is the most effective job search strategy for workers in all industries, and especially for those in Media and Arts.

There is no magic to networking, just common sense. Make sure the people who have the power to hire you as someone who does high quality work, is responsible and reliable know you. Whenever you meet someone new in the industry, make sure you give them some information about yourself that will help them to remember you, and if you are looking for work always ask if they know someone who can help you in your chosen area. Having some marketing cards is a great idea as well. Keep your regular contact with your acquaintances and you will be assured of having an ongoing supply of jobs, contracts or roles.

- **Publicity:**

Creating your own publicity campaign is another kind of networking. With the rise in user-friendly desktop publishing and other computer packages, many individuals and small businesses are now taking charge via their own website or blog, while others, including writers, actors, singers, models and other creative individuals, sometimes find it useful to have an agent who acts on their behalf. Eventually they don't have to go for auditions or submit pieces of work, they are asked. When this happens to you, you know you have really made it in your chosen field.

- **Cold calling:**

Put together a portfolio of your work, awards and testimonials and send it out to likely organizations. Create your portfolio in a way that matches your career goals. For example, if you are into animation, put together a montage of your work on DVD or on your own website. If you are a writer, send your abstracts of your published and unpublished work. Be strategic rather than using a scattergun approach or you may end up watering down your campaign. Try one or two organizations at a time and follow up with a phone call to see if you can grab yourself an interview.

- **Organization and company websites:**

Many medium and large organizations and companies advertise for positions on their own website. Find out which ones do the kind of work you like, and which match your goals and values, then check them regularly for positions or potential commissions.

5.2.3 Career and remuneration in Dance and Media

Not everyone wants to be an engineer or a doctor. Today students are willing to try something new for their careers. They are looking for a career that is not only creative but has a great future. Here are the details for all, from Media career opportunities to salary.

Film, television and media are growing rapidly in this country. If you know in 1990 there was only one news channel called Doordarshan but now we have thousands of news and entertainment channels in the country. There are job opportunities for all kinds like technical as well as managerial. Moreover, the salary is also good as compared to a mediocre engineer. Media and entertainment industry is for creative people and you will have a great future in this industry.

Careers in Dance In India, dance is an age-old tradition. This vast sub-continent has given birth to varied forms of dancing, each shaped by the influences of a particular period and environment. Indian dance is an extremely intricate art requiring skill, hard work and discipline. All Indian dances portray some expression of life and almost every dance posture has a specific meaning. Dance themes are derived from mythology, folklore, legends and classical literature. Indian dance is said to have originated from 'Natya Shastra', which a detailed script is written on all aspects of Indian dance. The author of 'Natya Shastra' was 'Bharata Muni' who wrote it sometime in the 2nd century B.C. The two

main divisions of dance are classical and folk forms. There are dance forms typical to certain parts of the country and these dance forms are based on ancient dance discipline. The various classical forms are Bharatnatyam of Tamil Nadu, Kuchupudi of Andhra Pradesh, Odissi of Orissa, Kathak, Kathakali and Manipuri. The uniqueness of Indian classical dances is that they are all devotional in content. Of all these dance forms, Bharat Natyam is believed to be the oldest and the purest Indian classical dance. Training in Dance should start as early as age six or less, much before the official professional training. Besides an in born talent, the basic requirement for a full time Professional training is matriculation or 10 + 2.

Some institutes at the time of admission even give preference to students having a talent. Careers in this field can be that of a performer, teacher and choreographer.

Eligibility: To be in this field one needs to have an inborn talent, training and guidance can only sharpen these talents.

Educational: To take up a course in this subject the basic requirement is 10+2. However, for post graduate level courses graduation in the subject is compulsory. Courses offered in this area are certificate courses, bachelor courses, diploma courses and postgraduate level courses.

Duration of various courses: Certificate course is of one year, Bachelor courses is of three years, Diploma and Post Graduate level courses is of two years.

Training in this field is available at a number of schools and institutes all over India. The Kathak Kendra in Delhi, the Kalakshetra in Chennai, Bharatiya Kala Kendra in Delhi are some of the prominent institutes conducting courses in Dance. Course areas include history and evolution of dance and dance forms, the characteristic features of the dance form one specialises in, covering all aspects of dance as a performing art.

Personal attributes: Main attributes are talent, versatility, sense of rhythm, dedication, grace, an expressive facial and body language, an ability to interpret roles, attractive appearance, stage presence, creativity, physical stamina etc.

Job Prospects and Career Options:

They can find employment in

- Kala Kendras
- Academies
- TV channels
- Dance troupes

There are also many opportunities for self-employment in the form of holding private classes or starting an institution. Career options available in this areas are that of a performer, teacher and choreographer. Teaching: To be in this field one needs an aptitude to teach, initiative and patience. They must also have thorough knowledge of practical and theoretical aspects of dance. They should have a perfect sense of rhythm, and some proficiency in music.

Dancers who take up teaching as a profession can find opportunities in schools, colleges, universities, dance institutes and even open schools of their own.

Choreography:

The choreographer designs and composes dance sequences and co-ordinates the stage settings, music, costumes and supervises rehearsals. Choreographer must have creative or imaginative powers and an ability to interpret music and compose dance routines for solo as well as group performances. They must be able to work along with a team. Prospects in this field are expanding with more and more stage and TV shows. Choreographers can find employment in troupes performing stage shows, TV shows and in films.

Performing:

To be a performing artist one must have attractive appearance, facial expression, an ability to interpret roles and stage presence. Performers have to spare time everyday for practicing. They must also have to keep in touch with the interest of the public. They must travel a lot and give performances to be popular. Besides professional training; dedication, talent and the right contacts can only help a

performer to become well established. Performing artists can form their own troupes or even work with other troupes. They also have the option of starting schools and devote time for teaching.

Principles of Media Art:

- **Interactivity:** An artwork is seen as interactive if you can affect it in some way, or explore it in multiple ways.
- **Heterogeneity:** How an artwork can be made up of many distinct experiences and parts that are independent, yet when placed together bring deeper meaning. An example might be an installation that includes recorded sounds, images, and performances.
- **Hybridization:** How an artwork can be made up of two or more artwork ideas, and rearranged to create a third artwork that is different from the “parent” artworks.
- **Medium:** The materials used to create the art piece determine the nature of the final work.
- **Temporality:** How the passage of time can change one’s interpretation of an artwork, or our ability to witness an artwork

5.2.4 Tips and Tricks for a successful dance

Audition/Interview

Auditions are a fact of life for the dancer. They are your chance to show your skills and talent to a panel of judges. Whether you are auditioning for college, a dance company, or an entertainment position, they can feel overwhelming to prepare for. Here are some tips to help get you on the right track.

1. Practice Regularly

Take dance classes in different styles consistently. During your classes, take your training seriously so that your technique is in peak form. Perform each combination in class to its fullest potential and take corrections in stride, employing them immediately. This will help condition your body and mind to the rigors of the audition world.

Know what style of dance you excel in, and then try something completely different. You never know when a choreographer is going to throw some ballet into a hip-hop routine these days. Versatility is a sought after quality in a dancer.

It also helps to take new classes regularly; that way you are continually testing your mental ability to pick up choreography quickly.

2. Gather Your Information

Be informed about what you are auditioning for. Are you auditioning for a Swan Lake role, or a music video backup dancer?

Learn as much as you can about the role or company you are auditioning for beforehand. Find out if there is a fee to audition and be sure to bring it with you. Then, find out if you need to bring or submit any documents. If the audition requires a resume and headshot, start to prepare the required documents.

Make sure your resume highlights your strengths and recent accomplishments, and includes your name and phone number. Also be sure to mention where you have trained, who you have studied with, and performance experience.

Your headshot should be a professional photograph. Some auditions may also require a full body photo. They may require you to apply and send this information in advance; others may want you to bring printed copies that they can keep.

3. Cross Train

Become a stronger dancer by cross training.

Increase your cardio health through running, biking, or swimming. Lift weights to increase your strength for partner work. Do yoga or Pilates to stretch, strengthen your core, and focus your mind. Be patient to find what works for you.

This will help you get through a long audition. Cross training also keeps you in physically good shape, so that the judges are seeing your best self when you audition.

4. Be Healthy

Get plenty of sleep in the week and night prior to your audition.

Maintain a plentiful and balanced diet. Focus on eating whole foods rather than processed foods as much as possible, especially the night before and day of the audition. Have a good, healthy, and filling meal the night before your audition, but don't overdo it.

Eat a light meal an hour or so prior to your audition. This is very important so that you can function to your highest ability when auditioning. Drink plenty of water regularly.

5. Dress Appropriately

Be smart about knowing what you are auditioning for. A ballet role is going to want to see you in leotard, tights, ballet slippers, or pointe shoes. A hip-hop role will allow you to express your personality through your outfit.

If appropriate, wear something that helps you stand out in the crowd. Be edgy, but, keep it clean and neat. Inquire if you have any questions about the dress code. Bring the correct dance shoes as well.

6. Be Prepared for Anything

This may mean choreographing a short solo piece, participating in a group class, or performing an improvisation.

Find out if the audition will require a solo, and prepare by choreographing in advance. You can choreograph it yourself or have someone else choreograph it on you if you are more comfortable with that. Make sure your choreography suits the style of the audition and also shows off your technique and artistic ability. Practice your solo regularly.

This also means to bring back up supplies such as hair bands, bobby pins, band-aids, extra water, other dance shoes, knee pads, or anything else you think you might need.

7. Arrive Early

Give yourself time to check-in and warm up. A good, thorough warm up is essential to any dancer being able to perform at their best. Take time to center yourself, stretch, and move, even if they are giving you a warm up in the audition.

This time will also help orient you to the studio space. If you start to feel nervous, take a few deep, slow breaths to calm yourself down.

8. Be Positive

Remain lighthearted and natural if you begin to feel nervous at all. Channel your nerves into enthusiasm for the choreography.

The more you can allow your talent to shine through your dancing ability, the closer you will be to landing the job! Be there for yourself and your desire for the job.

There is no need to compare yourself to others, so leave your judgment at the door. Be optimistic in the time leading up to the audition and bring that passion into the studio with you. Be yourself, relax, and have faith in your abilities.

When the time comes to audition, focus your mind on the present moment rather than what the results will be.

Auditioning is a skill that should be practiced often and will improve over time. Remember to learn what you can from both good and bad audition experiences. Remain hopeful in yourself and dedicated to your craft to continuing growing as a dancer and performer.

Following these tips to prepare for a dance audition will give you the confidence you need to succeed. And remember...you have already done most of the work through your training!

There are many types of dance auditions for different performance venues. Dance companies hire employees for ballet and modern dance shows. Broadway companies hire dancers for traditional musicals (Rodgers and Hammerstein) and more modern dance musicals (e.g., *Fame* and *Grease*).

Casinos, resorts, amusement parks, and cruise ships hire dancers for revue-style shows that can range from jazz dance to hip-hop. For these shows, some backup singing skills or acting skills may be required. Pop music concert producers and pop music video producers recruit dancers to perform onstage during concerts or during videos.

For live pop concerts, onstage dancers may be required to perform simple backup singing. Movie and TV producers also hire dancers for short term shoots; even though a dancer may only get several days of work from a movie or TV show, there may be residual payments. Most auditions specify what type of dance skills are required (e.g., Classical, pointe, contemporary, jazz, hip-hop, etc.).

In the case of modern dance, some dance companies ask applicants to demonstrate their ability to improvise dance moves.

Many dance auditions test the ability of applicants to learning new choreography in a short time period, rather than showcasing a prepared work. In other cases, a short prepared solo piece may also be required (about 90 seconds long). Applicants will be instructed in a technical routine or pattern in a group session.

Some auditions require applicants to have completed training at a recognized dance school or conservatoire, and in some cases, auditioned may be requested to bring a reference letter from a dance teacher or dance company director (especially in the case of young dancers with little professional experience). At some auditions, applicants are asked to make a short verbal statement about their dancing goals or why they wish to join the troupe.

Auditioned should ensure that they know the major dance terms, because the judges may request that certain dance moves be demonstrated.

Some auditions where there is a large number of applicants require the performers to wear a number pinned to their shirt, in a similar way to marathon runners. This way, if the casting director sees an unusual dancer, he or she can take note of the number. Unless jewellery or make-up is an expected part of a dancer's appearance in a certain dance style, dance auditioned generally avoid jewellery and makeup.

5.2.5 Negotiation and Remuneration in Dance Industry

Being a professional dancer or choreographer isn't just a job, it's a lifestyle. Dance is physically strenuous; days are long, and competition is fierce. But if you have a passion for dance and can't imagine doing anything else, it may be the career for you.

The Dance Professional

A dancer's job is filled with dance and more dance. Full-time dancers in professional companies like the American Ballet Theater or another city/major ballet company may start the day with a company class, attend several rehearsals for different roles she will perform, and then perhaps a dress rehearsal or evening performance. Tucked in between classes and rehearsals are costume fittings, maybe a private session to work on difficult choreography, fixing hair and applying makeup for the performance.

Dancers not in dance companies take several classes per day and attend multiple auditions, competing against other talented dancers for roles in community musical theater. Part of the job is staying physically fit to dance. Many dancers like to switch it up on their off days and off-season with exercise that gives them a different type of workout.

Non-Dance Exercise

Claire Kretzschmar, a corps dancer in the New York City Ballet, likes to swim in her down-time, according to an article in *The New York Times*. Joanna Wozniak and Matthew Adamczyk of Chicago's Joffrey Ballet added running to their repertoires. It helps them with the endurance they need for dance, which is more intense but for a short time period.

Dancers Branching Out

Choreographers are usually former dancers who began to choreograph steps, hand motions, and gestures to dances and routines when they were still dancing. Once they stop dancing, they become full-time choreographers. In addition to choreographing the dances, they teach steps to those who will perform them and to the other teachers who rehearse the routines with the dancers.

Many dancers also spend time studying non-dance subjects during their days, preparing for the time they will no longer be able to dance. Working mostly online, they earn business or other degrees. Some will go on to become choreographers, or perhaps manage a dance company, but others will move on to totally different fields.

Experience and Education Requirements

Most dancers start lessons at a young age: between 5 and 8 for girls, and ages 7 to 9 for boys. Ballet is the foundation for all later classes. As they get older, they add other styles of dance such as jazz, lyrical ballet and hip-hop. Girls learn to dance en pointe, in pointe or "toe" shoes, while boys learn to support, hold and lift female dancers along with spinning and leaping themselves. Male dancers must build their strength to be able to lift female dancers with confidence and bring them back down gracefully without injuring themselves or the other dancer.

As young teens, serious dancers often take summer workshops with professional ballet companies. Some are invited to take lessons at the professional ballet's school. Once they finish high school, the best dancers are asked to join the ballet's trainee or internship program. After a year or two there, some are asked to join the professional company's corps, the large group that performs ensemble dances and background parts.

At time of offer

- **Strike First:** Try to mention a specific salary before the employer does. This will start the negotiations in your ballpark. "The whole negotiation is based on that first offer.
- **Don't Commit Too Quickly:** The employer often offers the job and salary simultaneously. Never say yes right away—even if you like the offer. Tell them you'll give them an answer within a certain time frame.
- **Make Them Jealous:** If you've been interviewing for other jobs, call those prospective employers, tell them about your offer, and see if they can speed up the interview process-or make you an offer. Knowing you have another offer will make you more attractive to them.
- When it's time to answer the first employer, mention the other employers' interest to help boost your value. But don't make up offers. It's easy to check, and the interest alone will help you look good.
- **Articulate Your Expectations:** Tell the employer what you want from the job, in terms of salary, benefits and opportunity. "It may be time off, flexibility about where you work, autonomy or ownership over a particular area, it may be your title—whatever has a perceived value to you," says Joyce Gioia, president of the Herman Group, a think tank of management consultants and futurists.
- **Negotiate Extras:** If the employer can't offer you the salary you want, think about other valuable options that might not cost as much. Miller always recommends asking for education, which can make a big difference in your long-term marketability.

- **Quantify Your Value and Performance:** Mention your value in measurable terms, such as how much money you saved your company and how your projects increased revenues by X thousands of dollars, Gioia says. Then tell them specifically how valuable you expect to be in your new job.
- You also can add a few contingencies showing your confidence in your performance. You could ask the employer to give you a salary review after six months rather than a year or for a year-end bonus if you make a certain amount of money. "It shows that you believe in yourself and are committed to bringing what you say you can do. "You believe you are going to bring significant value to the organization.

Studying Dance in College

Some dancers choose to study dance in college, performing in college productions while earning a bachelor of fine arts degree in dance. Many also have double majors or minors in a non-dance area, such as business, to prepare for another career if dance doesn't work out or for their second career when they're no longer dancing.

Dancer Pay and Income

The Bureau of Labor Statistics reported, as of May 2017, that dancers earned a median salary of **\$14.25 per hour**. The lowest 10 percent earned **\$8.74 per hour** or less and the highest 10 percent earned **\$30.95 per hour** or more. A median salary is a midpoint; half the workers in the occupation earned more and half earned less.

In the New York City Ballet, corps dancers were paid **\$1,100 per week** to start, with increases based on seniority, up to a salary of **\$2,100 per week** in January 2017. They are paid for 37 to 39 weeks out of the year.

A Pay scale report updated in May 2018 gave a median salary of **\$29,822 per year** for dancers of all types.

Choreography Pay and Income

In May 2017, the median salary for choreographers was **\$23.28** per hour, according to the Bureau of Labor Statistics. The lowest 10 percent made less than **\$10.26** per hour, and the highest 10 percent made **\$30.95** or more per hour.

About the Industry

Dancers and choreographers work in performing arts companies, as teachers in private studios or colleges, and approximately one-fourth are self-employed. They might be hired for a specific production as guest performers or choreographers. Most dancers stop dancing professionally by age 40, due to the physical demands of the job. Former dancers often become choreographers, directors or teachers in private studios. Those who teach in public schools or community colleges need at least a bachelor's degree, and a master's or Ph.D. for university teaching.

Years of Experience

Experience matters in dance, both in salary and in getting solo and lead roles. Dancers in professional companies follow a distinct career path:

- Hired into the corps of ensemble and background dancers
- Promoted to soloist
- Promoted to one of the principal dancers
- A few become prima ballerinas.

5.2.6 Technical Production in Dance Industry

When you think of the art of dance, what you're likely to think of depends on who you are; the way that dancers and even choreographers are likely to see the art of dance can be quite a bit different from what their audience sees. Most of the time when a dancer or choreographer thinks of the art of dance, they think of performance, perhaps of movement design; their idea of the art will often be very much centered around their own experience. The audience has a better view, though, because as profoundly artistic as movement and performance can be, the art of dance is richer, more involved,

and much more complex than that. There's a lot more than just movement on stage; there are costumes and makeup, lighting design and sound, sometimes even original music. There are artists backstage running light boards and mixing consoles, others taking care of the front of house, and still others who's art is publicity or administration.



Figure 5.2.1 Switch (Photo by Larry Opper)

It brings up an important question about art, and although Heather Trommer-Beardslee never actually asks that question in her new book *Dance Production and Management*, she answers it thoroughly; the book is both a step-by-step guide for anyone who wants to make art in dance successfully, and a richly insightful study of the art itself. The question she answers, but doesn't ask, is this: is the art of dance what you create, or is it what you share? Is art what you experience when you make it, or is it what you and others, other artists, and especially your audience, experience together? Whatever the answer may be for an individual artist, there can only be one answer for an audience, because an audience can only experience what artists share with them.

In *Dance Production and Management*, the student and the working professional learn in detail the importance of communication, not just as a general principle, but in the real world terms of real production.

In pre-production, the actors are signed on and prepared for their roles, crew is signed on, shooting locations are found, sets are built or acquired, and the proper shooting permits are acquired for on location shooting. Actors and crew are handpicked by the producer, director, and casting director, who often use collaborators or referenced personnel to prevent entrusted or unwelcomed people from gaining access to a specific production and compromising the entire production through leaks.

Once a production enters into principal photography, it begins filming. Productions are almost never cancelled once they reach this stage. Codenames are often used on bigger productions during filming to conceal the production's shooting locations for both privacy and safety reasons. In many cases, the director, producers, and the leading actors are often the only people with access to a full or majority of a single script. Supporting actors, background actors, and crew often never receive a full copy of a specific script to prevent leaks. Productions are often shot in secured studios, with limited to no public access, but they are also shot on location on secured sets or locations.

Due to the exposure, when shooting in public locations, major productions often employ security to ensure the protection of the talent and crew working on a specific production. After filming is completed, the production enters into post production, which is handled by a post production company and overseen by the production company.

The editing, musical score, visual effects, re-recording of the dialog, and sound effects are "mixed" to create the final film, which is then screened at the final screening. Marketing is also launched during

this phase, such as the release of trailers and posters. Once a final film has been approved, the film is taken over by the distributors, who then release the film.

Other details:

For legal reasons, it is common within the entertainment industry for production companies not to accept unsolicited materials from any other company, talent, or the general public. It is also common for filmmakers or producers to become entrepreneurs and open their own production companies so that they can have more control over their careers and pay, while acting as an "in-house" creative and business driving force for their company but continuing to freelance as an artist for other companies, if desired.

Deals:

- **Overall deal** where a distributor has the rights to all the output of a production company.
- **First look deal** where a network has the right of refusal to all the output of a production company, after which the production company is free to shop the project to other distributors.

5.2.7 Broadcasting Guidelines by Government in media Arts Industry

The Media & Entertainment (M&E) industry in India has experienced robust growth over the last few years and as per the FICCI-KPMG report on the Indian Media & Entertainment Industry, this industry is expected to grow further at a compounded annual growth rate of 15 % per annum over the next five years, to reach INR 1.4 trillion in 2016.

By opening up and relaxing the entry barriers for foreign investments in certain key areas of this industry, including the recent relaxation norms for the broadcasting sector (DTH, cable networks etc.), the Government of India has provided the sector much needed impetus for growth.

Several segments of the industry (such as broadcasting, films, sports and gaming) have especially undergone unprecedented advancements on multiple dimensions. The use of the latest technology in all phases of production, digitization and globalization of content, the availability of multiple revenue streams, financial transparency and corporatization have contributed towards the paradigm shift that the M&E industry in India has witnessed over the last decade or so.

CHANGING TRENDS IN THE INDUSTRY

- **Growing need for documentation & awareness of Intellectual Property**
Traditionally, the Indian film industry has been relationship based. The arrangements / agreements were either oral or scantily documented. This, however, meant the absence of a proper chain of title documentation leading to uncertainty in the flow of rights. In the past few years, the Indian film industry has woken up to the need of written contracts and protection of intellectual property rights ("IPR"). Banks, Indian corporations and foreign investors insisted on written contracts with producers and required them to have water tight contracts with the cast and the crew including appropriate chain of title documentation. With the increase in commercialization opportunities, even the talent that hesitated to sign a one-page contract until early 2000 has started presenting detailed written contracts to preserve their commercialization rights.
- **Losing inhibitions to approach the court to protect IPR and contractual rights**
The M&E industry never gave much importance to the protection of IPR or contractual rights in general. The disputes were also usually resolved without going to arbitration or litigation. Moreover,

the lack of documenting arrangements meant less opportunities of initiating legal proceedings. The scenario, however, has changed drastically over the past few years. Recent trends also reveal that the rights holders have become extremely proactive in taking disputes to courts for a multitude of reasons including infringement of intellectual property rights, breach of contract e.g. non-payment and non-fulfillment of commitments by talents and the like. The courts in India have also been supportive of the need to safeguard intellectual property rights, which has given further impetus to the faith of the right holders in the fair justice system of the country.

- **New monetization streams owing to technology & advent of New Media**

The M & E industry has also expanded dynamically as it is not confined its contours to the traditional sectors of radio, print, films and television. The past decade saw the market players experimenting with the new technologies (such as internet 3G, 4G, etc.) for providing a better and innovative source of entertainment and in turn increasing the monetization streams. This led to the development of new segments of the industry such as gaming, animation and VFX, social networking and the like.

- **Role of the industry associations in standardizing the industry norms**

The last few years have not only witnessed a flurry of changes in the legal and regulatory framework governing the M&E industry but has also seen an upsurge in proactive efforts being made by the industry bodies representing the stakeholders fervently taking up issues with the government on contentious matters affecting the industry. Industry bodies like the Federation of Indian Chambers of Commerce and Industry (FICCI), Associated Chambers of Commerce and Industry of India (ASSOCHAM), Association of Motion Pictures and TV Programme Producers (AMPTPP), Indian Motion Pictures' Producers Association (IMPPA), Film Writer's Association and the like have played a pivotal role in standardizing the practices of the industry. These industry bodies not only work towards the protection of IPRs, but also act as bodies of self-regulation, which have set out the norms followed by the industry players in general.

MAJOR PLAYERS IN INDIA

- Leading production houses: Yash Raj Films, Viacom18, UTV Motion Pictures, Dharma Productions, Reliance Entertainment
- Leading television channels houses: Viacom18, Star TV, Sony, Reliance Broadcasting, Bennett Coleman & Co. Ltd., Sahara

IMPORTANT LAWS AFFECTING THE INDUSTRY

The Copyright Act, 1957

- Recognizes the copyright in relation to original literary, dramatic, musical and artistic work for a specified duration; and cinematograph films and sound recording
- Provides exceptions to protection such as 'fair use' and 'compulsory license'
- Provides protection from unauthorized copying / use of copyrighted works and for remedies in case of infringement of copyright

The Trade Marks Act, 1999

- Provides protection to names, titles, word, letter, graphic artwork, shape of products, words and combination of colors
- Provides for remedies in case of infringement of trade mark

Cable Television Network (Regulation) Act, 1994

- Regulates functioning of cable operators by requiring mandatory registration subject to fulfillment of certain conditions

- Program and Advertising Code under the Cable Television Network Rules, 1994 regulates content of any program or advertisement transmitted through cable television
- Violation of the Code may lead to penalties

Policy Guidelines for Up linking of Television Channels from India

- Regulates the business of up linking of television channels from India by requiring the applicant to avail an up linking license
- Prescribes minimum requirements for availing the license
- Violation of the Guidelines may lead to penalties including revocation of the license

Policy Guidelines for down linking of Television Channels from India

- Regulates the business of down linking of television channels from India by requiring the applicant to avail a down linking license
- Prescribes minimum requirements for availing the license
- Violation of the Guidelines may lead to penalties including revocation of the license

Direct-To-Home Guidelines

- Provide for eligibility criteria, requirements and procedure for obtaining the license to set up and operate DTH services in India
- Violation of the Guidelines may lead to penalties including revocation of the license and penalties

Telecommunications (Broadcasting and Cable Services) Interconnection Regulations

- These Regulations fix tariff for television channels, regulate carriage fees, lay framework for arrangements between broadcasters and cable network providers/DTH service providers etc. and regulates revenue sharing arrangement between them
- 2012 Regulations will apply to digital addressable Cable TV systems once digitization is implemented, whereas 2004 Regulations apply to analogue Cable TV systems.

Co- production treaties

- Co- production treaties between India and other countries to give incentive to co-production and collaboration between Indian and foreign film makers
- These treaties permit the use of other countries for optimum use of locations, studios, equipment etc., exemption from import duty and taxes in certain cases, easier entry for foreign artists and crew etc.
- India has entered into co-production treaties with Italy, UK, Northern Ireland, Federal Republic of Germany, Brazil, France, New Zealand and Poland

REGULATORY AGENCIES OVERSEEING THE INDUSTRY:

Ministry of Information and Broadcasting

- It is a nodal agency responsible for formulation and implementation of policies, framework, laws and regulations concerning broadcasting, information, films and press industry in India
- Some of the functions are – development of broadcasting and television, development and promotion of the film industry, sanctioning of film for public exhibition and administration of the Cinematograph Act, 1952

Telecom Regulatory Authority of India (TRAI)

- Regulates, among other things, tariffs payable by subscribers of television channels and service providers in broadcasting sector

- Functions are diverse - recommendatory (in respect of licensing), mandatory (fixation of tariffs) and judicial (disputes arising under Regulations between parties or against TRAI, heard by the Telecom Disputes Settlement and Appellate Tribunal)

Central Board of Film Certification (CBFC or Censor Board)

- Examines films (Indian and foreign) to determine whether a film is fit for public display. If found fit, then a certificate of exhibition is provided.
- A certificate of exhibition is coupled with a rating described in the Cinematograph Act, 1952 (U, UA, A and S) which restricts the scope of its exhibition.
- All films, film songs, film promos, film trailers, music videos, music albums and their promos, whether produced in India or abroad, need to be certified by the CBFC as suitable for unrestricted public exhibition in India prior to its telecast on television.

TAX LAWS AFFECTING THE INDUSTRY:

Income Tax Act, 1961

- Applicable to income arising in connection with license, transfer or assignment of IPR and satellite rights
- Applicable to both Indian and foreign artists and film production companies as per facts and circumstances

Sales Tax / Value Added Tax

- Copyright is an intangible good, and therefore transactions involving transfer of copyright may fall within the purview of Sales Tax / Value Added Tax
- Transfer of the right to use a good is considered a 'sale', and therefore transfer of the right to use a copyright may result in Sales Tax Liability.
- Sale of rights in music, films and videos are liable to VAT

Service Tax (Under Finance Act, 1994 as modified by Finance Act, 2012)

- Under the current scheme of service tax, all services are taxable unless exempt (negative list)
- Several services which are provided by the media industry are liable to service tax - for example, services provided by actors and technicians, even the licensing of the IPR may give rise to service tax
- Some exceptions are a performance of an artist in folk or classical art forms of (i) music, or (ii) dance, or (iii) theatre, excluding services provided by such artist as a brand ambassador; and temporary transfer or permitting the use or enjoyment of a copyright covered under clauses (a) or (b) of sub-section (1) of section 13 of the Indian Copyright Act, 1957 (14 of 1957), relating to original literary, dramatic, musical, artistic works or cinematograph film.

Entertainment Tax

- Entertainment tax is tax on 'entertainment'. 'Entertainment' means any exhibition, performance, amusement, game, sport or race, (including horse race) and cinematographic exhibitions (as defined under relevant State Legislation).
- Exhibition of Cinematographic film falls under the purview of entertainment tax. It is usually reflected in the ticket prices.
- Cable operators are also liable to pay entertainment tax.

UNIT 5.3: Risk in Freelancing Dancing

Unit Objectives



At the end of this unit, you will be able to:

- Describe the freelancing job as a dancer
- Explain the risks involved in freelancing profile
- Describe the struggles during freelancing
- Describe the risks and prevention in dancing

Building a freelance career takes guts, no matter where you're based. Most dancers assume you need to live in major dance hubs like New York or Los Angeles to find enough work. But as these four dancers who are thriving in unique and burgeoning scenes prove, freelance opportunities abound.

Today dance, as an industry and a profession, is characterised by ever-increasing turbulence and change, for better and for worse. Intense transformations affect every aspect of the institution, including the economic health of dancing, the conditions and self-understandings of its practitioners, its ability to serve as a watchdog on concentrations of power, its engagement with and relationship to its audience, and its future prospects.

This emerging and dynamic ecology can be viewed as a unique constellation of challenges and opportunities.

Risk and prevention in dancing:

Dance may look effortless, but it requires a lot of strength, flexibility and stamina. It also comes with a high risk of injuries. Whether you are a dancer, the parent of a dancer or a dance teacher, you should be aware of the most common dance injuries and learn how to avoid them.

Three Johns Hopkins experts, sports medicine specialist Raj Deu, M.D., and performing arts physical therapists Andrea Lasner and Amanda Greene, have valuable information to share about dance injury treatments and prevention tips. Lasner and Greene, both dancers, have turned their love for the art into a means of helping injured dancers.

What are some common dance injuries?

A few studies that looked into dance injuries found that injuries from using your joints and muscles too much (overuse injuries) are the most common in dancers. The majority of these overuse injuries involve an ankle, leg, foot or lower back. Some common dance injuries are:

- Hip injuries: snapping hip syndrome, hip impingement, labral tears, hip flexor tendonitis, hip bursitis and sacroiliac joint dysfunction
- Foot and ankle injuries: Achilles tendonitis, trigger toe and ankle impingement
- Knee injuries: patellofemoral pain syndrome
- Stress fractures: metatarsals, tibia, sesamoids and lumbar spine
- Dancers are also likely to develop arthritis in the knee, hip, ankle and foot

Generally, dancers have a much lower rate of anterior cruciate ligament (ACL) injuries than other athletes. One explanation could be that dance training involves much more intense jumping from an earlier age than other sports, which helps improve muscle control.

Before you or your young athlete hit the pavement, field or court, it is important to learn what you can do to prevent sports-related injuries.

How do I know if pain is from an injury?

In most cases, the pain you experience after dancing is muscle soreness that usually subsides within 24 to 48 hours. ~~Sometimes, it takes a few days for muscles to get sore, which is also normal.~~ However, if you experience the following types of pain, you may have suffered an injury:

- Pain that wakes you up at night
- Pain that is present at the start of an activity
- Pain that increases with an activity
- Pain that makes you shift your weight or otherwise compensate your movements

If you experience such pain, consult with a medical specialist — preferably a physical therapist or physician with experience in treating dancers. They will be able to determine whether additional testing is needed and will formulate an appropriate treatment plan.

Why do dance injuries happen

Dance is a physically demanding activity. Dancers perform repetitive movements for several hours a day. Studies have shown that dancing five hours a day or longer leads to increased risk of stress fractures and other injuries.

On top of the intensive training, many dancers get little time to recover between the sessions and have no “off season.” Restrictive diets and unhealthy body weights may also contribute to dance injuries. Proper nutrition is important for dancers of all ages.

How do dancers get ankle sprains?

Ankle sprains are the number one traumatic injury in dancers. Traumatic injuries are different from overuse injuries as they happen unexpectedly. When an ankle is sprained, ligaments on the inside or outside of your foot get twisted or overstretched and may experience tears. Ankle sprains often happen due to improper landing from a jump, misaligned ankles (when they roll in or out) or poorly fitted shoes. Torn ligaments never heal to their preinjury condition. Once you’ve sprained your ankle, you are at risk of doing it again. It’s important to build muscle strength to prevent further injuries.

Dance Injury Prevention

How can dance injuries be prevented?

The majority of overuse injuries and even some traumatic dance injuries can be prevented. Follow these guidelines to reduce your risk of injury:

- Eat well and stay hydrated before, during and after class.
- Get enough rest and avoid overtraining.
- Do cross-training exercises to build strength and endurance in all parts of your body.
- Always wear proper shoes and attire.
- Always warm up before training or performances.
- Lead a healthy lifestyle and get to know your body.

When injuries happen, address them immediately and get advice from a doctor or physical therapist.

What are good cross-training exercises for dancers?

Core and hip strengthening exercises like Pilates and stability-based yoga are great for dancers. And so are aerobic and cardiovascular activities, such as running, swimming or biking. They get your heart rate up and help build stamina for long performances.

Many dancers don't do enough cardio during their regular training. Just 30 minutes three to four times a week is usually enough to improve your endurance. As always, do this in moderation and in short intervals to avoid stressing your joints. Being screened by a physical therapist with experience treating dancers will help you identify individual areas of weakness to address with specific exercises.

How much rest should a dancer get?

While many experts stress the importance of proper rest, there are no specific guidelines on the frequency and amount of rest. However, we know that dancing five hours a day or longer is linked to an increased risk of injury. It is also known that intense activity leads to micro damage, which peaks in recovery 12 to 14 hours after a workout. So it would make sense to take the next day off after a high-intensity activity. Dancers should work at their highest intensity a couple times per week and then take at least two days off, preferably in a row. Also, a three- to four-week period of rest after the season is ideal for recovery.

Dance Injury Treatment

Should I ice or heat after a dance injury?

If it's a sudden injury, it's best to apply ice first to reduce swelling and inflammation. RICE treatment is a common approach that involves rest, ice, compression and elevation. After a few days, you can switch to heat to increase blood flow to the area and promote healing. However, every person is different. If you feel that ice helps you better than heat, then there is nothing wrong with continuing to ice. But be careful not to ice before dancing or stretching, because you want those muscles to be warmed up to prevent re-injury.

What are my treatment options for a dance injury?

It depends on the type of injury, your level as a dancer and many other factors. For example, for traumatic injuries like ankle sprains, your doctor may recommend RICE, joint protection and physical therapy. For stress fractures you may need to limit weight on your foot by using crutches, wearing a leg brace or walking boots. Surgery is typically used as the last resort. It is best to discuss your treatment options with a doctor who specializes in dance injuries. And if you are working with a physical therapist, make sure he or she is experienced in treating dancers. A big part of physical therapy is correcting the training technique that led to injury. Otherwise, you risk hurting yourself again by making the same mistake.

What should be in the first aid kit for dance injuries?

Your regular first aid kit might already have many of the essentials for handling a medical emergency. However, when it comes to common dance injuries, you may want to include a few additional items, such as:

- Instant cold pack
- Prewrap and athletic tape (if qualified providers are available to apply)
- Elastic bandages (to be used only for compression, not support while dancing)
- Crutches
- Topical pain reliever

Professional troubles in dancing career:

The life of a professional dancer is as much a psychological and emotional struggle as much as it is physical. We have all at one point or another experienced those ugly emotions we know we shouldn't feel, but somehow, in some way, something in dance brings them out from the deepest and darkest

places; “why did she get that part?” “How come he got that job?” “Why didn’t they hire me?” Understanding the Ego and how to utilize it best in day-to-day life can be mighty helpful in the ongoing development of a dancer’s career.

The ego is a powerful tool, used correctly it is there for your confidence, your growth and ability to get on stage and captivate an audience. Conversely, it is all too easily misused and abused creating all sorts of ugly scenarios. This is part one on reflections of the ego as a dancer’s mental health tool kit told from a personal journey in the dance profession

The ego has been given a rather bad wrap in today’s norms and societal connotations. A slight departure from the earlier Freudian understanding, the ego nowadays refers to traits of vanity, selfishness and inflated self-image. However, the Ego, in psychological terms, is defined as a sense of self. As we grow and develop our desires and sense of self, the ego can become a force that, as we have all seen, can be geared towards either constructive or terribly destructive ends. Dancers are arguably a group of people conditioned from early on for praise and approval addiction, groomed to feed off the insecurities easily exploited by the ego. This becomes apparent in even the most menial of ways. Every event of our careers, every day in class, every time the casting sheet is put up, the agent calls, or the reviews come in, it is the need for attention, approval and applause that unfortunately becomes an inevitable of being dancer. The high demand of the job coupled with a constant need to glorify oneself, means that the sense of self becomes highly dependent on work life success and recognition.

A career in dance, albeit a short one in comparison to other careers, is often a waiting game where one must continue to improve despite everyday setbacks, scrutiny and politics, just waiting for that moment in the limelight. The ego is arguably the hardest thing to keep in check as a performer; especially considering that it is our job to be the one that stage receiving notice and applause or relishing in the art form we believe so vehemently in. It is in the blood of everyone who embraces the performing arts to want to be at the centre of creating art in motion, to crave that attention on one level or another. So how do we keep our sanity and commitment to the craft when we are not the “chosen one”, and especially in those occasions when we think we are a much better fit for the part? In response to my (embarrassingly woeful) moaning and complaining one day, a wise friend of mine gave me a piece of advice (which I am now co-opting and extrapolating into an article, so thank-you). It is with his help, as well as a few notable psychology and self-help books that I was encouraged to practice the habit of teach ability in order to avoid the victim mindset trap. This simple and over-used piece of advice to always have the humility to learn something is key in the life of a dancer. When we reach the point that no particular job/role or lack thereof will define who we are as dancers, the ego loses its stronghold. The self can then focus on how to grow artistically and personally.

It isn’t about rejecting those darker emotions per se; we would not be human if we did not feel tinges of jealousy, frustration, outrage and envy as responses at times. Self-help/spiritual expert, Deepak Chopra argues that it’s not by ignoring our shadow side that we overcome negative emotions, but rather, it is by facing those dualisms head on that we can transform and transcend them, creating something much more powerful. By uncovering the real or deeper reason why those emotions exist is what enables us to transcend them.

In situations where a particular person creates that indescribable frustration, pop psychology will offer a conclusion of looking within rather than shifting the blame outwards and deflecting. For example, when I have experienced those frustrations the problem ends up being not so much with the person or the situation. It is more accurately in regards to my view of, and issues within myself that I am deflecting, failing to acknowledge or to own. By taking a second to reflect on what exactly is the annoyance and where in my own life I may be denying its existence is the essence of taking control and learning from these frustrations. In dance it may be looking candidly at what in my own dance ability or work relationships I feel I am failing at, or holding myself up to an extremely unfair standard. In the reality check that is life, dealing with and deconstructing the ego is important for such a heavily status and approval conscious career. It is by constant judgment-free acknowledgement of those

feelings and a genuine look as to why they might be there that we can lessen some of the power of the ego. In overcoming the frustration bleeding out from a bruised ego, the emphasis is on watching, learning and understanding that parts will come and go. It is not so much about the praise-addicted ego being satisfied, but the artistry inside of you learning and discovering new things; from what it likes, and also from what it does not. Allow and embrace each and every person to give you something rich and powerful from this journey that is your career.

5.3.1 Why Media Companies are Struggling

The internet, tablets, and smartphones have changed the way audiences consume media and the way advertisers use media to engage with consumers. Average time spent with mediums like radio and print have declined up to 15.4% in 2012, according to research published by eMarketer.

Growth of Average Time Spent per Day with Major Media by US Adults, 2009-2012
% change

	2009	2010	2011	2012
Mobile (nonvoice)	46.7%	54.5%	58.8%	51.9%
Online	6.6%	6.2%	7.7%	3.6%
TV	5.1%	-1.1%	3.8%	1.5%
Radio	-3.9%	-2.0%	-2.1%	-2.1%
Print*	-12.7%	-9.1%	-12.0%	-13.6%
—Magazines	-12.0%	-9.1%	-10.0%	-11.1%
—Newspapers	-13.2%	-9.1%	-13.3%	-15.4%
Other	-10.2%	6.8%	-4.3%	-20.0%
Total	1.9%	2.2%	5.0%	3.1%

*Note: time spent with each medium includes all time spent with that medium, regardless of multitasking; for example, 1 hour of multitasking on a PC while watching TV is counted as 1 hour for TV and 1 hour for online; *offline reading only*
Source: eMarketer, Oct 2012

146104 www.eMarketer.com

Fig 5.3.1 Growth of average time spent per day with major media

And while time spent with mobile, online and TV show growth, the time spent with these mediums are all highly fragmented. According to eMarketer, **57% of people use Smartphones, 67% use PC's, 75% use tablets, and 77% use TV's while also using another device.** In other words, captive audiences are a thing of the past, and so are the connections that advertisers used to be able to make with them.

Simultaneous Usage of Select Devices According to US Connected Device Users*, Q2 2012
% of total interactions

TV with another device	77%
With a smartphone	49%
With a PC/laptop	34%
Tablet with another device	75%
With a TV	44%
With a smartphone	35%
PC with another device	67%
With a smartphone	45%
With a TV	32%
Smartphone with another device	57%
With a TV	29%
With a PC/laptop	28%

*Note: figures are based on 6,057 smartphone interactions, 3,817 PC/laptop interactions, 3,594 TV interactions and 542 tablet interactions reported by users; *use smartphone, PC and TV*
Source: Google and Sterling Brands, "The New Multi-Screen World: Understanding Cross-Platform Consumer Behavior" conducted by Ipsos, Aug 29, 2012

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Fig 5.3.2 Use of selected devices

On top of the shifts in time spent with media and the fragmentation of audience engagement, media companies are also challenged with shifts in revenue. More traditional media companies like newspapers, radio, local TV stations, direct mail, and directories experienced a total decline in revenue ranging from \$25 million to \$1.7 billion from 2012 to 2013 according to Borrell Associates 2013 Local Advertising Outlook.

All of these factors are taking a big toll on media companies, forcing leaders at media companies to face their challenges head on.

Here are the top challenges these media companies have shared with me, and how we believe inbound marketing can help them meet and defeat those obstacles.

1) Lack of Warm Leads for Sales:

Trends indicate that ad growth will come from brand new business, not existing customers, in 2013. The problem is sales reps don't have enough warm leads from new prospects who are actually ready, willing, and able to do business. In an article published in Radio Ink, Matt Sunshine, SVP of Sales of the Center for Sales Strategy, notes that media salespeople are struggling now more than ever to secure quality appointments. Media companies expect each sales person to be a jack-of-all-trades -- find the prospects, secure the appointments, define the needs, solve the problems, sell the right solutions to get results -- then lather, rinse, and repeat. This process isn't an effective one and it often prevents these professionals from developing any real expertise.

How can inbound marketing help?

The solution here is easy. Inbound marketing 101, if you will. Media companies have dealers responsible for engaging their audience but rarely do they have a single marketer responsible for engaging prospective advertisers.

Sending your sales people on appointments with prospects that have already expressed a need and interest for what you provide, however, will allow your reps to spend more time in the sales process with prospects that are ready and willing to buy.

So what is the first step? Hire a marketer responsible for generating leads for your sales people. Then, if you don't have a blog, have that new hire create one. As a media company your website already generates more traffic than the average website so create a folder or sub domain on your website and start blogging there.

Once your blog is set up, you want to be sure that you drive qualified traffic to your blog. To do this you need to develop buyer personas and write content your buyers personas would find interesting. Then you're ready to create an offer for this buyer persona -- like an eBook or whitepaper -- that your target buyer will download to learn more about how they can benefit from advertising with your company.

After your offer is created, write a blog post promoting the offer to attract that buyer persona to your blog. In your blog post, have a distinct call-to-action directing the prospect to a landing page where they can download the offer by completing a form.

Once the form is completed, voila ... you now have a lead! After your lead reads a few blog posts, converts on some offers, and interacts with your website, your sales people will know not only what types of products/services this prospect is interested in, they'll be able to spend their time connecting with and engaging in the sales process with prospects who are ready, willing, and able to buy advertising with your company.

2) No Distinction from Other Media Companies:

As media companies have taken their content and advertising digital, it's hard for readers to distinct one media company from the next. Your favorite TV station, radio station, newspaper, and magazine essentially all look the same in their online formats -- from both content and advertising perspective. Let's face it, unless your publication has an exclusive or embargoed story, most consumer news publications cover the same stories, and industry publications cover similar topics. The investment choices for advertisers all look the same as well: banner ads, video pre-roll, page take-over's and maybe a little native advertising.

So if your audience is the same, your content is the same, and your advertising offerings are the same as the next media company, **what would make an advertiser buy from you over your competitor?** In the good old days, newspapers only competed against other newspapers, and the TV stations competed against the other TV stations; now that websites across all mediums look the same and the newspaper's website can deliver the same content as the TV or radio station's website, every media company is the others' competitor.

Sales managers and reps in the industry know that they have to come up with a better solution and need to sell more than just digital clicks and impressions to win the hearts of their advertisers.

How can inbound marketing help?

Inbound marketing means a lot more than generating leads for your sales people. **Inbound marketing can also help you generate leads for your advertisers.**

At the end of the day, what do you advertisers want from you? If they sell cars, they want you to help them sell more cars. If they sell insurance, they want you to help them sell more insurance. If they sell hardware, they want you to help them sell more hardware. You get the point.

But how can you do that in a way that differentiates you from the competition? If you **stop selling them access to impressions** of people who they can never directly connect with and **help them**

generate real leads from people ready, willing, and able to buy. That is how you can help them sell more of what they sell.

Inbound marketing campaigns can make this happen. Let us say you are a sales manager at a local newspaper. You have a long-time advertiser that is a mortgage company; let's call them ABC Mortgage Company.

The advertiser buys banner ads with you but they just don't see impressions on your website resulting in sales. The mortgage company is thinking about investing its money elsewhere. **Instead of the advertiser going elsewhere, offer them an inbound marketing campaign.**

Create an offer, publish a sponsored blog post on your website in the financial news section about why investing in 30 year fixed rate is good for first time home buyers, include a CTA and drive traffic to a landing page that prompts the reader to download a guide about 'The 10 Steps to Securing Your First Home Loan' and start generating leads for ABC Mortgage Company. Now instead of telling your advertiser that you delivered a couple hundred clicks, you can tell the advertiser that you generated X amount of leads from people who are starting the search for a home in the next month, X amount of leads from people who are searching for a home in 2 months, and X amount of leads from people who are searching for a home in 6 months. That's a little better than just a couple hundred clicks, wouldn't you say?

As a media company, you have the answer to a problem that most companies would give a proverbial arm and a leg for. You have site traffic. From an audience of curious readers who come to your website to learn and consume information. If you leverage your audience properly, they'll love learning through your content and through your advertisers' content.

3) Increase Audience Engagement:

Which leads me to the next challenge? Fragmentation of media consumption is a trend on the rise. Media outlets look the same to consumers, and with an abundance of viewing options -- TVs, smart phones, tablets, PCs -- media companies are challenged with turning the casual or "fly by" readers they have into loyalists that return multiple times a day or week.

If you can get your audience to return to your website more frequently by engaging them with content they care about, you become more valuable to your audience. The more value you show, the more you can motivate them to take the actions you want them to take. You may want to motivate them to subscribe to a free newsletter. You may want them to subscribe to a paid digital version of your publication. You may just want them to enter a contest or indulge with an advertiser.

How can inbound marketing help?

Just as you would use a CTA in a blog post to generate leads for your sales people or advertisers, you can use CTAs to motivate your audience to interact with your content. One way you might do this would be to send an email out to your audience members (that have opted in to emails from you, of course) and use a promotion, say free tickets to the local ball game, if they complete a form. In the form, you can ask them questions about their content preferences and what their favorite section of the website is. Once they complete the form, you have now created a contact record in your CRM, and can start to gather intelligence on this reader that will help you make their user experience better.

Now, the next time they visit your website you can serve them with a CTA that might prompt them to sign up for a breaking news, crime blotter, or "insert section of choice" newsletter. You can even track what that person views every time they visit your website, so if you start to notice that they visit the travel or food section of your website more than they read breaking news, you could offer them a CTA to sign up for the food or even serve them an incoming marketing campaign.

The point is, the more you know about your audience, the more you can keep them busy with your content. The more you can keep them engaged with your content, the more you can motivate them to take actions based on their preferences and interests. Their interests may lay with editorial content, or their interests may lay with your advertisers' content.

4) Replacing Lost Revenue Streams:

Remember the big revenue decline we were talking about earlier in traditional media companies? Print media is taking the biggest hit.

According to Adage, digital advertising gains won't be enough to offset the **7.8% compound annual decline in print advertising**. With compounded revenue projected to decline through 2017, solutions to replace this revenue can't come soon enough. And according to the aforementioned Borrell Associates, Inc. 2012 Digital Marketing Services Report, **72% of a SMBs marketing budget goes towards online marketing services, while only 12.4% goes to online advertising**.

If media companies are looking to replace lost revenue streams, marketing services is a great place to start.

How can inbound marketing help?

Every advertiser these days maintains a website, or "owned" online presence to which they want to drive traffic. And sure, ads can drive traffic to a website, but what about **all of the other potential traffic on the internet**? Why not help the advertiser attract more traffic to their website with "owned media" that complements their "rented media," then help them convert that traffic into leads and nurture those leads into customers, **and continuously analyze each step to find opportunities for improvement**? Instead of fighting the marketing services industry, media companies should embrace it. Owned and earned media can work together for the benefit of the advertiser.

Media companies dabbling in reselling SEO and PPC campaigns, managing email marketing programs, or that are offering content creation are certainly on the right path -- but they may not be helping advertisers fill their sales pipeline to its maximum potential. By offering inbound marketing service retainers, media companies can introduce new revenue streams to help replace lost revenue, secure their fair share of the 75% of digital dollars spent on marketing services, and offer great results for advertisers.

You can hear executive level media leaders discuss how they are holding inbound marketing to engage their audience and increase digital ad revenue at INBOUND on August 22nd. For more information about the session and a discount code to attend, tweet the author of this article Melanie Collins -- the manager of Hub Spot's Publishing, Media, and Advertising Program -- at [@MelanieCollins1](#) with hash tag #inboundforadvertising.

5.3.2 Role of marketing and distribution in commercial success of Media-Arts industry

Definition of Sales and Marketing

Let's set the scene: you're on the couch, relaxing and watching television. Your mom is there watching as well—a commercial comes on that is funny and you both laugh. Your mother then says, "That was some good marketing."

Now many questions arise: is an entertaining commercial really "marketing"? Is there a lot more that goes into it than just a funny idea? This seems like sales, what's the difference between sales and marketing? What's the definition of sales and marketing? What is inbound marketing? What is marketing research? Are there different distribution channels in marketing? The answers to these questions will be answered when we discuss the role of marketing and explain how everything works in this complex world.

Defining sales is pretty easy, as it states, "any of a number of activities designed to promote customer purchase of a product or service. Sales can be done in person or over the phone, through e-mail or other communication media. The process generally includes stages such as assessing customer needs,

presenting product features and benefits to address those needs and negotiation on price, delivery and other elements.” (per **American Marketing Association**).

However, the term “marketing” can yield many different results, and many people may not know what the term truly means. So what does marketing mean? Marketing is defined as “the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.” (per **American Marketing Association**).

This definition seems a little too simple, right? Especially with the buildup I gave you coming in—well it is correct, but it only covers the general term. There are many different aspects of marketing, such as inbound marketing, the difference between sales and marketing, how to do market research and the different functions of marketing. Now, let’s work on giving a more expanded definition of marketing and helping to understand that there’s a lot more than just creating “offerings that have value for customers.”

Introduction –What is the Purpose of Marketing?

Marketing has many different areas—one of which is inbound marketing, but we’ll discuss that later. We’ll then analyze the difference between sales and marketing; then answer the question “what is inbound marketing”, which will include some inbound marketing examples. Finally, we’ll discuss the importance of marketing in business and wrap up what we’ve learned. First, we’re going to list the functions of marketing.

In the marketing world there are seven functions of marketing and they are as follows: distribution, financing, market research, pricing, product and service management, promotion and selling.

Functions of Marketing

1. **Distribution—Distribution Strategy in Marketing**

Distribution strategy in marketing entails how a company is going to deliver its products or services to a customer. This strategy can vary depending on what service or good you’re offering, as there are different distribution channels in marketing. You’re not going to start a digital marketing agency in the middle of a wheat field in Kansas—you probably want to be in an urban area where there’s plenty of businesses around. Distribution strategy in marketing needs to be considered when developing any idea.

2. **Financing—The Role of Marketing in Business**

If you want to have a successful marketing campaign, it’s going to take some money. You don’t want to throw all your eggs in one basket, but you still want to create a smart financial plan that allocates some ability to spend, but not so much that you don’t see a profit.

3. **Market Research—Importance of Market Research**

Market research is arguably the most crucial of the seven functions. What is marketing research? It revolves around researching your target demographic so you can build a sound marketing strategy. Effective market research requires using tools to find out who you should be targeting based on what you’re selling. If you’re a tech company that came up with a new social media platform, are you going to target octogenarians? Didn’t think so. If you want a more in-depth look at how to do market research, this [article](#) is a good starting point.

4. **Pricing—Again, the Importance of Market Research**

Once you know how to do market research, you’ll find that market research also can help with pricing. Make sure you’re not losing any profits by selling too low. However, you don’t want to overcharge and then not see any kind of return because customers found a cheaper alternative.

5. **Product and Service Management—Measuring Advertising Effectiveness**

In order to prevent falling behind with your customers, you must constantly make improvements to the product or service you offer. By staying on top of customer feedback and online reviews, you can see what’s working and what isn’t. Additionally, employing marketing performance metrics is a smart

way to keep up with service management. Interested in learning more about marketing performance metrics?

6. **Promotion—What Is Promotion in Marketing?**

Promotion involves confirming your advertisements are seen in the right places by the right people. You'll want to make sure there's plenty of advertising from your brand's end, as well as to keep up with which advertising strategies are trending. **Advertising on Facebook** is certainly a great place to focus your promotion efforts.

7. **Selling—What Is the Difference Between Sales and Marketing?**

Selling is NOT marketing. But does provide an essential foundation for marketing. The selling process begins once you've completed market research and determined what your prospects want and need. Speaking of selling, it's time to discuss another major point: the difference between sales and marketing.

The Difference Between Sales and Marketing

Some people think there's no difference between sales and marketing. But when it comes to distinguishing between the two, there's actually a big difference between sales and marketing. Understanding the complexities that separate them isn't so simple, as they're more complementary than similar. So you're probably wondering, "What's the difference between sales and marketing?" Let's start with an example. Say you're a salesperson from 1995 and you have an amazing product you want to sell. It's a cell phone, but it also can access the internet and send emails. It even has these amazing things called apps that you can use to play games and check the weather, among other exciting possibilities.

Now you're probably thinking there obviously were no smartphones in 1995. But this is exactly the point—a salesperson can't sell something that doesn't exist. Sales focuses on what salespeople can control, which is selling a tangible, already created product. They don't pitch ideas—marketers do.

This is the key difference between sales and marketing. Marketers are the ones who create the idea that a salesperson will sell. Then, marketers conduct research to find what customers' needs are to determine what their needs are.

Another difference between sales and marketing is that marketers stay ahead of changes by anticipating where things are leading, keeping ahead of the competition, and coming up with big ideas. Then, those ideas become tangible and can be sold as products or services.

What Is Inbound Marketing?



Fig 5.3.3 Inbound marketing

Inbound marketing does what it sounds like it does: it brings people in. Inbound marketing is the “new(ish) school” method of marketing; instead of outsourcing (or outbound marketing), inbound relies heavily on creating solid content that draws people into your company.

There are many ways to ensure you’ll get results—with all of Google’s advancements, companies can attract more attention by creating content that’s relevant to people’s needs and by using keywords that yield results.

Inbound Marketing Strategy Examples

Now that you know what inbound marketing is, let’s take a look at a few examples of inbound marketing strategy examples:

Social Media—Marketing via Social Media

The Importance of Marketing in Business

Ultimately, the main reason for the importance of marketing in business is that companies need to market themselves in order to attract potential customers. If you are not reaching out and constantly learning what your target audiences want, it becomes much more difficult to succeed.

Once again, you cannot start to sell if you don't have a product or service to promote in the first place. This is why the importance of marketing in business is key: regardless of the type of industry your business falls under, if you do not successfully market yourself, you'll fall behind the competition.

But taking advantage of tactics like social media and content creation can help enormously. By producing high-quality content that implements best SEO practices, you'll be better off than where you started—this is why the importance of marketing in business can't be ignored.

Now You Know the Difference Between Sales and Marketing!

After going over the role of marketing, the functions of marketing, the difference between sales and marketing, distribution strategies in marketing, and other topics, you should be equipped with a better understanding of marketing and its importance. Having a firm grasp on industry trends will benefit any company by increasing profits and keeping everyone happy, from executives and employees to customers.

In the end, the importance of marketing in business cannot be denied. I hope that these explanations and definitions have shown how marketing helps businesses achieve success by staying ahead of the curve.

5.3.3 Business management principles involved in Strategic Planning

A clear framework is essential to the development of a coherent, integrated plan.

Following a particular framework will help focus discussions and maximize efficiency.

Defining the mission, analyzing external environment and available resources, designing an implementation plan and following through with an appropriate financial plan make the overwhelming task of strategic planning more accessible by breaking down the process into manageable components.

Strategizing is a creative process that cannot be performed simply by filling out forms. However, putting people in a room and asking them to think creatively about the future can yield very little and can waste a great deal of time. These sessions frequently devote too much time to the interests of a vocal minority, usually omitting discussions on many substantial issues and always prohibiting the development of a coherent, integrated plan.

Any planning process is made more efficient when it employs a structure, or framework, as a guide. This chapter introduces a framework that underlies one effective approach to planning. This approach is a generic one that has been used successfully by both for-profit and not for profit organizations.

Just as this framework provides a guide for the planning process, it will also provide an outline for this book. In the following chapters, each element of the framework will be tailored specifically to the needs of arts organizations.

THE MISSION STATEMENT

The foundation of this framework, and the starting point of all strategic planning, is the mission statement. The mission statement describes the central goals of the organization and the scope of its operations. The goal of a corporation in the for profit sector is easy to describe: maximize stock price by making as much money as possible for as long as possible.

While the mission statements for profit oriented companies may include some discussion of the product line, customer base or geographical scope, the central focus must be on profit.

(Unfortunately, many for-profit organizations are not honest in their missions, emphasizing specific products or services rather than profit. This can lead to a great deal of confusion when product line changes are made through acquisition or divestiture.) For arts organizations, and all not for profit organizations, the mission statement is more difficult to define.

We know the company is not in business to make a profit; but why does it exist? To offer world class performances or exhibitions? To educate? To sustain itself financially? To train young artists? To serve a specific region? To encourage the creation of new works of art? To preserve and present older masterworks?

When one removes the overwhelming profit motive, the mission becomes more difficult and, therefore, more important to formulate.

For although the specific wording of the mission statement is not of key importance (too many people spend too much time worrying about the semantics of the statement), the implications of the organization's mission are staggering.

They guide the entire planning process and, more important, should influence all programmatic and administrative decisions. Those organizations without explicit missions have a difficult time managing themselves. Individual members of the staff or Board may make decisions that they feel are best for the company but that counteract the actions of their peers; consistent progress in a mission less organization, therefore, is a result of luck.

If a mission statement is to be an effective management tool, every person who influences the behavior of the organization must understand its implications. For example, a symphony Board that accepts world-class quality as an element of its mission must be willing to commit to raising the funds needed to achieve this ambition.

Similarly, a regional theater company that aims to produce experimental works must be prepared to mount a more focused marketing effort than a counterpart producing light comedies and musicals.

While the mission clearly directs the remainder of the planning process, the final wording of the mission statement need not be drafted before planning commences.

The planning process is an enlightening, iterative procedure that allows the participants to "fine tune" the mission statement as they reveal the full implication of each parameter of that statement. However, while the final phrasing of the mission does not have to be determined in advance, a broad outline of the company's goals must be developed before any effective strategizing can start. For without a goal, a strategy is meaningless.

ENVIRONMENTAL ANALYSIS

While a strategy without a goal is meaningless, a goal without a strategy is a wish. For this reason, developing a mission statement is not enough: expressing one's goals does not guarantee attaining them. Yet many organizations' plans are little more than a mission statement followed by several affirmations that the mission will be accomplished. ("The company will build its audience by improving its marketing program.") Clearly this is not sufficient. The first step in determining what the company's strategy should be is to review the environment in which the company operates.

No arts organization operates in a vacuum, despite the level of isolation its Board and staff might feel. The success of a company depends, in great measure, on the way it understands the environment in which it operates and its ability to respond appropriately. There are two parts to an environmental analysis. The first is an exploration of the "industry" in which the company operates the museum industry, the theater industry, etc. While many arts professionals may be uncomfortable with the word "industry," it is appropriate.

Each art form offers products and services and has customers, competitors for resources, and suppliers the participants that define an industry.

Industry analysis suggests constraints that the organization will face and paths of action that may overcome these constraints. In other words, industry analysis suggests those factors that

are crucial to success. In addition, this analysis will suggest how the industry is likely to change in the future.

Understanding industry evolution in advance is a key to effective strategic planning because it gives the company time to decide on appropriate responses to expected environmental change.

The second step in environmental analysis is the review of peer organizations those organizations that face similar opportunities and constraints and whose actions may affect one's own organization. For profit companies study their competitors in order to predict how they will compete in the future. In the not for-profit sector, competition is less direct.

While the regional nature of the arts means that few arts organizations outside of major cities compete with other similar organizations for audience dollars or local contributions, they do compete with touring companies and for artists, gifts from national corporations and foundations, and grants from the National Endowment for the Arts, the National Endowment for the Humanities and other government agencies. (Of course, some cities do support multiple opera companies, symphonies, art museums, etc.; in these cities direct competition is a more important factor.)

In addition to forecasting future competitive actions, peer organization analysis allows one to learn from similar groups' successes and failures. A review of the financial performance of a group of peer companies also reveals benchmarks that are very useful in evaluating one's own performance. The result of the integration of the industry and peer organization analyses is a firm understanding of the requirements for success in the art form today and in the future.

INTERNAL ANALYSIS

Once an understanding of the industry structure and of the ways the peer organizations cope with this structure has been achieved, it is possible to evaluate the way one's own organization "fits" into the industry.

This internal analysis is an integral part of the strategy development process. It suggests what the organization is doing well and what it is not doing well. Internal analysis is difficult to perform because it demands objectivity in exploring areas of weakness and self confidence in describing one's own strengths.

By matching these internal characteristics with the industry success factors, one can identify those areas the organization must address in its strategic plan both the strengths it can exploit and the weaknesses it must overcome.

STRATEGY DEVELOPMENT AND IMPLEMENTATION PLANNING

An organization's strategies are simply a description of the way the organization expects to pursue its mission in light of industry requirements and their strengths and weaknesses. The truly successful strategic plans are those in which each strategy is derived from one, coherent strategic direction.

If the strategic direction of the organization is clear, the specific operating strategies "fall out." It is not difficult, for example, to formulate the marketing, casting or development strategies for a theater company whose core strategy is to develop world class productions in an effort to attract national audiences and funders.

The specific operating strategies that must be developed will depend on the nature of the organization, as illustrated by the following list of headings in the strategy sections for two organizations in differing industries:

DANCE COMPANY/ MUSEUM

- Artistic/Repertory
- Production /collection developments/loans
- Touring
- Education Programs
- School

- Development
- Marketing
- Finance
- Administration
- Personnel
- Volunteers
- Facilities
- Governance/Board

As this example suggests, virtually every organization, regardless of art form, will develop strategies for the same administrative functions; it is the programmatic functions that differ.

Once the major strategies of the organization have been developed, one can produce an implementation plan a more detailed short term agenda for the operations of the company. This plan will include details of the specific tasks to be accomplished, the staff members and others who will work on these tasks, and the time frame for completion.

FINANCIAL PROJECTIONS AND BUDGETS

A final step in the planning framework is to translate the strategies into measurable financial results. While it is impossible to project financial results with great certainty, an attempt should be made to quantify the financial implications of each operating strategy.

After a complete projection is developed, one can determine whether the financial results are acceptable. If not, a second iteration of the strategy development process should be initiated to suggest ways to improve financial performance.

This framework for strategy development, which leads from a mission statement to a long-term financial plan, is little more than structured common sense. Experience suggests, however, that organizations that use this framework, or similar ones, for strategy development develop productive plans in a most efficient manner.

INDUSTRY STRUCTURE

Industry analysis begins with a review of the structure of the industry a systematic look at the key industry participants. The simplest way to reveal the structure of an industry is to use a model developed by Michael Porter of the Harvard Business School. This model has proven to be as relevant to arts industries as it is to the for profit sector. It separates industry participants into five key categories, including:

- **Peer Companies:**
Those organizations that offer the same level of product or service and therefore compete for resources, customers and patrons. The Chicago Lyric Opera and the San Francisco Opera are peer companies. The Amato Opera does not use the same level of singer, designer, orchestra, etc., and is not a peer company of either of these two larger companies.
- **New Entrants:**
New organizations that might become associate companies in the future. For example, several serious theater companies have started operations in Philadelphia over the past ten years. Their opening has had a major impact on the city's few major theater organizations, including the Wilma Theatre, since the companies compete for many of the same donors, audience members, plays and artists.
- **Substitute Products:**
Those products or services that offer an alternative to the customer. There are several levels of direct and indirect substitutes. Opera on videotape is a direct substitute for live opera. Movies are an indirect substitute for opera performances.

- **Buyers :**
Most arts organizations must market to, and compete for, three kinds of "customers." Clearly, those people who buy tickets for performances, exhibitions, etc., are one important set of buyers. A second set of buyers is the presenters that engage performing arts organizations for tours, or museums that rent shows from other museums. A third group of buyers is contributors who support the activities of the organization. While their "purchases" are less concrete, contributors, like ticket buyers, give money to arts organizations and receive something in return.
- **Suppliers:**
The artists, technicians and other personnel who provide their services to an industry, as well as other suppliers of materials, venues, etc.

Each of these five groups of participants creates tension in an industry; the magnitude of these tensions will determine the difficulty of sustaining financial health and artistic performance in that industry.

If there is a great deal of competition among peer companies and the potential for new entrants is strong, if buyers and suppliers are powerful, and if substitutes are many, then industry participants are going to have a difficult time taking a high level of performance.

Most notforprofit theater companies suffer from this difficult industry environment. Since creating a new theater company is relatively easy, there are many new companies formed each year. The large number of choices between theater company offerings and numerous substitute products (movies, television, DVD's, Internet services, other performing arts, etc.) makes the ticket buyers extremely powerful and makes it difficult to attract substantial funds from contributors.

While the oversupply of acting talent makes suppliers "weak", name performers have a great deal of clout and can create high costs for the theater company. This combination of easy entry, strong competition, buyers and suppliers, and numerous substitutes creates a terribly difficult environment in which to operate.

Business management involved in Resource allocation & human resource modelling

Virtually every project, product launch, website makeover, and anything else an organization might create or update needs resources allocated to it. After all, without the right resources, how would anything get done? First, let's take a look at the basic types of resources you might need or encounter in managing a project:

1. **People** – These resources are writers, editors, user experience (UX) designers, art directors, account people, traffic managers, freelance or contract resources, developers, testers — the people with the skills you need to get your project done.
2. **Time** – This is the total amount of time (days, weeks, months, years) you have to bring your project over the finish line. While the end date of the project may already be decided, you can divide increments of time in that period to ensure your project stays on track.
3. **Tools and capital** – If your project team needs a dedicated "war room," let's say, or access to specific equipment to create special features or products, these will have to be planned for during the resource allocation phase of project management and allocated appropriately.

WHO IS INVOLVED IN RESOURCE ALLOCATION?

On the most granular level, a project or program manager is responsible for resource allocation. The project manager needs to assess what types of people, time, and tools will be needed throughout a project's schedule. However, in most organizations, project managers don't have resource staff who report to them. They need to work with department heads in development, IT, creative, content, and others whose direct reports will be asked to contribute to the project.

Some companies and agencies have a traffic or resource manager who can take a high-level view on who in which department is doing what during the time frame in question. That person would act as a go-between

with the department head (the person who is doing the work's actual manager) and the project manager to help coordinate the allocation of resources.

In smaller organizations, a project manager might speak informally with a potential resource – let's say a copywriter – and say, "How does your workload look next week? We got a request for eight to ten hours of copywriting and editing four web pages." That writer could say if he or she had time available, then the project manager would have to get formal approval from their manager, and mark the resourcing in in the company's tracker.

Occasionally, over the course of a long project where the creative people are working closely with clients or internal stakeholders, a creative resource might be asked for by name. If a project needs a mini campaign of, say, banner ads, and the client knows a specific writer has skill in that area, the client might request that specific writer to be allocated to the project.

Whether that can be accommodated depends upon that resource's other commitments and other business factors. The project manager would typically have the final say over which resources are allocated to a project.

5 . CRITICAL FACTORS THAT CAN AFFECT RESOURCE ALLOCATION

There are several factors that can affect resource allocation, whether you are in an agency-client situation or working on an in-house project. Here are five factors that can pose a challenge to resource allocation or lead to resources needing to be re-allocated:

1: Changes in Timeline or Project Scope

High-level executives and clients tend to want everything as soon as possible, even within an agreed-upon schedule timeline. And what's more, the scope of a project can shift as the client's needs change. For example, a small project may arise while your team is working on a bigger project for the same client, and the client would like the smaller project completed in three days. The project manager must find out who on staff may have time to work on the new project, and, if no one does, quickly find a contractor to do the job.

2: Resource Availability

Say your agency's gotten a request for a User Experience(UX project) , but your best UX designer is out on vacation for three weeks. The agency's only other full-time UX person is already working part-time on another important project. The project manager needs to decide if that person can handle the UX project in the time allotted, or if a contractor or another resource needs to be found. Another alternative might be that the staff UX person and a contractor could split the work. The project manager works with the head of UX to find out how to get the appropriate UX resource selected for and allocated to the project.

One challenge that often arises is being able to select specific resources. Lynn Kenning, a Chicago-based program and project management expert, says "Project managers don't often get to pick who the resources are. Resource people don't report to them. There's typically a pool of the type of resources – developers, designers – and you will be assigned one."

3: Project Dependencies

In most projects, there are stages of work that depend on other work being completed before they can begin. In a typical digital project, for instance, a group of developers might need to write code or a script for certain functionality before any creative or content work can be done.

"If the development slips," Kenning says, "then that will affect when the writers or UX people can start — and that timing change could affect who is available as well." Project managers need to be aware of these dependencies and how they might affect their projects so they can allocate resources for the right piece of the project.

4: Uncertain Timing of Deliverables

“Resource allocation is part science and part art,” says Kimberley Kelly, an Atlanta-based marketing expert and principal at MasonKelly. “A lot of times, decisions need to be made to get a project off the ground, when the timing of certain deliverables isn’t yet known,” she notes.

For instance, let’s say a six-month project has 60 copywriting hours assigned. The copywriter needs to attend the kickoff and other meetings to begin working on content strategy, but the website wireframes need to be built and content models created before the bulk of the copywriting can begin.

In some situations, a project manager might allocate five hours per week to a writer over 12 weeks, taking his best guess on when that writing might happen. In the early weeks of a project, the likelihood of that writer needing to create actual copy is probably fairly low. “It can be a balancing act,” Kenning says, because that writer may not get to dive in until later in the project, and then need to dedicate two 30-hour work weeks to be able to focus on and write the copy.

5. Urgency Compared with Other Projects

In many agencies, the most important clients and projects will often trump smaller requests (or at least push them back on the schedule). A smaller, quick-turn design ask is not likely to be something for which you would pull your lead designer off a months-long product launch project. The project manager and department heads need to weigh the urgency and importance of each project, and allocate resources accordingly. In the case of smaller projects with quick turnaround times, contractors can be a good solution.

STARTING OUT: ASSIGNING AND ALLOCATING THE RIGHT RESOURCES

A project manager will typically work with department heads to estimate how many hours a project will require. The departments the project manager confers with can include creative, UX, content creation, design, development, testing, quality assurance (QA), and others. Each department head will designate the appropriate resources for the project, and approximate timing based on what the project manager has created.

To define a timeline, the project manager starts with the final deliverable date and creates a work-back schedule on the stages and phases of the project to start figuring out where people and tools will be needed.

“Mature organizations should have some kind of time-tracking system that allows project managers to have visibility into the workloads of different types of staff members,” says Kenning. Younger organizations may still assign projects in an ad-hoc way, she adds, but the ideal setup is to have visibility into available resources and how many hours they are already allocated, and where they might have time.

“This helps at the strategic level,” Kenning mentions. “The resource pool can be very complex, so the more visibility we project managers have into what people are doing, the better we can be.”

The dependencies mentioned above need to be built in during the planning phase. A critical component that also needs to be built in, says MasonKelly’s Kelly, are rounds of internal and client reviews. “You will need senior-level project people to review all the deliverables, and to factor in revisions from the client. A lot of projects go off track because you haven’t factored this in. And don’t forget meetings and other things that can take up resources. A good project manager will clearly spell out all these factors to the clients at the beginning of a project.”

HOW TO SPOT RISKS AND ADDRESS THEM IN RESOURCE ALLOCATION

The success of any project relies on successful resource allocation, which includes the ability to be flexible and re-allocate resources as needed. “The only thing you can say for sure in any resource allocation conversation is that change will happen,” says Kelly. “There will always be competition for resources, and ‘curveballs’ are the norm.”

The best-laid plans at the beginning of a project will likely need to change, and that, of course, will affect resource allocation. Some of the factors that can shift allocated resources include:

- **Client reviews:** Clients may take longer in their reviews than allocated in the project plan, which may mean projects take longer to complete. Sometimes that can mean a planned resource will no longer be available. A project manager should “always have contingency plans in place,” Kelly says, “including backup people to tap if necessary.”
- **Delay in creating elements of a project:** With certain deliverables, especially those that require technical functionality, there’s no way to say that developing a certain app will take precisely X hours of development time. Only when the developers begin to build the app and test it will they and the project manager realize how long it will take. Occasionally, some part of the workload will take fewer hours, resulting in over-allocation of hours. More often, something will take more time, resulting in under-allocation of hours. In both cases, a project manager needs to course correct, and appropriately adjust the hours individuals and teams are needed to work on the project.
- **Personal emergencies:** If a resource that has been allocated has a medical emergency and will be out unexpectedly, a backup resource will need to be allocated.
- **Competing projects:** As noted above, bigger and more prominent projects often take precedence. “Project managers aren’t always told what people are working on,” says Henning, “so they may plan on a resource that suddenly needs to be reallocated to the bigger product launch project.”

In all of these cases, Kelly and Henning agree, clients and upper management need to be kept in the loop. Changes happen and Plans C and D may need to become Plan A. It’s the project manager’s job to keep management, clients, and the people working on the projects updated.

CONSIDERATIONS OF RESOURCE ALLOCATION

When Kelly needs a contractor for a big content project, she already has her plan in place. “If I need complicated copy written from scratch, or a disorganized copy deck from a client redone from top to bottom, I have one or two resources front and center in mind,” she says. “If the first person can’t do it, I immediately contact the second one.”

If Kelly needs a linking strategy, that would be a third person; a thorough proofreading of a document that’s already fairly clean, a fourth. “You need to have all your people lined up and be willing to pivot if you need to,” advises Kelly.

For Henning, a strong project manager is critical, especially at larger companies. “If your job is to get something done in two weeks, you need to figure out how to do that. That means negotiating with department heads. It also sometimes means robbing Peter to pay Paul, but you have to know that both Peter and Paul are going to be at the same party.” In other words, allocating resources from a finite pool means creative deployment—and flexibility.

“Something else to consider is the level of resource you might need. For instance, if you allocate two senior people to a project, that will cost you more money,” Henning suggests. “Ask, ‘Can I get this done with one senior person and one junior one?’”

EDUCATIONAL OPPORTUNITIES FOR RESOURCE MANAGEMENT

Resource management is typically taught in any good project or program management discipline at business schools and universities. Anyone who desires to be a manager in a business should have at least working knowledge of resource allocation—a director of content at a marketing agency, for instance, absolutely needs to understand how his direct reports should and will be utilized.

You can also check out The Project Management Institute (PMI). Founded in 1969, PMI is the recognized leader in specialized business certification programs, including Project Management Professional (PMP)® and Program Management Professional (PgMP)®. The institute requires several thousand hours' work in project or program management before you can take the accreditation exam. Resource allocation is covered in-depth in its program.

Business management principles in Human resource model in Media –Arts Industry

To achieve success in business transformation, M&E companies need to place additional focus on culture to address the human components of transformation. This means aligning the company's people strategy with business transformation objectives. In order to do this, there needs to be increasingly close collaboration between the human resources function and business functions.

When the HR department plays a strategic partner role within the company, positive results are expected for the company's bottom line and business transformation initiatives. Based on the section on business transformation of the M&E People Strategy Survey, for those companies who did not think they had been effective in driving needed business transformation, their HR department has historically played only a minimal or tactical role in transformation.

Market overview Human resources leaders had a very positive outlook on the M&E industry, with 85% of participating companies believing the economics of the industry would remain the same or improve in the coming years, despite the disruptions and challenges M&E companies currently face.

Human resources strategic priorities

In responding to various changes in the media and entertainment industry landscape, HR must play a more strategic role to enable business transformation and innovation. With regard to human resources priorities for the next 18 months, the leading response was "increase alignment of HR strategy with business strategy," with 67% of respondents selecting this initiative as a high priority. It is important to note that M&E companies should have a consistent approach to realign their HR strategy as the business strategy continuously evolves to keep up with the external environment. While 58% of respondents recognized organization restructuring as their second-highest priority (along with talent strategy and development), the business transformation section of the survey found that organization design is most respondents' weakest HR capability. Other priorities included implementing and optimizing HR self-service, optimizing shared services, and fostering diversity and inclusiveness.

High priorities

- Increase alignment of HR strategy with business strategy
- Talent strategy and development Organization restructuring
- Implement and optimize HR self-service Optimize shared services Diversity and inclusiveness

There were also several initiatives that media and entertainment companies do not view as high priorities. For example, all participating companies viewed pay parity only as a medium or low priority. In addition, only 9% of companies believed it was a high priority to bring back services previously outsourced to a vendor, and only 18% of companies selected "outsource HR operations functions" as a high priority.

Low priorities

- Pay parity
- Outsource HR operations functions
- Bring back services previously outsourced to a vendor

Role of Human Resource in Business transformation:

As defined by Development Dimensions International (DDI), an alliance partner in the leadership development area, there are three potential roles that HR can play in the business:

- **Reactor:** Traditionally, HR has played the role of reactor, ensuring compliance with policies and practices, and responding to business needs by providing tools and systems when asked.
- **Partner:** **Currently**, the majority of HR departments play the role of business partner, openly exchanging information with the business about current issues, and collaboratively working toward mutual goals.
- **Anticipator:** In the future, the HR department will play the role of an anticipator who takes part in strategic planning, uses data to predict talent gaps in advance and provides insights about how talent relates to business goals.

Human resources technologies

Technology is closing the efficiency gap by helping companies operate better, faster and cheaper. Of the respondents investing in automation, more than half are focusing on employee self-service and on boarding tools to simplify some transactional activities. While the companies sampled are not planning major investments in automation or “bots” in the next three years.

Automation is a powerful tool to help complete HR transactional tasks, and there is a coming wave of automation and chat bots that will permeate HR across industries. This form of automation will pull HR away from transactional tasks and elevate its ability to support business transformation initiatives in a strategic capacity, which, as mentioned in the section on business transformation, will be an absolute necessity in the near future.

Specifically, payroll for M&E companies is unique in comparison to other industries and not generally easy to handle through commercially available payroll solutions. It could be that the survey respondents have yet to see a payroll solution worthy of investment, which has been an ongoing challenge for this industry in particular; however, continuous investment in these areas will be necessary to meet high-priority talent strategic initiatives.

Employee digital experience

For the first time ever, four generations coexist in the workforce and they all want the same digital experience at work that they can get at home. Organizations need to prepare for the eventual future where technology will shift the cultural norm from work-life balance to work-life integration. HR organizations should be striving to provide the work-life integration that employees are asking for, from how they view and receive pay to how they socialize with each other. Employees across generations are trained to embrace and, more importantly, expect technology.

Although survey respondents indicated a general level of effectiveness in enabling customer digitalization, it is very much a different story when it comes to the internal employee digital experience. Challenges in this area exist across industries and functions; however, one might expect the M&E employee digital experience to be strong due to the industry’s visible strides and partnerships in this area.

Many M&E companies have digital offerings and many tech companies are publishing content and generating revenue through advertising. However, it seems M&E employees are not experiencing the benefits of that digital advancement.

Out of three employee digital experience areas, survey respondents felt that their norm was meeting expectations only in one area — employee administration processes. In the other two areas, employee engagement and work execution, more than 80% of respondents indicated that their employee digital

experience did not meet or only partially met expectations. It is important to note that the drive for employee engagement should not only go through dedicated collaboration or communication tools, but should permeate the entire employee digital experience philosophy.

Technology does not make people social — we have always been social.

At a leading US-based M&E company, particular attention was given to ensuring that initiatives to enable administrative and work execution tasks were not just allowing employees to better interact with technology, but also enabling their interaction with each other. Furthermore, as many employees are avid consumers of digital technologies and services in their personal lives, they frequently compare their personal digital experience with their digital experience at work.

More than 55% of respondents indicated the employee digital experience at work could not meet the same expectations as employees' personal digital experience. One approach we have seen implemented at a global M&E company to evaluate and address the disparity is the creation of "digital personas," tying disparate employee experiences across functions together into one immersive experience, and tailoring the personas to the needs and wants of employees across generational groups.

Payroll operations

Media and entertainment's specific payroll needs stem from the different types of employees that the industry manages. For example, hourly employees who work variable schedules, and third-party vendors such as cast and crew, each have unique payroll requirements. In addition, M&E talent may often work for multiple entities within one organization (e.g., camera operators serving two different entities within the same broadcasting company). Further, residual payments are a significant payroll complexity that M&E companies manage.

The various services provided by payroll, although common across all industries, have unique needs that need to be considered for M&E, as part of their overall people strategy. While 45% of participating respondents currently use a hybrid approach to payroll, 27% of respondents indicated that their payroll operations have been fully outsourced. Another 27% have their payroll operations in-house.

Due to the complexity of payroll processes involved in M&E, it is rare to find organizations that have fully outsourced their payroll processes. Future iterations of this survey will hope to better define the many factors behind companies electing a full in-house versus hybrid approach to their payroll strategy.

Talent management

Talent management has traditionally been defined as all processes that relate to the employee life cycle: talent acquisition, on boarding, learning and development, performance management, reward, and separation.

Employee culture and employee engagement are critical, and are linked to employee productivity and turnover. We are now seeing a shift in traditional talent management activities. While these activities are still fundamental, the focus is now on improving the overall employee experience rather than just optimizing individual activities.

In order to do this, organizations must consider their employees as internal customers and take the time to better understand their needs. In EY's experience, if "employee advocacy" is not owned and driven by HR, engagement initiatives are de-prioritized relative to other talent activities. While these

decisions may result in short-term cost savings, long-term strategic implications related to employee productivity and satisfaction may arise.

Rewards and benefits

Survey respondents helped paint a picture of the current employee benefit offerings landscape, which goes hand in hand with attracting top talent and keeping an engaged workforce. Rewards and benefits trends appear to be linked with attracting and keeping varying employee segments, including various generations, minorities, and high performers, engaged.

The most common programs currently offered:

1. Mobile devices
2. Nutritional and well-being services
3. Paid maternity leave
4. Paid paternity leave
5. On-site physical health classes

The least prevalent programs currently offered:

1. Concierge services
2. Student loan reimbursement
3. On-site primary school and day care
4. Unlimited sick days/"cafeteria" benefits/free meals

The list of least prevalent programs currently offered contains a mixture of program benefits that are either emerging or uncommon. While survey respondents have no plans to remove any of the listed employee benefits currently offered, areas where respondents plan to expand programs include concierge services, student loan reimbursements, food and drink subsidies, and on-site physical health classes.

5.3.4 Leadership techniques in business management

The Management and Leadership major is designed for people wanting to gain a mix of theoretical and practical management knowledge and skills that will enable them to work as professional managers and leaders of the organization of the future.

The focus is on learning the interpersonal, systems, and strategic skills necessary to build and manage an effective business team. Course work in organizational behavior, human resource management, administrative theory, and international management emphasizes the processes of planning, organizing, leading and controlling organizations. The program is intended to help you develop the perspective, skills, and knowledge that you will need to manage and lead the modern organization more effectively.

Primary Areas of Employment for Management and Leadership Majors:

- Sales
- Human Resources
- Entrepreneurship
- Retail
- General Management
- Management and Leadership Rotational Career Programs

View employers by state.

Sales

Sales has more job opportunities than in any other area, especially entry-level positions in personal selling. Personal selling is generally one of the highest paying careers right from the beginning. Sales people could choose to make sales a career and become a specialist in dealing with jobbers, chains, or vendors, selling a particular type of product, or in selling to specialized target groups such as independent grocers and hospitals. A second path is to become sales manager of a region or district, supervising sales representatives and managers under you. This could ultimately lead to becoming national sales manager, vice president of sales, or perhaps even president.

Human Resources

Human resources managers oversee the recruitment, training, and remuneration of a company's employees. A business is only as good as the people it recruits, so human resources managers struggle to ensure a high-quality workforce. This profession attracts people who enjoy the interpersonal aspects of business. Not surprisingly, many human resources professionals have a background or strong interest in psychology, sociology, counseling, or organizational behavior.

Entrepreneurship

Entrepreneurs -- people who start new businesses, or take over existing ones and run them in better ways. They have a strong desire to create and own something lasting and to have decision-making authority over whatever they create. They're willing to face a greater degree of uncertainty and risk in exchange for autonomy and self-direction. Entrepreneurs work hard. In the beginning stages of creating a company, they may not have staff to help them get things done. These individuals have immense focus, stamina, persistence, and courage.

The creation of a new business can be all consuming, leaving little time for other activities. The entrepreneurial path appeals strongly to "big-picture," creative thinkers with a penchant for market strategy and a strong need for autonomy and control. At the same time, one of the most important ingredients for entrepreneurial success is managerial experience.

Brilliant analysis or a great product idea is one thing; knowing how to motivate and challenge a group of employees during difficult times and business unpredictability is another.

Retail

Retailing offers a variety of positions, including sales, buying, distribution, and staff functions such as advertising and marketing research. Entry-level jobs may involve some sales work, moving up to assistant buyer and then buyer, with control over types of merchandise displayed, nature of promotions, and even price levels.

General Management

General management is arguably the ultimate realization of a career in business. It entails complete responsibility, including profit and loss accountability, for the performance of an entire business or a business unit.

A general manager can be the key leader of a company, or the head of a division or department within a larger business. General managers typically have cross-functional responsibility; that is, they make decisions that involve the coordination and integration of functional areas such as sales, marketing, human resources, finance, and production.

Thus they oversee the individuals in charge of these various areas and coordinate their activities for the welfare of the larger company. A general manager's job is complex and requires flexibility and quick decision-making.

Ultimately, accountability for the success (or failure) of the business rests entirely with the general manager -- which is what many people find so challenging and attractive about the role.

Management or Leadership Rotational Programs

Rotational programs provide individuals with an opportunity to rotate among different functional areas of an organization while gaining direct exposure to key leaders. Rotational opportunities are typically offered to high potential individuals and may offer a “fast track” route to promotions and other leadership opportunities.

Dubbing or voice over program in Media-arts Industry

Dubbing, mixing, or re-recording is a post-production process used in filmmaking and video production in which additional or supplementary recordings are "mixed" with original production sound to create the finished soundtrack.

The process usually takes place on a dub stage. After sound editors edit and prepare all the important tracks – dialogue, automated dialogue replacement (ADR), effects, Foley, music – the dubbing mixers proceed to balance all of the elements and record the finished soundtrack. Dubbing is sometimes confused with ADR, also known as "additional dialogue replacement" "automated dialogue recording" and "looping", in which the original actors re-record and synchronize audio segments.

Outside the film industry, the term "dubbing" commonly refers to the replacement of the actor's voices with those of different performers speaking another language, which is called "revoicing" in the film industry.

Origin

In the past, dubbing was practiced primarily in musicals when the actor had an unsatisfactory singing voice. Today, dubbing enables the screening of audiovisual material to a mass audience in countries where viewers do not speak the same language as the performers in the original production.

Films, videos, and sometimes video games are often dubbed into the local language of a foreign market. In foreign distribution, dubbing is common in theatrically released films, television films, television series, cartoons, and anime.

Methods

ADR:

Automated Dialog Replacement (ADR) is the process of re-recording dialogue by the original actor after the filming process to improve audio quality or review dialogue changes.

In India the process is simply known as "dubbing", while in the UK, it is also called "post-synchronization" or "post-sync". The insertion of voice actor performances for animation, such as computer generated imagery or animated cartoons, is often referred to as ADR although it generally does not replace existing dialogue.

The ADR process may be used to:

- remove extraneous sounds such as production equipment noise, traffic, wind, or other undesirable sounds from the environment;
- change the original lines recorded on set to clarify context;
- improve diction or correct an accent;
- improve comedic timing or dramatic timing;
- correct technical issues with synchronization;
- use a studio-quality singing performance or provide a voice-double for actors who are poor vocalists;
- add or remove content for legal purposes (such as removing an unauthorized trademarked name);
- add or remove a product placement;
- correct a misspoken line not caught during filming.
- replace foul language for TV broadcasts of the movie.

In conventional film production, a production sound mixer records dialogue during filming. During post-production, a supervising sound editor, or ADR supervisor, reviews all of the dialogue in the film

and decides which lines must be re-recorded. ADR is recorded during an ADR session, which takes place in a specialized sound studio.

The actor, usually the original actor from the set, views the scene with the original sound, then attempts to recreate the performance. Over the course of multiple takes, the actor performs the lines while watching the scene; the most suitable take becomes the final version. The ADR process does not always take place in a post-production studio. The process may be recorded on location, with mobile equipment. ADR can also be recorded without showing the actor the image they should match, but by making them listen to the performance, since some actors believe that watching themselves act can demean subsequent performances.

Rythmo band:

An alternative method to dubbing, called "rythmo band" (or "lip-sync band"), has historically been used in Canada and France. It provides a more precise guide for the actors, directors, and technicians, and can be used to complement the traditional ADR method. The "band" is actually a clear 35 mm film leader on which the dialogue is hand-written in India ink, together with numerous additional indications for the actor—including laughs, cries, length of syllables, mouth sounds, breaths, and mouth openings and closings.

The rythmo band is projected in the studio and scrolls in perfect synchronization with the picture. Studio time is used more efficiently, since with the aid of scrolling text, picture, and audio cues, actors can read more lines per hour than with ADR alone (only picture and audio). With ADR, actors can average 10–12 lines per hour, while rythmo band can facilitate the reading of 35-50 lines per hour. However, the preparation of a rythmo band is a time-consuming process involving a series of specialists organized in a production line.

This has prevented the technique from being more widely adopted, but software emulations of rythmo band technology overcome the disadvantages of the traditional rythmo band process and significantly reduce the time needed to prepare a dubbing session.

The different agents involved in the process of dubbing:

Three different agents in the dubbing process perform the tasks:

- a) Translation
- b) Take segmentation
- c) Insertion of dubbing symbols
- d) Lip-sync

- e) Dialogue writing and the imitation of natural discourse

Sometimes the translator performs all five tasks. In other cases, the translator just submits a rough translation and a dialogue writer does the rest. Different tasks in the Audiovisual Translation process that can involve many agents, and these tasks are Translation, take segmentation, insertion of dubbing symbols, lip sync, and dialogue writing.

As Chaume says in his book, sometimes the translator does all these tasks, and sometimes the dialogue writer's role is to make the translation sound natural of the target language, and to make the translation sound like a reliable dialogue instead of merely a translated text. In other words, making the written script more dynamic and bringing it to life.

Another task of dialogue writers is to "check whether a translation fits in an on-screen character's mouth or not, by simply reading it aloud simultaneously when the character is uttering his or her dialogues." This indicates the importance of the presence of the dialogue writer in the recording setting with the actors or the voice talents, to ensure that the dialogue is being spoken in the way that it was written to be, and to avoid any ambiguity and unclarity in the way the dialogue is to be read. E.g., emphasis, intonation, pronunciation, articulation, pronouncing foreign words correctly ...etc.

It is also the responsibility of the dialogue writer to make sure the script sounds credible and creates the illusion of authenticity of the spoken language, while also taking into consideration different types

of synchronies e.g. Isochrony, Lip-sync, and Kinesic synchrony, all of which contribute to making a professional, worthy work.

On the other hand, what is known as “fan dubbing” which is the process of dubbing audiovisual materials by non-professionals in the field, does not usually follow these steps and the different agents involved in the process, the translator is usually also the actor or the voice talent, which makes the work not very polished and may contain several mistakes.

The medium can also be taken into consideration as well, for example, Chaume mentions in his book: Topics on Audiovisual Translation, that the cinema industry demands an articulate attention to synchrony more of that for the TV industry.

Moreover, that can be attributed to the big screen in movie theaters that allow you to notice the smallest of details. Similar practices can be observed, according to Ledesma and López, in Spain, the process can be summarized by some of the these steps mentioned below:

- The original version is sent to the dubbing studio: it includes a master (digital-betacam) with the international soundtrack and dialogues. Sometimes they include a script, although it is not always the case.
- A sound engineer creates copies to work on.
- the artistic director views the product to be dubbed;
- The production manager chooses the translator, the dubbing dialogue writer, and the linguist.
- The audiovisual product is translated and adapted.
- The translated product is synchronized.
- Sometimes there is a language revision.

Global Use:

Dubbing is often used to localize a foreign movie. The new voice track is usually spoken by a voice artist, or voice actor.

In many countries, actors who regularly perform this duty remain little-known, with the exception of particular circles (such as anime fandom) or when their voices have become synonymous with roles or actors whose voices they usually dub.

In the United States, many of these voice artists may employ nicknames or go unidentified due to Screen Actors Guild regulations or the desire to dissociate themselves from the role.

Especially in comedies and animated movies, famous local actors may be hired to perform the dubbing, as their names are intended to attract a local audience; the entire cast may be dubbed by a local cast of similar familiarity.

Dub localization:

Dub localization, also often simply referred to as localization, is a form of a voice-over. It is the practice of voice-over translation altering a foreign language film, art film or television series by voice actors.

Dub localization is a hot button issue active in cinephilia amongst aficionados of foreign filmmaking and television programs, particularly anime fans as dubs are still a popular form of translation of animated series.

While some localization is virtually inevitable in translation, the controversy surrounding how much localization is “too much” is often much discussed in such communities, especially when the final dub product is significantly different from the original. Some frown on any extensive localization, while others expect it and, to a degree, appreciate it.

In India, where “foreign films” are synonymous with “Hollywood films”, dubbing is done mostly in three Indian languages, including Hindi, Tamil and Telugu. Dubbing of foreign languages is rarely done with the other major Indian languages, namely Malayalam and Bengali, due to lack of significant market size.

Despite this, some Kannada and Malayalam dubs of children television programs can be seen on Sun TV's channel.

The finished works are released into the towns and lower tier settlements of the respective states (where English penetration is low), often with the English-language originals released in the metropolitan areas. In all other states, the English originals are released along with the dubbed versions, where often the dubbed version collections are more outstanding than the originals.

Spider-Man 3 was also done in the Bhojpuri language, a language popular in eastern India in addition to Hindi, Tamil and Telugu. *A Good Day to Die Hard*, the most recent installment in the *Die Hard* franchise, was the first ever Hollywood film to receive a Punjabi language dub as well.

Most TV channels mention neither the Indian-language dubbing credits, nor its staff, at the end of the original ending credits, since changing the credits casting for the original actors or voice actors involves a huge budget for modifying, making it somewhat difficult to find information for the dubbed versions.

The same situation is encountered for films. Sometimes foreign programs and films receive more than one dub, such as for example, *Jumanji*, *Dragonheart* and *Van Helsing* having two Hindi dubs.

Information for the Hindi, Tamil and Telugu voice actors who have done the voices for specific actors and for their roles on foreign films and television programs are published in local Indian data magazines, for those that are involved in the dubbing industry in India. But on a few occasions, there are some foreign productions that do credit the dubbing cast, such as animated films like the *Barbie* films, and some Disney films. Disney Channel original series released on DVD with their Hindi dubs show a list of the artists in the Hindi dub credits, after the original ending credits.

Theatrical releases and VCD releases of foreign films do not credit the dubbing cast or staff. The DVD releases, however, do have credits for the dubbing staff, if they are released multilingual.

As of recently, information for the dubbing staff of foreign productions have been expanding due to high demands of people wanting to know the knowledge of the voice actors behind characters in foreign works.

Various big popular dubbing studios in India are featured such as Sound & Vision India, Main Frame Software Communications, Visual Reality, ZamZam Productions, Treasure Tower International, Blue Whale Entertainment, Jai Hand Entertainment, Sugar Mediaz, Rudra Sound Solutionz and more.

Exercise-1

What are different types of portfolio used in dance Industry?

Exercise-2



Name some leading Film production houses in India.

Exercise-3



Write tips on auditioning for dance.





6. Maintain Workspace healthy

Unit 6.1 – Safety, Health, and Hygiene

Unit 6.2 – First Aid



Key Learning Outcomes

At the end of this module, you will be able to:

- Observing and understand the current health, safety, security policies and procedure of organization.
- Understand the safe working practices pertaining to own occupation.
- Understand the government rules and policies related to the health and safety including emergency procedures for accidents, illness, fires or others.
- Identifying the person responsible for health and safety in the working area, including those person whom to contact in emergency.
- Identifying the security signals in the workplace fire alarms, staircases, fire warden stations, first aid and medical rooms.
- Identifying the possible work hazards in the working area which can cause risk to others health and safety.
- Ensuring own and others health and safety in the workplace through precautionary measures.

- Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.
- Identify and correct the cause of accidents, illness, and fires in your working area and within the limits of individual's authority.

UNIT 6.1: Maintain Workplace Health and Safety

Unit Objectives



At the end of this unit, you will be able to:

- Observing and understand the current health, safety, security policies and procedure of organization.
- Ensuring own and others health and safety in the workplace through precautionary measures.
- Entity and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.

6.1.1 Introduction:

Emergency evacuation is needed when staying within the building not safe anymore. Every organization has an evacuation procedure. Every organization has a safe place within the organization compound or outside the organization compound where all employees are expected to assemble in case of an emergency evacuation. The team leader guides the team and takes them to safe place. It is very important in these cases, to assemble at the safe area immediately.

If you do not reach the safe area on time, the team leader who is responsible for your safety will send someone to look for you. This will put the other person's life in danger.

Conditions for Evacuation

Emergencies which require immediate evacuation includes:

- Explosions
- Fires
- Earthquakes
- Hurricanes
- Floods
- Workplace violence
- Toxic material releases
- Tornadoes
- Civil disturbances

Every company has:

- **An evacuation policy.** All the TLs are responsible for informing their employees about it. When the TL is informing you about these details, pay attention. This negligence could cost lives.
- **A designated place for emergencies.** Ensure that you know where it is.
- ~~A "buddy system" for individuals with special needs or disabilities.~~ If you are a buddy to someone, ensure that your buddy is safely out of the premises with you.

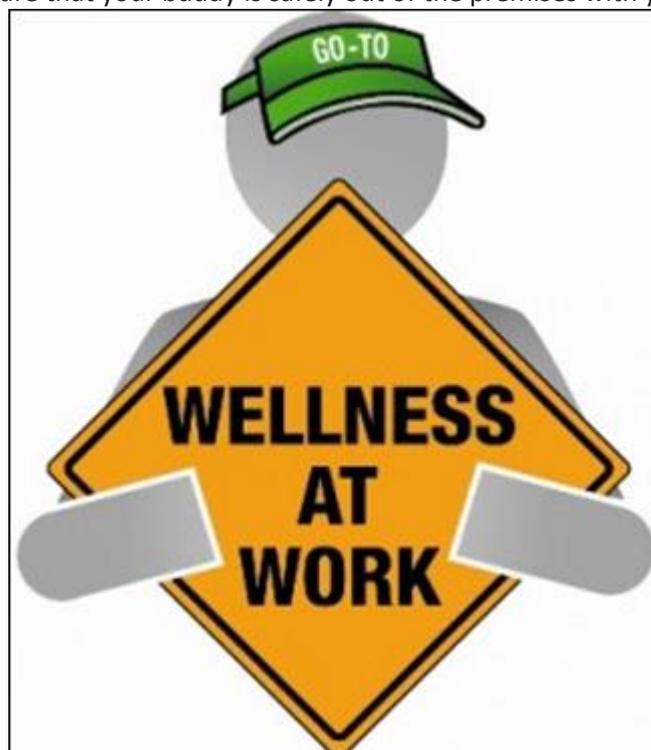


Figure 5.1.1 Conditions for evacuation

- **Floor plans with evacuation routes in work areas.** Ensure that you understand it so that you can use it in time of need.
- **Assembly areas.** These are the areas where you are required to assemble after evacuation.
- **Periodic evacuation drills.** Ensure that you pay attention during those drills. You need to save your life and you can be helpful in saving someone else's life too.

6.1.2 Mock Drills/ Evacuations

The responsibility of the safety of the workers in case of emergency is on the fire safety and evacuation workers. These workers need to go through the training to know the duties and responsibilities. In a workplace, the practice drill should be done in every 3 months under simulated fire conditions so that the workers know the techniques of saving their and other life. By practicing in the fire drills, all the workers are able to know the lifesaving method required in case of emergency.

These are the exercises designed to check the staff response as per emergency. It is also a test of the emergency staff, working staff and other members of the fire safety department. Sometime the drill is not successful but that's okay because humans learn from previous mistakes. But it is important for all the members that they correct their mistakes on time. Sometime all the mistakes were not done by the members of staff, the mistake is done by the faulty equipment and safety plans. But, there is a need of staff training periodically.



Figure 5.1.2 Mock Drills

There are two vital components for preparing the fire safety plan which are written below:

1. An emergency action plan, which tells the procedure to be optimized in case of emergency.
2. A fire prevention plan, which tells the methods to be optimized to cool the fire as soon as possible.

You need to participate in arranged by organization for your personal safety and also for others safety. These drills help you in understanding the

Fire safety and evacuation plans sketch staff duties and accountabilities in time of emergency. Continuing training is required to help safeguard that the employees are conscious of those duties and responsibilities. Firefighting trainings serve as an prospect for staff members to validate, under replicated fire conditions, that they can perform those duties and responsibilities safely and efficiently. It's also a time for the workers or employee to demonstrate about the defend-in-place strategies and also the workers are able to take advantage of facility's fire protection features and exit facilities to protect the people in their care.

Fare excellent exercise designed to evaluate staff response to a replicated emergency. The fare is also a test of facility's fire safety/evacuation strategies and staff training programs. It is not essential that all frun smoothly. That's okay, so long as staff and the organization understand from them and correct mistakes made. It's vital, therefore, that there be a analysis of each drill so that any problems met can be addressed. Perhaps the problems are due to unfinished or out-dated fire safety/emigration plans. Perhaps there's a need for further training of staff.

The two essential components of a fire preparedness plan are the following:

1. An emergency action plan, which details what to do when a fire occurs.
2. A fire prevention plan, which describes what to do to prevent a fire from occurring.

6.1.3 Medical Emergencies

Everyone plans for emergencies. That is the reason why we keep a first aid kit with ourselves. At work, however one is exposed to a lot of stress and physical activity. This could lead to certain medical emergencies. It's better to be prepared with the first aid measures and knowledge of implementing them on ourselves and on others. This module equips you with that information. Pay attention to these medical emergency procedures to understand how to conduct you in theses crucial movements. Pay attention during these sessions. You might be able to save your own and your friend lives.

6.1.3.1 In case of Medical Emergency

A medical emergency is a situation in which a worker met in accident and needs medical help. The medical injury may be severe or life threatening. Some situation where:

- Person is not inhaling
- Heart attack or stock
- Heavy or severe bleeding
- Electric Shock
- In case of Poisoning
- Person get somebody Burns

In case of medical emergency, the person or victim requires the immediate help. Sometime the person need attention before the you call the emergency helpline.

It is important to know or remember the number of emergency helpline or Emergency Medical Service (EMS) for the safety of self and other workers.

DON'T

- Let the victim to eat or drink anything.
- Confine the victim
- splash any fluid on victim face or on injury.
- shift the victim to another area or place unless it is the only way to protect the victim.

Bleeding

- Apply any type of pressure on the wound of victim with the help of bandage or any other means.
- Elevate the wound to slow the bleeding.
- When necessary, apply the pressure on pressure points near wound to block excess bleeding.

Fainting

- Fainting is a loss of consciousness which is due to temporary reduction flow of blood in the victim's brain.
- The unconsciousness of the victim may led to more injury in the workplace.
- Slow pulse of the victim.
- The pale, cold skin and sweating of the victim.

Causes of fainting:

- Eating or drinking lack of fluids which is also known as dehydration.
- The low blood pressure of victim.
- Due to lack of sleep.
- Over exhaustion of the worker

First Aid for Fainting:

- Lie down the victim on the back and raise the legs above his heart level.
- Ensure the clearance of victim's nose.
- Check for indication of coughing, or breathing problem.
- Loose the tight cloths like neck ties, collars, and belts.
- If the victim remains unconscious from the 1 minute, call the EMS as soon as possible.

Shock

The shock occurs in the human body on the failure of circulatory system. When insufficient amount of oxygen is reached in the body tissue, the shocks also occur. This condition is treated as soon as possible if not, it may lead to organ failure, and may cause death. Shock becomes worse by fear and pain of victim.

First Aid for shock:

- If possible, keep the victims in lying down position.
- Raise the legs 10-12 inches from the ground level unless you suspect a injury in back and bone.
- If the victim is feeling cold then cover him. If the victim is feeling hot then don't make suffocation by covering him.
- If the victim starts vomiting then move the victim to the suitable place.
- Loosen the tight clothing.

Muscle Cramps

- Stretch out the affected muscle of the victim to counterbalance the cramp part of the body.
- Firmly massage the cramped muscle.
- Apply some kind of moist heat on the affected area.
- If the cramp remains in the muscle, get medical help as soon as possible.
- Rest- avoids movements and activities that cause pain.
- Apply the ice on the cramped muscle it may reduce the pain and swelling of the muscle.
- Applying the light compression like elastic bandage on the affected area may reduce the swelling.
- Raising the affected area above the heart level may reduce the swelling as well as pain.

Fractures

As we all know about the fracture that is the crack or break in the bone.

Dislocation

A dislocation occurs when the bone slips out from the specified location. It generally occurs in the shoulders, thumb, elbow, fingers, lower jaw and other movable joints.

First Aid for Dislocations & Fractures:

- Immobilize the effected part.
- Stabilize the effected part
- Use a cloth as a sling.
- Use board as a sling.

6.1.4 First Aid

First aid is the assistance given to any person suffering a sudden illness or injury with care provided to preserve life, prevent the condition from worsening, or promote recovery.

Kits vary in contents but most kits have the following items:

- Band-aids / Adhesive bandages
- Gauze pads and tape
- Scissors, cold pack
- Wound bandage / compress
- Eye pads / eye wash solution
- First aid / burn cream
- Antibiotic ointment
- Face shield or barrier mask for providing CPR
- Forceps / tweezers
- Disposable thermometers
- First aid instruction booklet

6.1.5 Personal Protective Equipment's (PPE)

Personal protective equipment (PPE) refers to protective clothing, helmets, goggles, or other garments or equipment designed to protect the wearer's body from injury or infection. The safety by protective equipment includes electrical, heat, physical, biohazards, chemicals, and airborne particulate matter.



Figure 5.1.3 Personal Protective Equipment's

In the workplace, there are many situations which require immediate first aid to the victim and many countries have made some regulation, legislation, and guidance which specify the minimum level of first aid to be given to the victim. For this, the worker needs the special training and area for achieving the immediate first aid. Go achieve this, the training should be given by specialist first aid officer and necessary training given by learning institute. The training of first aid does not need any type of specific tools and equipment but may involve the improvisation with material offered at the time of training.

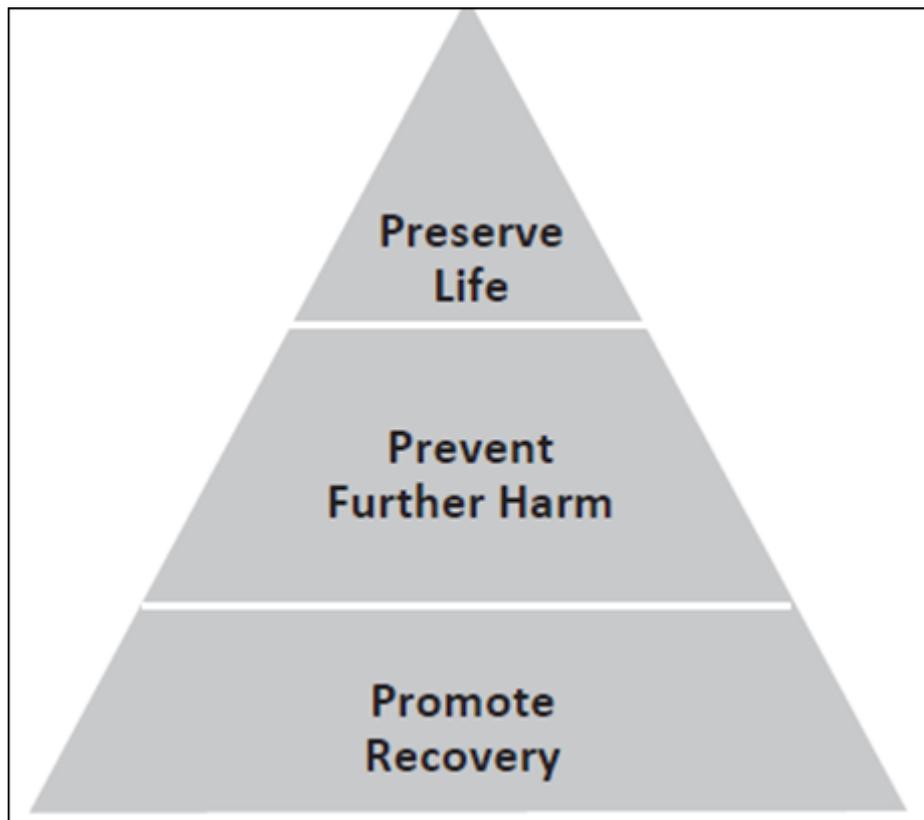


Figure 5.1.4 First Aid pyramid

While delivering First Aid always remember:

- To prevent from degradation.
- Act deliberately and confidently with the victim.
- The timings of Golden Hour should be first 60 minutes from an accident .
- The timings of Platinum Period should be first 15 minutes following an accident.
- Prevent the body shock and choking.
- Stop bleeding from the wound.
- Loosen the clothes of victim.
- Regulate the respiratory system of the victim.
- Avoid crowding near the victim.
- Take the victim to safe place or hospital near the workplace.
- Attend the emergencies situation with ease and without fear.
- Always remember to not overdo. Because the person giving the first aid is not doctor.

Exercise



1. Discuss some general safety rules for working in the workshop.

4. Discuss the types of fire-extinguisher and their uses?

5. Write a short note on health and hygiene?

6. What are the common components of First-Aid kit?

7. What are the symptoms of shock and what should be the first-aid?

8. What are the symptoms of heat exhaustion and what should be the first-aid?



7. Soft Skills And Communication Skills



UNIT 7.1: Introduction to Soft Skills

Unit Objectives



At the end of this unit, you will be able to:

- Understand the basic meaning of Soft Skills, their components and their benefits.
- Understand Work Readiness and its significance.

7.1.1 What is a Soft Skill?

These are personal characteristics that describe an individual's ability to interact with people and situations around. Soft skills can be explained as a group which comprises personality Traits, social graces, language, habits, sociability and optimism that characterise relationship with other people. Soft Skills complement hard skills which are occupational requirements of a job and many other activities. They are related to feelings, emotions, insight. Soft skills have to do with who we are than what we know. For instance – the soft skills required for doctor would be empathy, understanding, active listening and a good bedside manner. Soft skills also determine how satisfied and happy one remains in professional and personal situations.



Fig 7.1.1: Soft Skills

7.1.1 Components of Soft Skills

- **Adaptability:** It is the ability of an individual to manage change. It's about how fast and smoothly a person is able to blend in and be productive in a changed environment

- **Emotional Strength:** This involves managing mood and having control over it. An emotionally strong person succeeds in directing his moods and emotions such as anger frustration and excitement
- **Leadership Quality:** How one manages conflict in personal and professional situation and convinces people reflects upon his leadership quality
- **Team Playing Ability:** It is the ability to manage different types of people and make them work harmoniously with each other
- **Decision Making:** This reflects upon how one manages his time and other resources in efficient and productive manner
- **Interpersonal Communication:** This is an individual's ability to effective communication with other and in the process creating a positive image of him
- **Negotiation Skills:** This is how one negotiates with others and reduces the level of stress in work, professional and personal environment

7.1.1 Benefits of Soft Skills

Some of the benefits of Soft Skills are as:

- Increased credibility with customers
- Increased customer satisfaction
- More productive employees
- Out service the competition
- Recognition from the industry, employer and peers
- New employment opportunities
- Increased ability to perform on the job

7.1.1 Work Readiness

Work readiness involves you having what employers call “the right attitude”. At the most basic level you should have:

- A positive attitude to spend some days at workplace
- The capacity to function in a mature environment without the support of other co-workers
- An allegro attitude to the owner
- A clear interest at work to be done
- Expectations of the work that a fresher will be able to do at a workplace with commercial goals to achieve
- The willingness to be supervised, follow instructions and wearsafety gear as directed
- The confidence to ask questions to clarify instructions
- Pride in appropriate personal presentation
- The ability to communicate appropriately in an adult working environment
- The capacity to acknowledge customers and provide the assistance recommended by the employer
- A commitment to maintaining their reliability and punctuality for the whole of the period spent in the workplace
- Completed a preparation for workplace learning program which includes OH&S practices, acceptable behaviour in the workplace (including child protection issues) and emergency contact procedures.



Fig 7.1.2: Work readiness

UNIT 7.2: Effective Communication

Unit Objectives



At the end of this unit, you will be able to:

- Do public speaking.

- Describe likes and dislikes of a person.
- Know basic etiquette of conversation.

7.2.1 Introduction

We are living in an information age where communication is an integral part of our lives. We have to send, receive and process huge number of messages every day. But effective communication is more than just passing information to each other. An effective communication is nothing but understanding the emotion behind the information. Effective communication helps us develop relationship at home, work, and in social situations by excavating our connections to others and improving teamwork, problem solving and decision making.

Effective communication skill is a learned skill, it is more effective when it's spontaneous than formula.

7.2.2 The Communication Process

The process of conveying information through the exchange of thoughts, ideas, feelings, intentions, attitude by speech, gesture, writing etc. is known as communication. It is the meaningful exchange of information between two or more participants.

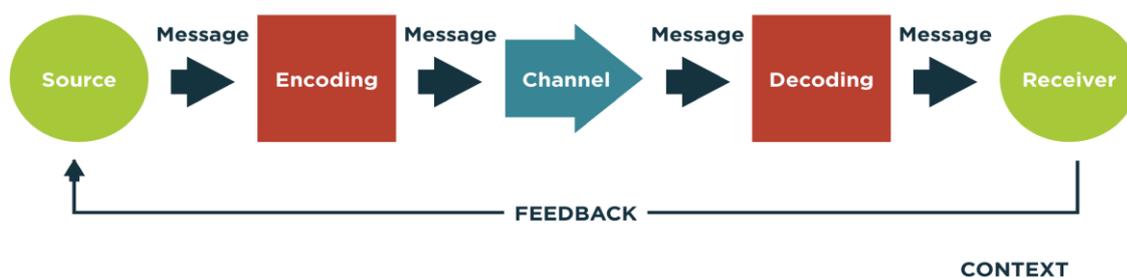


Fig 7.2.1: The communication process

Communication requires a sender, a message, a medium and a recipient. Communication process is not complete if a receiver does not understand the sender's message.

Communication with other involves three steps:

- **Message:** First of all the information exists in sender's mind. It could be a concept, an idea, a formation or a feeling.
- **Encoding:** A message is sent to the receiver in encoded language/format.
- **Decoding:** Lastly the receiver translates the words or symbols into a concept or information that a person can understand.

7.2.3 Verbal and Non-Verbal Communication

There are three main types of communication. These are:

Verbal Communication: It means you listen to a person to understand what message the person is trying to convey. The speaker has the advantage of immediate feedback. This type of communication is best for conveying emotions and can involve storytelling and critical conversations.

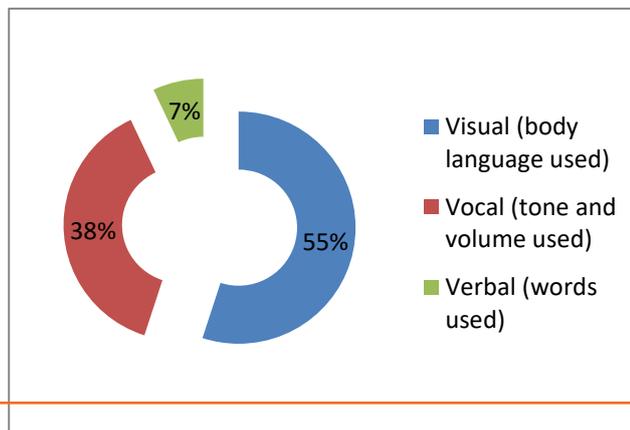


Fig 7.2.3: Percentage of type of communicators

Written Communication: Letters, books, newspapers are few of the examples of written communication. Printed media, emails can also be categorised into this communication. They are asynchronous, can reach many readers and are best for conveying information.

Nonverbal Communication: A nonverbal communication can also be called Body language because this communication does not involve any verbal interaction but mere observation of the people involved in the communication. Both verbal and written communications convey nonverbal communication and are also supported by body language, eye contact, facial expression, posture, touch and space.

According to a study only seven-member of a receiver's comprehension of a message relies on sender's actual words, 38th relies on paralinguistic communication (tone, pace and volume of speech) and 55th relies on nonverbal cues.

Research shows that once people are lying they're more doubtless to blink more frequently, shift their weight and shrug.

7.2.4 Communicating Effectively

There are various reasons why communication is not effective and successful. These failures are because of the barriers in communication which occurs at any stage in the communication process. Barriers may lead to one's message becoming misleading and therefore at risk of wasting both time and money by causing confusion and misunderstanding. Effective communication involves overcoming these barriers and conveying a flawless and concise message.

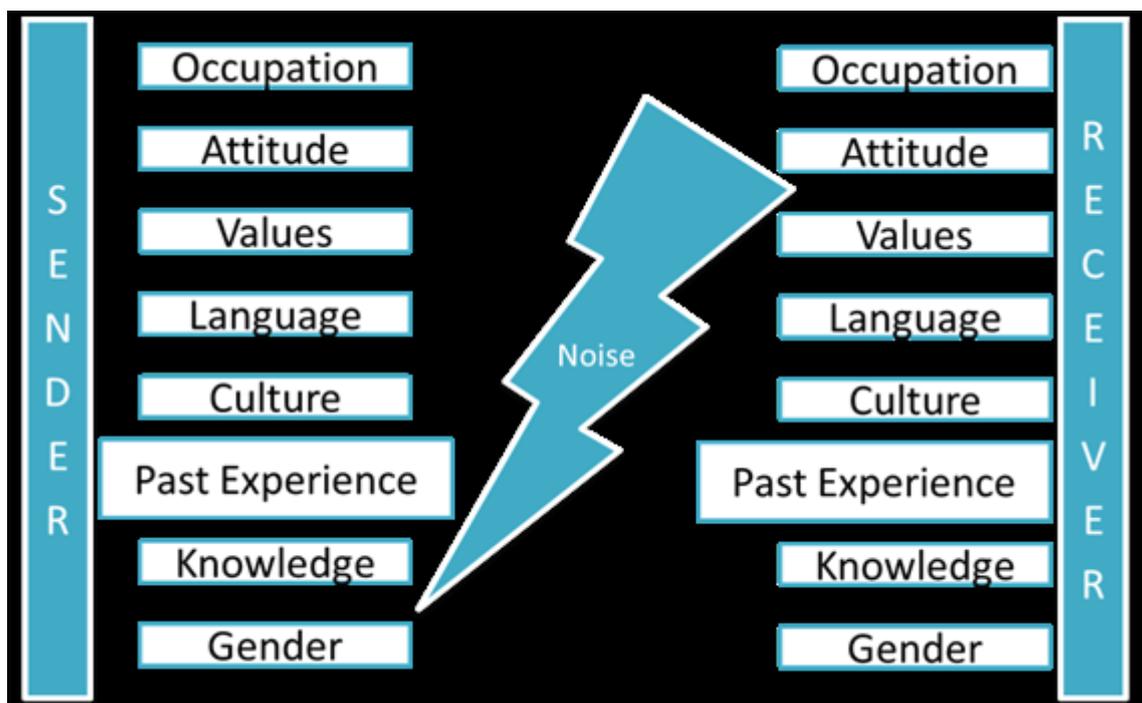


Fig 7.2.4: Communicating effectively between sender and receiver

A skilled person should remember these barriers and try to reduce their impact by regularly checking understanding or by giving correct feedback.

Dealing with Barriers

- Use simple, easily understood word. Over complicating makes things confusing
- While speaking in other language always prepare beforehand

- Always give or take feedback to ensure the effectiveness of communication
- Be alert to cues
- Listen, listen, listen ...
- Test your understanding
- Share opinions, perceptions

7.2.5 Effective Communication-Practice

Active Listening

Listening is one of the most significant skills one can have. To become a better listener it is important that you practice active listening at all time of verbal communication

Some tips for active listening

- **STEP 1:** Concentrate what the person is talking about and not on noise or other external distractions.
- **STEP 2:** Understand his emotions and you get it all right. Is the speaker angry, happy or plainly inquisitive?
- **STEP 3:** When the speaker is saying or telling something, don't break the chain of his thoughts.
- **STEP 4:** Don't avoid completing sentences of the speaker. Let them speak and speak only after they finish.
- **STEP 5:** It's alright if you haven't understood at first chance. Request to repeat the information.
- **STEP 6:** Practice makes a man perfect. Listen intently, focus and ignore other noises. Listen more and talk when required.

It takes lots of concentration and determination to be active listener. Previous habits are arduous to break and if you're listening habits are not good then you have to break those. Start listening deliberately and prompt yourself frequently that your goal is to hear truly what the other person is saying.

UNIT 7.3: Grooming and Hygiene

Unit Objectives



At the end of this unit, you will be able to:

- Maintain cleanliness and hygiene.
- Keep their dress clean and tidy.
- Maintain positive body language while speaking.
- Enable to perform more of the do's than the don'ts.
- Learn about good eating habit and their impact on health.
- Avoiding bad things such as gutkha and alcohol.
- Learn about AIDS and its prevention.

7.3.1 Personal Grooming

An art of keeping your body and mind clean is Personal Grooming. It is very important that everyone should take care of their hygiene n cleanliness. Due to this, one would not just look good but feel healthy to. Taking care of your body appearance is imperative. Once you enter your store/department you need to be dressed in full uniform as per company standards, and also properly groom yourself as per the service ethics.

Personal grooming not only makes us presentable but also makes us feel confident about ourselves. Good personal hygiene is essential for good health. Habits that are considered personal grooming include, bathing, dressing, applying makeup, hair removal and taking care of one's teeth, nails and skin.

Appearance

- The front line person/team is the brand ambassador of the company, just like the face is to your body. The customers visiting the stores are greeted by this team and lend their assistance. Hence they are expected to present a neat & clean looks

- When in store premises, even during off-duty hours, a well-dressed appearance needs to be maintained. They are expected to be in uniforms (including shirt, trousers, shoes & socks) which must be worn clean & ironed
- We should take care about no stains, broken buttons, or loose thread present on the uniform.
- You should always clean & polish your shoes. Sandals/slippers/sports shoes and white socks should not to be worn during on duty
- Nails must be trimmed and clean
- Hair should be neatly combed before commencing duty. For female members hair should be tied up if longer than shoulder length. Display ID cards when on duty is a must since accountability is important for the customers

7.3.1 Specific Uniform Guidelines

S.No.	Specifically for Men	Specifically for Women
1	Uniform prescribed should be clean and pressed	Women having long hair should tie it with rubber band or hair clips and not keep it loose.
2	Shoes should be clean and polished	They should avoid bright color nail polish and long nails as they'll be a cause to distract customers or harm the merchandise on display.
3	Hair must be short, clean & tidy.	Minimum, non-flashy jewellery should be worn.
4	One is expected to have a clean shaven look	Dangling earrings, noisy anklets & bangles must not be worn on the floor
5	In case of beards/moustaches, must be trimmed, neat & tidy	Only very light make-up to be applied (lip-stick of very light shades only)
6	Nails should be cut or trimmed neatly at regular intervals	Any type of earrings studs & bracelets are not to be worn on the floor during official hours

7.3.1 Body Posture

- Staff needs to keep their hands clean at all times as they mostly will be handling merchandise or in contact with customers
- Avoid biting nails on the floor.
- Manage body odour & bad breath to be under control as they are offensive to the customer.

- Maintain straight & upright posture on the shop floor.
- Slouching on the floor, hands in pockets, hands on the hips are not courteous to the customer & hence should be avoided.

It just takes a few seconds for people to assess others when they meet for the first time. The other person creates an opinion based on appearance, body language, mannerisms and how one is dressed. For creating a first positive good impression always follow these things:

- Be on time
- Be yourself and be at ease
- Present yourself appropriately
- Always smile
- Be courteous and attentive
- Be positive

7.3.1 Positive Body Language

While meeting someone for the first time always remember that not only you should talk positively but your body language also needs to be positive. There are some tips for positive body language as:

- Avoid your pockets. Keep your hands out of your pocket. Hand in pocket shows we are uncomfortable and unsure of ourselves. Keeping our hand in open indicates confidence and show that people has nothing to hide.
- Don't Fidget. Fidgeting is a clear sign of nervousness. An individual who can't keep still is an individual who is worried, tense and not confident. Keep your gesture calm and under control.
- Keep your eyes forward. This indicates that you are interested in communication with other.
- Stand up straight with your shoulders back. It communicates confidence.
- Take wide steps. It makes you seem purposeful and suggest a personal tranquillity and denotes confidence.

- Firm handshake. Grip other persons hand firmly and confidently instead of getting a palm full of dead fish. Firmness adds warmth and enthusiasm to the handshake. But make sure that you don't crush the other person's hand and don't hold on too long.
- Don't cross your arms when meeting other persons. This is a protective posture.
- Use contact to show appreciation.

7.3.2 Personal Hygiene

What is Personal Hygiene?

Personal Hygiene is the set of practices to follow to preserve one's health. Maintaining a high level of personal hygiene will help to increase self-esteem while minimizing the chances of developing infections. Poor personal hygiene can have significant implications on the success of job applications or chances of the promotion.

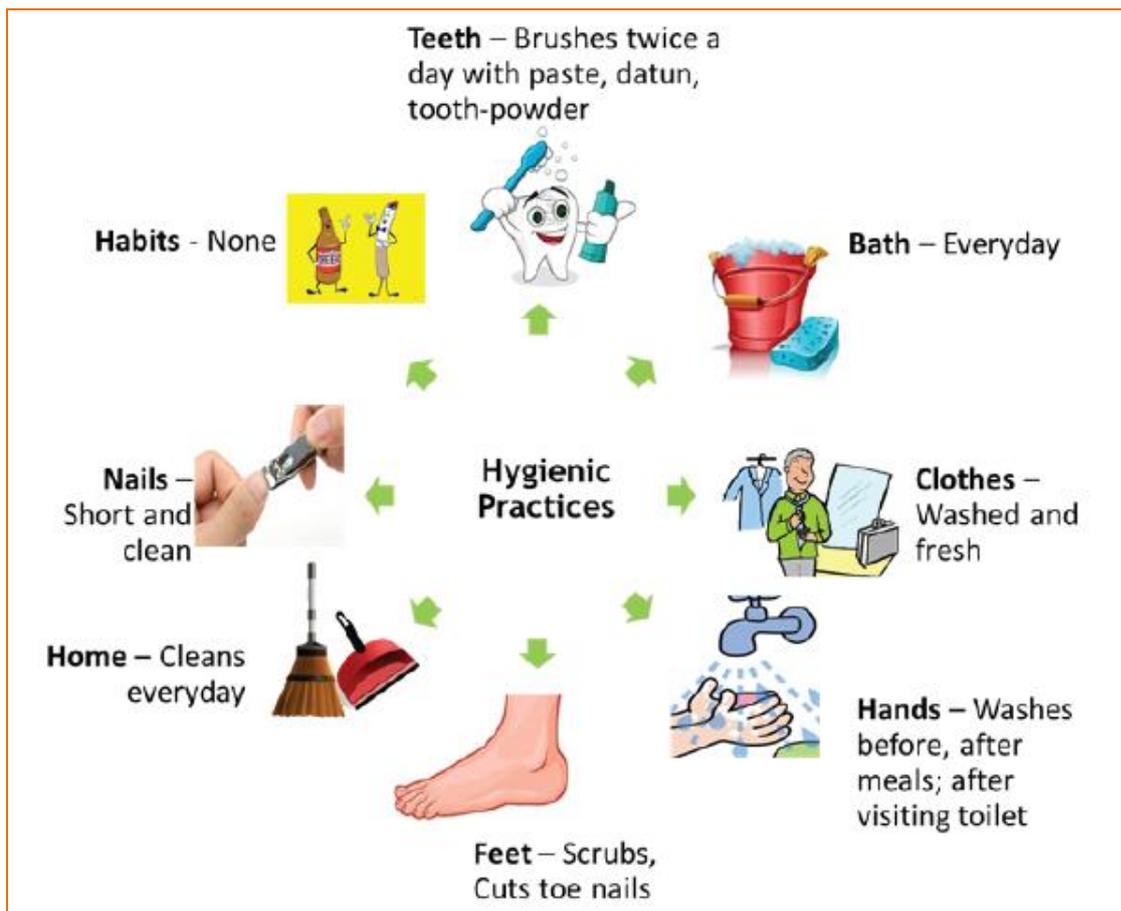


Fig 7.3.1: Good habits for personal hygiene

7.3.2 Physical Fitness

Apart from following these hygienic practices, one should also be physically fit. Physical fitness is an outcome of regular exercise. Exercise may be of many different forms like jogging, morning-walk, weight-lifting, gym, swimming, cycling, yoga and many more.

Advantages of Physical Fitness

- It maintains optimal body weight.
- It reduces risk of diseases.
- It boosts confidence and self esteem.
- It reduces stress, anxiety and depression.

Healthy Eating

We can follow hygienic practices and exercise regularly, but what we eat has the biggest impact on our health. To be healthy, one has to eat healthy. But what do we mean by eating healthy?

Eating a healthy, balanced diet provides nutrients to our body. These nutrients give us energy; keep our brain active and our muscles working.

What are healthy eating habits?

- Always try to eat home-made food
- Avoid oily food
- Always cook and eat fresh food
- Avoid junk food like burgers, carbonated drinks etc.
- Eat fruits regularly
- Drink lot of water

Things to be avoided

There are certain habits that have severe ill-effects on one's health. Such habits should be avoided for a healthy life.

Alcoholism

It's the tendency during which one consumes alcohol to manage difficulties or to avoid feeling unhealthy.

Alcohol has the potential to interrupt almost every organ in the body as well as the brain. Uncontrolled consumption of alcohol not only affects a drinker's health but also human relationship and social standings.

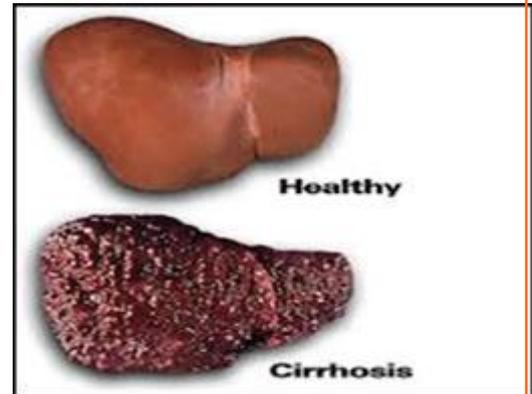


Fig 7.3.2: Liver affected with alcoholism

Its effects:

- Health increase risk of heart diseases, cancer, impaired immune system, liver infection (Cirrhosis) etc.
- Reduced work focus and drop in performance
- Degradation in social and economic status
- Withdrawal symptoms like anxiety, trembling, fatigue, headache and depression etc.

Tobacco

Tobacco is the second largest cause of death in the world. It claims one death in every six seconds. Smoking is a practice of burning a substance and inhaling the smoke coming out of it. Common smoking implements include cigarette, bidi, hookahs and pipes. According to a report every year 4.9 million people die worldwide as a result of smoking. Smoking is prime cause of lung cancer. According to a study male smoker lose an average of 13.2 years of life while a female smoker loses 14.5 years of their life. Smoking increases 50 % chances of heart diseases than a non smoker.

Chewing tobacco is a product consumed by placing a portion of it between the cheek and upper gum or upper lip teeth and chewing. Having tobacco increases the risk of oral cancer.

Its effects:

- It is the biggest reason for oral cancer which effects mouth, tongue, cheek, gums and lips
- Chewing tobacco lessens a person's sense of taste and ability to smell
- Smokers face a greater risk of suffering from lung cancer

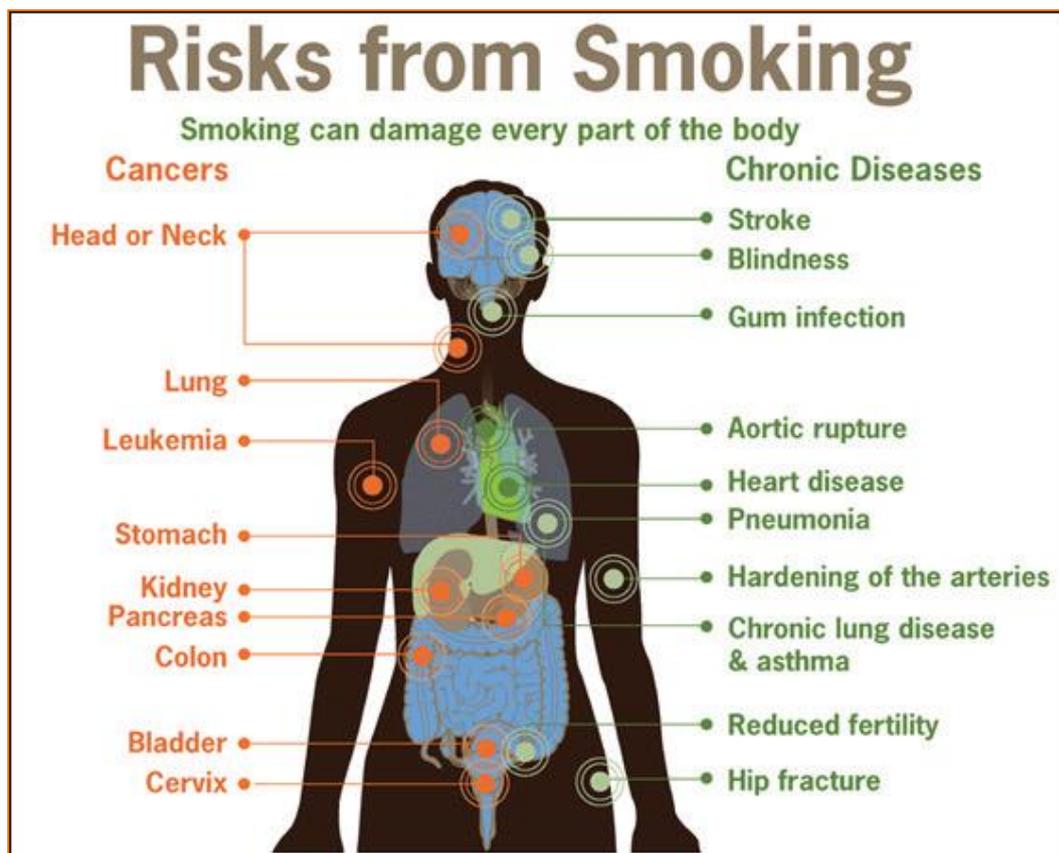


Fig 7.3.3: Risks from smoking

Gutkha

Gutkha is extremely habit-forming and an acknowledged substance. Excessive use of gutkha can cause loss of appetite; promote uncommon sleeping pattern and loss of concentration beside different tobacco related issues. A gutkha user may be simply illustrious by prominently stained teeth ranging from dirty yellow orange to scarlet black. The stains are powerful to remove by normal brushing sometimes want the attention of dentist. According to a world adult tobacco survey 53.5% of Indians use tobacco products. Gutkha's each sachet contains 4000 chemicals, including 50 that cause cancer, Betel nut, Tobacco, Flavouring.

Impact of Gutkha on health

- Loss of sensation in tongue
- Disfigured mouth
- Increased sensitivity to heat, spices, cold and spices
- Inability to open the mouth
- Swelling, lumps, rough spots on gums or in other places inside the mouth

- Unexplained bleeding in mouth
- Difficulty in swallowing and finally Mouth Cancer

7.3.3 AIDS/HIV Awareness

The full form of AIDS is Acquired Immunodeficiency Syndrome. AIDS is caused by HIV (Human immunodeficiency Virus). It is the last stage of the HIV infection, if a person is HIV positive, he/she is suffering from AIDS.

According to a survey number of AIDS patients in India is between 2 to 3.1 million almost 50 % of total patients of AIDS. More men are HIV positive than women. A total of population of 0.29% females are suffering from AIDS while 0.43 % males are suffering.

AIDS is transmitted by:

- Unprotected sexual relationships
- Contaminated blood transfusion
- Hypodermic Needles
- From infected mother to child

As per studies in India HIV/AIDS is largely due to unsafe sex worker interactions. About 86 % HIV incidents in the country is from unprotected sex. Migrant workers, truck drivers and majority of men who have sex with men pose greater risk of infecting their spouse and unborn children. People between 18-29 age groups accounts for 31 % of AIDS burden.

There are no medicines or vaccines for AIDS so far. The treatment and medicines which are available in the market are expensive and have side effects.



Fig 7.3.4: Aids awareness ribbon

AIDS is not a disease like cancer or malaria, but is a condition that weakens a person's ability to fight diseases (immune system). AIDS not only affects you, but also has severe impact on family and friends. Even one mistake is enough to get HIV positive.

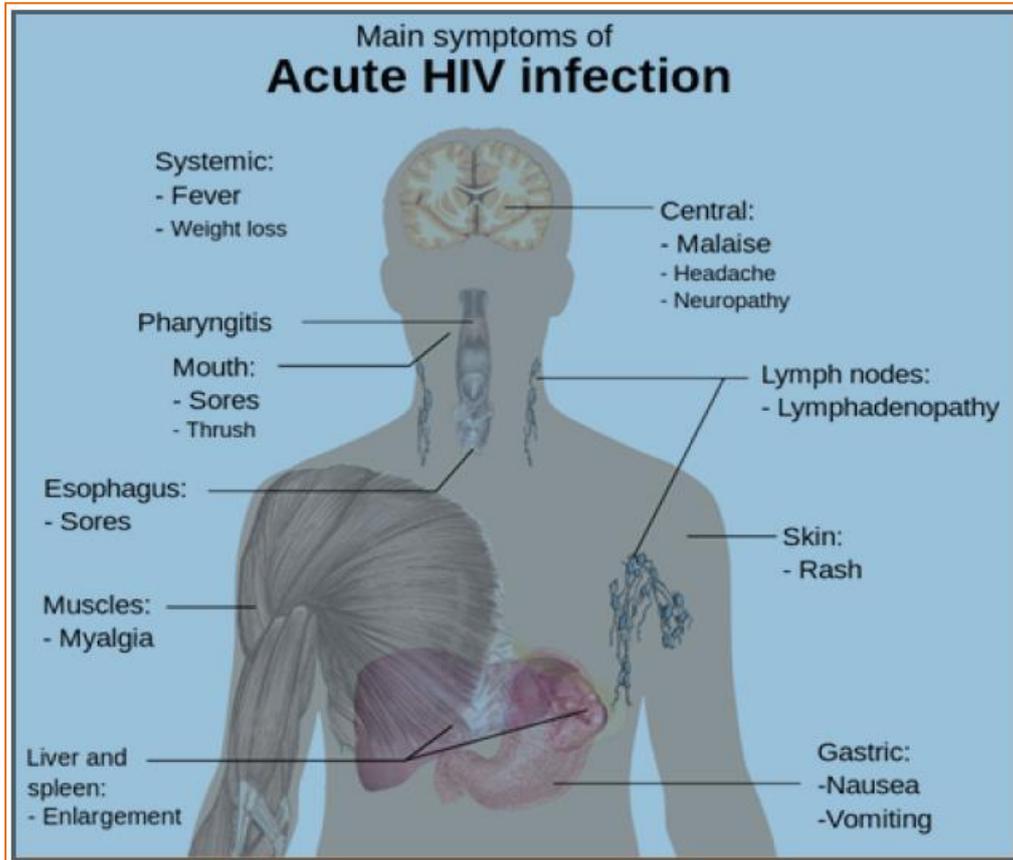


Fig 7.3.5: Main symptom of acute HIV infection

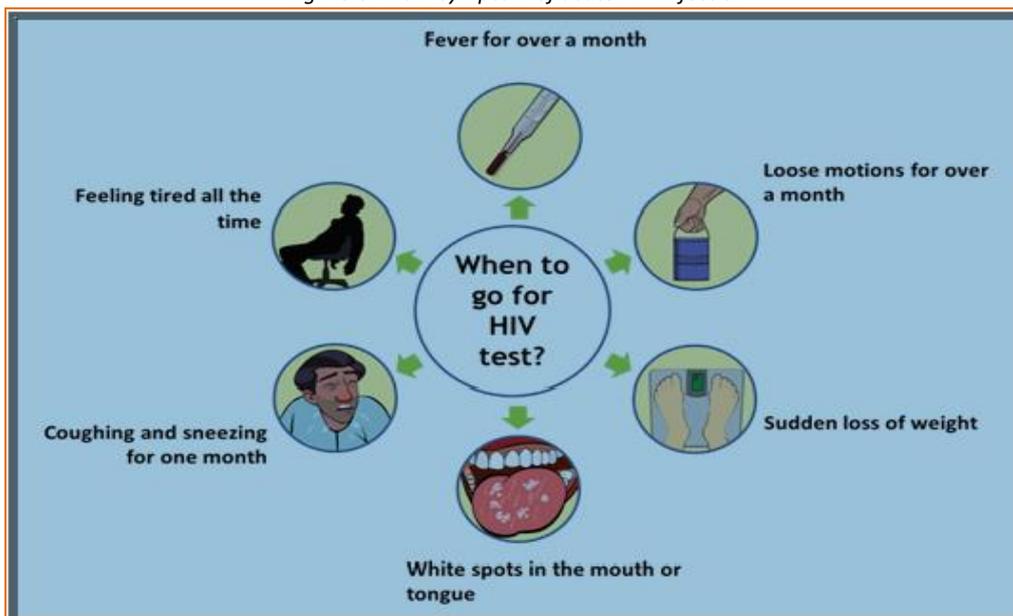


Fig 7.3.6: General symptoms of acute HIV infection

Stay faithful

- In India large number of people move around for work, mostly men.
- Are you one of them?
- Take care. See that you don't catch any infection from AIDS.
- Even one visit to a sex worker may result in HIV infection.
- So it is advisable to avoid multiple sex-partners and always use protection (condoms/nirodh) during intercourse.

AIDS does NOT spread through

- Sitting close
- Working together
- Hugging
- Touching hands
- Mosquito bite
- Saliva or cough
- Taking care
- Sharing clothes
- Eating together or sharing utensils

UNIT 7.4: Interpersonal Skill development

Unit Objectives



At the end of this unit, you will be able to:

- Develop a positive attitude and behaviour
- Understanding Goal Setting
- Motivated for team participation at work
- Learn how to manage relations
- Learn about Stress and anger management skills
- Learn to develop leadership qualities

7.4.1 Introduction

Interpersonal skill development is the blend of different traits of day to day life that play an important role in creating our impression in other's mind. It starts from inside. The role of interpersonal skill development is to help us understand how to make choices about our attitudes and actions. It enables us to understand:

- Where are we now?
- How change and growth occur successfully?
- How we can change our attitude to get results we want and to be more effective in work and personal life?

One can learn to control over many aspects of our job and their environment by making appropriate choices and responses.

These include various traits like:

- Positive Attitude
- Motivation
- Goal Setting

- Team Work
- Managing Relations
- Etiquette
- Stress and Anger Management
- Conflict Resolution

7.4.1 Positive Attitude

What is attitude?

- Our approach...
- Our outlook towards situations and others...
- The emotions we express towards others.
- Our attitude must be positive and hopeful.

Remember:

- Luck favours those who help themselves
- Don't wait for things to happen make them happen
- Stay away from negative influences
- Start your day with something positive
- Learn to like the things that need to be done
- Positive attitude shows in the following ways:
- Positive thinking
- Constructive things
- Creative thinking
- Optimism
- The motivation and energy to accomplish goals.
- An approach of happiness

Positive attitude results in happiness as well as success. Positivity not only affects you and the way you look at the world, but it also affects work environment and people around you.

Story of Carrot, Egg and Coffee Beans

Raju works as a Supervisor in a factory. He is not happy with his job. One day he spoke about his dejection to his elderly friend, Prashant, who runs a small canteen for the factory workers. “Prashant I am not satisfied with my job. There are so many problems in the factory. If I solve one, another one crops up. The problems seem to be never ending. I am quite fed up and wish to quit.”

Prashant said nothing. He quietly put three pots with water on the stove. He put some carrots into one pot, some eggs into another and coffee beans into the third pot. The water in the pots began to boil. Raju wondered what was going on! “Oh, here I am with my tale of woes, and this illiterate cook goes about his business!”

After some time, Prashant switched off the stove and put the carrots, eggs and the beans in different bowls. He then said, “My friend, what do you see here?” “Carrots, eggs and coffee”, said Raju irritably. “Of course! Now come and feel them one by one”, said Prashant. “Oh God!

What do you want to prove?” asked Raju controlling his anger. “The carrots have turned soft. The egg is hard boiled beneath its shell and the coffee is stronger in aroma”. “Exactly” said Prashant “Each of them faced the same degree of heat, but each reacted differently. The carrots that were so hard before became soft and weak. The egg was fragile with its thin outer shell, but after boiling it became hardened and the inner liquid portion became hard boiled. But the coffee beans are unique. After boiling in water, they became stronger and richer. So my friend, tell me, are you the carrot, the egg or the coffee bean? How do you respond to difficult situations? Are you like the carrot that is hard to look at but with the slightest difficulty becomes weak and soft? Are you the egg born with a soft heart but became tough and stiff after a difficult or a bitter experience? Or are you like the coffee bean that gets stronger and tougher and reaches its peak in extreme adversity or difficulty?

When things get worse, you get better.

“Thank you Prashant. You’ve opened my eyes. I shall strive and do my best.”

7.4.1 Goal Setting

Goal setting is a powerful method for considering your ideal future. The method of setting goals helps you to decide on where you wish to go in life.

Goal setting consists of establishment of specific, measurable, achievable, realistic and time targeted aim. Goal setting helps individuals work towards their own objectives. Goals are a kind of motivation that sets the standard for self-satisfaction with performance. Achieving the goal one has for oneself is

a measure of success and having the ability to satisfy job challenges is a way one measures success in the workplace. Set SMART goals:

- S : Specific
- M: Measurable
- A: Attainment
- R: Relevant
- T: Time bound

Identify:

- What you want to achieve,
- Where you have to concentrate your efforts
- Also spot the distractions that can, lead you astray.

First create your “big picture” (the next 10 years):

- Identify the large-scale goals that you just wish to achieve.
- Then break these down into the smaller targets that you simply should hit to succeed in your life goals.
- Once you have your plan, you begin working on it to achieve these goals.

Setting goal is important for an individual because:

- Goals narrow attention and direct efforts to goal related activities.
- Goals lead to more effort.
- One works through setbacks if he is pursuing a goal.
- It develops and changes individual’s behaviour.

Categorization of Goals

To give a broad balanced coverage of all important areas in your life set goals in all the important categories of your life such as:

- **Career:** What level do you want to reach in your career or where you want to reach?

- **Financial:** How much you want to earn, by what stage? How it is related to your career goals?
- **Education:** Is there any specific knowledge you want to acquire in life? What information and skills you need to acquire in order to achieve your goals?
- **Family:** How you want to be seen by your spouse and family members?
- **Health:** Do you want to stay healthy in your old age? What are you planning to achieve this?
- **Public Service:** If you want to make the world a better place, what will you do?

7.4.1 Team Dynamics

A team is made up of a group of people associated to a common purpose. Teams are especially made to conduct complex works. A team is an example where a people share a goal. This creates a dynamic bond amongst the team members as they are dependent on one another for success. For example a sports team wins or loses as a whole.

Team members need to learn:

- How to assist each other
- Realize their true potential
- Prepare the atmosphere that is familiar with each member to work beyond their strength.

Factors of Team Dynamics

- Tolerance and Cooperation
- Set aside feelings of caste, creed, profession
- Put up with each other
- Identify strengths of each
- Who can do what

In a team, there is no room for personal gains and definitely not betrayals. In a team:

- A single person cannot achieve a big task single handedly.
- Big and difficult tasks can be accomplished only through collective effort, through teams.

- In a team, the team members stand by each other during good and bad times alike.
- Work together towards a common goal.
- Divide the task and share the burden.
- Help and accept help from others.

Story : Small Fishes and Big Fish

Once there was a shoal of tiny red fish living in the sea. One among them was a little different. His name was Swimmy and he was black in colour. Swimmy was the fastest swimmer in the shoal. The fish would swim around in the sea looking for food. One day when they were busy searching for lunch, Swimmy who was far ahead of the others seeing a big fish coming in their direction. The big fish was also looking for his lunch---smaller fish. Swimmy was scared! If the big fish would spot his shoal, all of them would be eaten up. Swimmy thought hard of a way out and quickly came up with a plan. He quickly swam back to his shoal and told all the fish about the big fish and also explained his plan to escape from being eaten. When the big fish came closer he was shocked to see an even bigger fish swimming in his direction with its huge jaws wide open. Frightened that he would get eaten up, the big fish swam away. If he had looked carefully, he would have realised that the huge fish was actually all the tiny red fish swimming very closely together in such a way that they looked like one big fish. And little black Swimmy, being different, became the eye of the 'huge' fish!

7.4.1 Managing Relations

We all have different personalities, different desires and wishes, and different ways of showing our emotions that affects people around us.

70% of the workplace learning is informal, once people discuss with each other at work they really are learning to do their job better. Friendlier staff is effective communicators, more productive and trustworthy more by employers and colleagues.

Tips for improving relations with people around us:

- Observe how you react to people such as do you reach to a conclusion before you know all the facts.

- Look honestly how you think and interact with other people.
- Look at work environment. Do you seek attention for accomplishments or give chance to others.
- Accept your weaknesses courageously and work on them.
- Take responsibility for your actions.
- If you think someone is hurt by you, apologise directly.

7.4.1 Etiquette

Etiquettes are rules to operating behaviour regarded as good and acceptable in personal and professional life. Etiquette includes:

Making Positive Impression

- Stand straight, make eye contact and turn towards people when they are speaking and genuinely smile at people.
- Follow the dress code prescribed by the organization.
- When meeting someone for the first time always shake hands with a gentle firmness.
- Always arrive early to work each day.

How you treat with people

- Think how you treat your supervisors and colleagues.
- Don't make value judgments on people's importance at workplace. Respect every individual equally.
- Respect people's personal space at workplace.

Communicating at Workspace

- Keep workspace professional and neat.
- Don't interrupt other people on the workplace.
- Limit personal calls especially when you are working in a manufacturing unit.

- Eat and smoke to the designated areas only otherwise it may disturb other people.

Work etiquette tells the individual a way to behave when handling situations in an exceedingly working environment however the trivial situation is. It also applies to co-worker interaction and communication with colleagues.

Work Ethics

Work ethics is a value based on hard work and attentiveness. Work ethics include:

- **Discipline:** It takes a certain level of commitment to finish your tasks every day. Only with discipline one can stay fixed on goals and determined to complete his assignment.
- **Commitment to work:** A strong sense of commitment to work affects how an individual work and the amount of work he does. When a worker is committed to work he turns up on time, puts in his best efforts and completes the projects to the best of his ability.
- **Punctuality:** It shows that you are dedicated to your work, interested in the work and capable of handling responsibility. Being punctual shows your professionalism and commitment to work.
- **Ownership and responsibility:** Ownership and responsibility stretches in all aspects of an employee's job. Co-workers value the employees' ability to give honest feedback. Supervisors rely on the high moral standards trusting him not create problems and being responsible.
- **Striving to excel:** Keep yourself updated with new developments and knowledge of your field. Learn new skills, techniques, methods required to uplift your career. Workers exhibiting a good work ethic are usually selected for higher positions, increased responsibility as well as promotion. Workers who do not exhibit good work ethic can be regarded as incompetent and failing to provide a fair value to the employer for the salary.

7.4.1 Stress and Anger Management

Anger is a normal and a healthy emotion. Anger management may be critical for people who find it difficult to keep it under control. There are many health issues related to an unresolved anger like heart attack, high blood pressure, anxiety, depression, colds and flu/fever and digestive problems. If your heart beats faster and you breathe quickly, tension in your shoulder or clenching your fists

bewares your body may be showing sign of anger, take steps to calm yourself down. Once you will be able to recognize the signs of anger you can calm yourself down.

Always remember:

- Avoid unnecessary stress, learn to say no and take control of your environment
- Express your feelings instead of boiling them up
- Accept the things you can't change
- Learn to forgive
- ANGER is only one letter away from DANGER
- Anger can destroy lives, destroy relationships
- Put yourself in other's shoes
- Don't react immediately
- Post pone for a few seconds whatever you wish to say or do
- Take a deep breath
- Speak when you have calmed down

7.4.1 Conflict Resolution

What is a Conflict?

A problem or a situation that may be difficult to understand or to deal with.

Why do we need to resolve conflicts?

- If a problem is not solved or addressed at the right time it may blow out of proportion
- An unsolved problem can be like Cancer which spreads and translates itself into all other areas in life
- Unsolved problems may lead to increased levels of bitterness and frustration
- It may foster bad habits like back-biting, gossiping, etc
- Persons involved in conflict may lose focus and target each other's character instead of the specific behaviour to be modified

How to work out Conflicts?

- **STOP** . . . before you lose your temper and make the conflict worse.

- **SAY** . . . what you feel is the issue. What is the reason of disagreement? What do you like?
- **LISTEN** . . . to others ideas and feelings.
- **THINK** . . . of solutions that satisfy both the parties

If you still can't agree, ask someone else to help you work it out.

7.4.1 Leadership Skills

The ability to lead effectively depends on variety of key skills. These skills are extremely sought after by employers as they involve managing a number of individuals in such a way on inspire, enthuse and build respect. Some of the qualities that every good leader should possess are:

- **Honesty:** If you make honest and ethical behaviour a key value your team will follow the suit.
- **Ability to delegate:** delegating task to one of the appropriate person is the one of the most important skills that needs to be developed. The key to delegation is to identify the core strengths of the team and capitalizing on them.
- **Good communications skills:** Being able to communicate clearly is quite important.
- **Confidence:** Keeps morale of the team high even in the tough times.
- **Commitment:** If you expect your team to work hard and produce quality content then you should lead by example.
- **Positive Attitude:** Keeping teams motivated towards continued success of the company.
- **Creativity:** During the critical situations it is important to think out of the box solutions than to prefer the set course of action.
- **Be decisive:** Plan for the unexpected and nothing will surprise you. If you have thought of things go wrong in a particular task you will be able to make confident decisions on corrective actions when necessary.
- **Focus on the big picture:** Plan future strategies for your department and communicate them to supervisors and staff members. Set realistic and measurable individual and team goals and communicate your expectations within the context of massive picture.

How to become a leader:

- Use initiative to act on opportunities. Become a frontrunner before other people view you together.

- Take responsibility of own objectives, set priorities.
- Attempt to solve the matter instead of to pass on to others.
- Go the extra mile when asked to do tasks. Go beyond your job description.
- Show enthusiasm.
- Take ownership of the issues. Anticipate potential issues, take pre-emptive action and act quickly to resolve the issues.
- Introduce enhancements to the ways in which things are done.
- Develop innovative practices. Value innovative thinking.
- Learn new skills that may enhance capability.

UNIT 7.5: Social Interaction

Unit Objectives



At the end of this unit, you will be able to:

- Understand what social interaction is and what social interaction behaviour are.
- Give a brief description about him/her in public.
- Follow daily duties.
- Cooperate with peers, family and other members in society.

7.5.1 Social Interaction

Social interaction is a process through which we respond to people talking with us. It includes acts where people perform toward each other and responses they give in return. Social interaction has a number of behaviours. Some of them are:

- **Exchange:** Exchange is the most elementary kind of social interaction. It's a human process by that social behaviour is exchanged for some kind of reward for equal or greater value.
- **Competition:** It's a process by which two or more individuals plan to accomplish a goal that just one can attain. It will lead to psychological stress, a lack of cooperation in social relationship, difference and even conflict.
- **Cooperation:** It's a process in which people work together to achieve shared goals. Task cannot be completed without their cooperation.
- **Conflict:** Social conflict is the struggle for agency or power among a society to achieve control of scarce resources. It happens when two or more individuals oppose each other in social interaction to achieve incompatible goals.
- **Coercion:** People or teams are forced to provide in to the desire of other people or teams.

7.5.1 Self- Introduction

We all, in our lifetime, have to introduce ourselves to the others. The introduction usually lasts for around 2 minutes to 3 minutes. It is very important that it gives the first impression to other about us. It has a great impact on your self-esteem and self-confidence. It's helpful in:

- Feeling better about yourself
- Boosting your confidence
- Building your self esteem
- Making friends
- Feeling in control

Points for Self Introduction

Following are some self-introduction points:

- **Wishes:** It is the first thing that we need to do before addressing a gathering. At this point we need to make effort to grab the attention of audience. You have to wish depending on the time either, Good Morning, Good Afternoon or Good Evening.
 - Good Morning! My dear friends
 - Respected Sir! Good morning
 - Special or lovely or cool morning to you all
- **Purpose:** We have to tell the purpose of coming in front of the audience. We can say I have come here to tell you about myself.
- **Name:** Here you tell about your name..... . To grab the eye of the audience, you have got to present your name differently. If you know you can tell the meaning of your name or nay famous celebrity along with your name.
- **Father's Name:** Here you have to say concerning your father's name. begin your father name as Mr. or Prof. or Dr.
- **Family:** It's a good chance to inform about your family, therefore tell the small print what you want to tell about them.
- **Profession:** Tell about your profession what you're doing at the moment.
- **Location:** Tell about your present location, wherever you're staying and if you would like you can also tell with whom you're living. You can also tell about your native place. It is better to describe about or tell about your place which is famous for.
- **Hobbies/Habits:** Hobbies means what you like in your leisure and habit means your regular activities. This part tells about your nature and your life style, be careful while telling this.

- **Life Aim:** Tell about what is your aim in life, it will be good if your aim is high. You have to think high and reach high.
- **Achievements:** Tell about what you achieve up to now, minimum it is good to tell about three achievements and maximum five. Though achievements are small, tell them it shows your confidence but don't say I don't have any achievements.
- **Favourite Person's or Ideal:** It is good to say about your ideal persons.
- **Favourite movies, things, colour, places etc.:** if you want to tell your favourites, which tell about your tastes and preferences to others.
- **Your Strengths and Weakness:** You can tell about your strengths and weaknesses. Make sure your weakness should not be absurd or incorrigible.
- **People you like and dislike:** You have to tell what kind people you like or what kind of people you dislike. Any turning point in your life How are you different from others
- **Conclusion:** In conclusion offer a memorable answer on the question the listeners probably will have when they have listen to your public speaking speech. Tell how this aspect of your life makes you what you are and who you are. It will be perfect ending to your self – introduction.
- **Finally say thank you.**

You will have to maintain your speech according to the time, generally 3 minutes and you have to make the speech depending on the section of people you are giving the speech and what you want to reveal about yourself.

Improving self-introduction

There are a few things that you can do that helps in making your self-introduction better:

- **Listen to what you are saying to yourself:** Notice what your inner voice is saying. Take some time to listen and even write down what you are thinking.
- **Monitor you're self-talk:** Analyse that your self-talk is more positive than negative.
- **Change your introduction:** counter your negative thoughts with positive ones. Avoid speaking negative and try to look for things that might add a better spin to a tough situation

7.5.1 Our Duties and Responsibilities

There are certain duties which are laid by the Constitution of India. These duties are very to be fulfilled by every citizen of India. These are as follows:

- To bear by the Constitution and respect its ideals and establishments, the national flag and also the national anthem.
- To encourage and respect the noble ideals that galvanized our national struggle for freedom.
- To uphold and protect the sovereignty, unity and integrity of Republic of India.
- To defend the country and render national service once called upon to do so.
- To promote harmony and also the spirit of respect amongst all the people of the Republic of India transcending religious, linguistic and regional diversities.
- To forbid practices derogative to the dignity of ladies.
- To preserve the rich and diversified heritage of our culture.
- To conserve the natural surroundings like forests, lakes, rivers and wild life, and to have compassion for living creatures.
- To develop the scientific temper, humanism and the spirit of inquiry and reform.
- To safeguard public property and to retract violence.
- To try towards excellence altogether spheres of individual and collective activity so that the nation perpetually rises to higher levels of endeavour and accomplishment.

These need to be followed by every citizen of India for development of the country.

7.5.1 Cooperation

The process of groups of organisms working or acting together for their mutual benefit is called cooperation. Cooperation among family members, friends and peers is very common and healthy. It is the backbone of any society.

Family cooperation provides an avenue for a family to come closer. It increases coping skills and decision making. Some steps to promote family cooperation are:

- **Plan things together:** It calls for negotiation and compromise and teaches everyone to be more tolerant and considerable to other's viewpoint.

- **Share responsibilities:** Diving up necessary household responsibilities can be a good exercise in family cooperation.

Peer support occurs once individuals give knowledge, experience, and emotional, social or sensible help to each other. It's a distinct state of social support in this the source of support may be a peer an individual who is analogous in ways to the recipient of the support.

The effective peer support can be in form of:

- **Social Support:** In form of positive psychological interactions with others with whom there is mutual trust and concern.
- **Experiential Knowledge:** contributes to solve problems and improve quality of life.
- **Emotional support :** Esteem, attachment and reassurance
- **Instrumental Support:** Product and services. How to be a cooperative person: For being a cooperative person following things needs to be done:
 - Listen carefully to others and make sure you perceive what they're expressing.
 - Share when you have something those others would really like to have.
 - Take Turns once there's something those no-one desires to do, or when more than one person desires to do a similar factor.
 - Compromise when you have a significant conflict.
 - Do your part the very best that you just probably can. This can inspire others to do the same.
 - Show appreciation to people for what they contribute.
 - Encourage people to do their best.
 - Make people needed. Working together may be a lot more fun that manner.
 - Don't isolate or exclude anyone. Everyone has something valuable to offer, and nobody likes being omitted.

UNIT 7.6: Group Interactions

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Unit Objectives

At the end of this unit, you will be able to:

- Participate in group discussions in the class
- Give speech in the public
- Understand the importance of team building and team work

7.6.1 Group Interaction

Every day we tend to meet with teams of individuals socially and professionally. However we interact to play a big role in the impressions we tend to produce. Interaction that happens whereas a group completes a cooperative task describes how the group works. For a successful and positive group interaction these steps needs to be followed:

- Put your mobile phone away or place in silent mode.
- Greet everyone.
- Be friendly with everyone in the group.
- Show an interest in others by paying someone a compliment and listen carefully to what is being discussed.
- Be proactive and introduce yourself to others in the group.
- Sit up straight. Poor body posture is an indication of low self-esteem.
- Focus your attention on the person talking.
- Don't discount anyone's comment. Remember everyone is different and have different the ability to think.
- Think before you speak. Don't be too quick to jump into the conversation.
- Be a respect listener and observer.
- Include everyone when talking. Be sure to share eye contact with each person in the group.
- Unless there is a clear indication don't change the topic. Otherwise it will make people feel you are not interested in the topic.
- Don't start or participate in a side conversation. Don't allow their mistake to prevent you from being a good listener.

- Make sure to smile shake hands and embrace and use each person's name when conversation and the person's name when the discussion is over.

Everything you are doing in a group setting makes an effect on everybody in the group. Don't ever suppose something doesn't matter. Everything matters. Take every chance to take part in informal and formal group interactions. Begin by creating small contributions to discussion, prepare an issue to raise or accept as true with another person's remark. Ask for other person's opinion.

7.6.1 Importance of Group Interactions

As participant group interactions is important as:

- It helps you to get a subject more deeply
- It improves your strength to think positively
- It helps in solving a serious issue
- It helps the team to go on a final decision
- It provides you the chance to listen to others' ideas
- It improves your listening skills
- It increases your confidence in communications
- It can change your behaviour

As a moderator a group interaction helps in:

- Understanding member interpersonal skills
- Identifying if a member is able to work in a team
- Understanding ones behaviour
- Selecting a perspective member in a perspective methodology

Dos and Don'ts of Group Interaction

Do's	Don't
------	-------

<ul style="list-style-type: none"> • Speak pleasantly and in a well mannered way to the group 	<ul style="list-style-type: none"> • Lose your temper. A discussion isn't an argument
<ul style="list-style-type: none"> • Respect the contribution of each speaker 	<ul style="list-style-type: none"> • Shout. Use a moderate tone and medium pitch
<ul style="list-style-type: none"> • Remember that a discussion isn't AN argument. Learn to disagree in a well mannered way 	<ul style="list-style-type: none"> • Use too several gestures when you speak. Gestures like finger pointing and table thumping will appear aggressive
<ul style="list-style-type: none"> • Think about your contribution before you speak. How best can you answer the question/ contribute to the topic? 	<ul style="list-style-type: none"> • Dominate the discussion. Confident speakers ought to enable quieter students an opportunity to contribute
<ul style="list-style-type: none"> • Try to follow the discussion topic. do not introduce tangential information 	<ul style="list-style-type: none"> • Draw too much on personal experience or anecdote. Although some tutors encourage students to reflect on their own expertise, keep in mind to not generalize an excessive amount of.
<ul style="list-style-type: none"> • Be aware of your visual communication when you are speaking 	
<ul style="list-style-type: none"> • Agree with and acknowledge what you find fascinating 	<ul style="list-style-type: none"> • Interrupt. Wait for a speaker to complete before you speak

7.6.1 Team Work

Team work is a critical part of professional life. They can have a big impact on:

- The profitability of an organisation.
- People enjoy their work.
- Staff retention rates.
- Team and individual performance.
- Company reputation.

Importance of Team Building

Team building activities not only boost morale of the team members, but it can also increase the success rate of the teams. Team building is an important activity as it:

- **Facilitates better communication:** Activities that create discussion results in open communication among the employees, and among employees and management. This improves office environment also the quality of work.
- **Motivates employees:** The more comfortable team members are to share their ideas and opinions, the more confident they will be. This motivates them to take on new projects or challenges.
- **Promotes creativity:** Working closely with other team members increase creativity and promotes new ideas.
- **Develops problem-solving skills:** Team building activities that require team members to work closely to solve problems improves the ability to think rationally and logically. Teams that determine when a problem arises and knows the solution can work better when a real problem occurs.
- **Breaks the barrier:** Team building increases trust among workers.

Do and Don'ts of working in a Team:

- **Don't argue in public:** if you have a disagreement with someone in the team find a neutral place to discuss the situation.
- **Do encourage each other:** when things get tough the tough gets going. Contribute to the team in trying situation.
- **Don't talk behind the backs:** if you have trouble with some team member don't share with others. Go directly to the person in a kind and compassionate manner and share what is in your mind.
- **Do lend a hand:** if a team members is asking for help don't hesitate in helping him.
- **Don't be the weakest link:** Live up to your responsibilities, meet team expectations and communicate effectively in the team.
- **Give and receive feedback:** As a part of growing team give and receive feedback respectfully and graciously.

UNIT 7.7: Time Management

Unit Objectives



At the end of this unit, you will be able to:

- Understand the importance of time management
- Develop time management skills

7.7.1 Time Management

Time management is the process of planning and practicing control over the time given to a specific task, especially to increase effectiveness, efficiency and productivity. It is an activity with the goal to increase the overall advantage of a set of activities within the limited condition of a limited time.

Some effective time management

- Delegate tasks
- Identify time wasters
- Combine activities – Plan for them
- Break down big tasks down to the smallest task possible
- Accomplish them one by one
- At the end of the day conduct a simple analysis to see which activity took time

7.7.1 Time Robbers

Time robbers are those activities which create interruption at the workplace. These activities create a deviation from the objectives which needs to be achieved. Time Robbers could be:

- Poor personal planning and scheduling
- Interruptions by people without appointments
- Poor delegation
- Poor use of the media: Telephone, Mobile, e-mail, and fax, etc
- Reading junk mail
- Lack of concern for good time management

- Lack of clear priorities

The Time Robbers can be avoided by:

- Be active all the time
- Develop and maintain an organized personal activity schedule
- Set your priorities
- Proper delegation
- Utilize modern technical media

Unit Objectives

At the end of this unit, you will be able to:

- Understand the importance of resume
- Learn how to prepare a resume

7.8.1 Introduction

A resume is a self-declaration which once done properly shows how an individual's skills, experience and achievements match the need of the work that they wish to get. The sole purpose of a resume is one to win an interview. It convinces the future employer what he wants from the prospective employee in new career or position. It also establishes an individual as a professional person with high standards and excellent writing skills based on the fact that his resume is written well. It also helps you clarify your direction, qualifications and strengths, boost your confidence or to start out the process of committing to a job or a career modification.

One must know about a resume that:

- Your resume is an instrument to get you an interview but not a job
- Employer will be screening your resume for just 15-20 seconds. That's the time your resume will make an impact on employer

There are different sections on the resume in the same order as mentioned under:

Section	What is the employer looking for
Header	Your identity and to contact you
Objective	To check if their requirement and your objective match
Education	To check if you have the basic qualification for the job/internship you are applying for

Practical Experience/ projects	To see if you have done anything that reflects your potential capability. Also to see how different you are from your peers
Skills	How equipped you are in terms of your personality traits as well as occupational skills
Interests	Professional aspects apart, how meaningful are your life?
Other	Is there else significant and relevant you want to showcase, that will add value to your resume

Preparation work and important tips

Before you start preparing your resume make sure to follow the checklist:

- Educational documents from class ten onwards to calculate scores
- Make list of all things that you need to add to your resume. Like internships, projects, part time jobs, extracurricular activities, sports, training, skills, interests etc. the list doesn't need to be complete, you'll always add to the list as you go.

Before preparing resume always remember:

- Every point in your resume should be specific and must be supported by a number of factual information.
- Use action verbs in all your points. They catch attention immediately and make your sentences clear.
- Use bullets not paragraphs.
- Do not mention your responsibilities mention what you have accomplished.
- A common mistake we make while constructing the resume is to copy the format from our friends resume and built it based on that.

Resume Header

Purpose: You have to provide some information about yourself, so that the employer can reach you.

Mandatory fields include: Name, current address, email id, phone number, and date of birth. Your name should be written in bigger font.

Do Not:

- Include your photo
- Write RESUME as heading to the file
- Give details like family information, marital status, etc
- Add these details to the bottom of your resume or occupy more space to fill up these details

Framing the Objective

Purpose: To convey the employer what goals you have. The focus should be towards getting a particular position in a specific industry.

Always remember: Your objective should include the following:

- Position wanted
- Functional area
- Industry wanted
- Be specific and restrict it to minimum words.
- You objective should be different to each role you apply to
- While writing the objective, keep the employers requirement in mind. The objective is not what you desire from the company, it's about company's need.

Education

The next session in your resume is to highlight your educational qualifications.

Purpose: For the employer to know whether you have basic qualification for the job for which you are applying or not.

Always Remember:

- To write all educational qualifications from class 10 to highest education.
- For class 10 and 12 – include school/college name, Board, Stream/Specialization (If any), year of study, Marks.
- For undergraduate – include College name, University name, Degree and Specialization, year of study.
- Write all your qualifications in reverse chronological order, i.e. the latest qualification on top.
- You may write the educational qualifications in a tabular format or in a simple one after the other order.

Projects and Internships

The next part of your resume includes the hands on work that you have done, like projects, internships, in-plant training, part time jobs, volunteering, starting up a company and other initiatives. The number and the nature of initiatives taken define whether to keep one heading or detail them under different headings.

Purpose: This is a mandatory part of a resume, as your hands on work and the initiatives you have taken apart from your curriculum in what will reflect your real strength as well as separate your resume from your peers.

Remember:

- The heading should be – title / project name, role, company/organisation name, -2 lines description about
- The specific time period.
- Time period is must.
- The entries under each heading must be in reverse chronological order.
- Be very specific on what you have accomplished. Add numbers and facts wherever possible.

Do Not:

- Do not write simple statements. It does not give employer a clear picture of the work you have done. Thus the employer can assume that you have done an internship for the certificate.

Skills

Heading: You can have multiple headings under skills. Common heading can include:

- **Soft Skills:** must include, they showcase your personality traits.
- **Core occupational skills:** Optional include if you possess any core skills. These are skills you possess relevant to the role you are applying for.
- **IT Skills:** Optional, suggestive to include if you are applying for IT/software related roles.

Remember:

- List your skill and add a point which supports your skill the best.
- Make specific points. Add numbers and facts wherever possible.
- Pick only three to four soft skills that describes you the best.
- Dig your past to discover the best of these skills you possess and the best example you can quote to support it.

Interests

In this section of your resume carefully choose which of interests you want to showcase on your resume so that they can make your life seem meaningful.

The interests you showcase talk about your character. These interests frequently come up as a subject of discussions during the interviews; therefore sagely choose what to show.

Remember:

- List interests which are meaningful and display some learning.
- Support the interest you have listed
- Make points specific and add supporting fact to it.
- Do not just list random cluster of interests like: adventure, guitar, reading, environment
- Never include interests like partying, watching movies etc. they create wrong impression.

References

Give References

The very last thing on your resume ought to be a list of 2-4 professional references. These are all those who you're not related to, but whom you have handled in a professional manner. You would possibly think about previous leader, faculty member or volunteer coordinator to include on your reference page.

- Include the name of the reference, their relationship to you, mailing address, e mail and telephone number.
- The place you're applying to could contact these people, therefore always call them in advance to allow them to understand that you are using them for a reference and are presently applying for a job.

Points to Remember

- Make sure that the length of your resume doesn't exceed a pair of pages
- Does a thorough recheck and confirm there are fully no errors in your resume. No grammatical errors, no spelling mistakes, no punctuation errors
- Run through your resume time and again for to create enhancements and phrasing sentences better
- Choose a professional font in a size eleven or twelve. You can use multiple fonts for different elements of resume, but try to limit it most of two fonts. Instead changing between fonts, strive creating specific sections bold or italicized instead
- The font size of your header and the introduction to a part may be a size fourteen or sixteen

- Your text should be printed in solid black ink. Ensure to deactivate any hyperlinks so that they don't print in blue or other contrastive colour
- Your page ought to have one inch margin all the way around with 1.5 or 2 point line spacing. The body of your resume ought to align left and your header should be centred at the top of the page

UNIT 7.9: Interview Preparation

Unit Objectives



At the end of this unit, you will be able to:

- Understand the procedure of interview
- Go thorough mock interviews
- Understand how to present them during an interview
- Motivated to work after the training period is over

7.9.1 Interview

An interview is a conversation between two or more individuals (the interviewer(s) and the interviewee) wherever queries are asked by the interviewer to get information from the interviewee. An interview is the first and last hurdle you need to cross in order to get employment.

Common Types of Interview

Traditional HR Interview: Most of the interviews are face to face interviews. The most traditional is a one-tone conversation with the Human Resources Executive where the candidate's focus should be on the person asking question. You are advised to maintain good eye contact, listen keenly and answer promptly.

Panel Interview: In this situation, there is more than one interviewer. A panel ranging from two to ten members may conduct this part of the selection process. This is an ideal chance for you to display group management and group presentation skills.

Technical interview: The objective of this interview is to basically evaluate technical knowledge. Majority of the questions will be based on the skills sets mentioned in the candidate's resume.

Telephonic Interview: Telephonic interviews are used for initial screening of candidates who live far away from the job site.

Before going for an interview, it is important to have clarity of the role you are applying for. It's also important that for you to know where you are applying and whom will you be talking to. Your answers should tell the employer that you are the match they are looking for.

This requires you to do a small research on the following fields:

- Company & Field
- Job Description
- Yourself (Skills, Values & Interests)
- Resume (Experience)

If you were an employer, you would have chosen a person who is sure of himself, calm and confident.

So it's important that you are:

- Confident
- Relaxed
- Sure of yourself
- Prepared
- Before, during and after the interview, it is important for you to be prepared.
- Dress Professionally

It is important that you dress professionally. It is a proven fact that the way we dress makes a huge difference in the way we are perceived. 90% of the way you communicate with other people is through body language (gestures, expressions, etc.) and the first Impression we make. It is very simple to make a great first impression.

For a good first impression it is important those we:

- Smell good
- Have a professional appearance
- Pay attention to your grooming
- Make eye contact
- Know what and how you speak
- Our overall personality contributes to our complete perception

How to dress for Interview

Men	Women
Long-sleeved buttoned shirt (clean and pressed)	Conservative pump, no stilettos
Dark shoes (cleaned and polished) and dark socks	Jewellery -One set of earrings (preferably knobs)
Get a haircut (short hair is always best)	No bangles
No Jewellery (chains, earrings, piercing)	Minimal use of makeup
No beards or Tattoos	

7.9.1 During the Interview

- Be confident, not arrogant
- Sell yourself - Keep your energy up
- Maintain your posture
- Be positive, don't complain
- Know your resume and accomplishments

It isn't sufficient to have ideas. They have to be expressed effectively in the interview. The parameters that the candidates are assessed on during the interview are very simple. These are the parameters that this training program has prepared you for.

7.9.1 Active Listening

- Clarity on ideas and expressions
- Correct language
- Good body language
- Fluency
- Ideas should be expressed fluently in the right tone, right voice, and right articulation



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8. First Aid and CPR

Unit 8.1 – First Aid and CPR





Key Learning Outcomes

At the end of the module, you will be able to:

- Identify different methods of first aid
- Perform first aid
- Understand CPR
- Perform CPR in case of emergency

UNIT 8.1: First Aid & CPR

Unit Objectives



At the end of this unit, you will be able to:

- Apply first aid on an injured person
- Understand the procedures of doing CPR

8.1.1 First Aid

First aid is the help given to any individual suffering from an unforeseen illness or injury, with care provided to preserve life, stop the condition from worsening, and/or promote recovery. It includes initial intervention during a serious condition before skilled medical help being accessible, like performing CPR while waiting for the ambulance, also because the complete treatment of minor conditions, such as applying a plaster to a cut. First aid is usually performed by the layman, with many of us trained in providing basic levels of first aid, and others willing to try and do thus from acquired information. Mental health first aid is an extension of the idea of first aid to cover mental health.

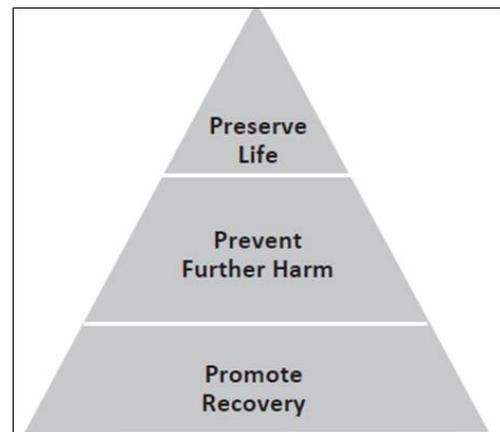


Fig 8.1.1: First aid objective pyramid

There are many situations which may require first aid, and many countries have legislation, regulation, or guidance which specifies a minimum level of first aid provision in certain circumstances. This can embrace specific coaching or equipment to be obtainable within the work area (such as an Automated External Defibrillator), the availability of specialist first aid cover at public gatherings, or necessary first aid coaching among learning institutes. First aid, however, doesn't essentially need any specific equipment or previous information, and may involve improvisation with materials offered at the time, usually by undisciplined persons.

Vital Signs	Good	Poor
Heart beat	60-100 beats per minute	<60 or >100 per minute
Respiration	14-16 breaths per minute	<14 breaths per minute
Skin	warm, pink, dry	cool, pale, moist
Consciousness	alert, oriented	drowsy or unconscious

Awareness	Assessment	Action	Aftercare
Observe	Assess what is required to be done	Do what you can	Once you have assisted the victim, stay with him/her till expert care arrives
Stop to help	Ask yourself 'Can I do it?'	Call for expert medical help	
		Take care of your and the bystander's safety	

While delivering First Aid always remember:

- Prevent deterioration
- Act swiftly, deliberately and confidently
- Golden Hour – First 60 minutes following an accident
- Platinum Period – First 15 minutes following an accident
- Prevent shock and choking
- Stop bleeding
- Loosen victim's clothes
- Regulate respiratory system
- Avoid crowding/over-crowding
- Arrange to take victim to safe place/hospital
- Attend to emergencies first with ease and without fear
- Do not overdo. Remember that the person giving first aid is not a doctor

Injury	Symptom	Do's	Don'ts
Fracture	<ul style="list-style-type: none"> • Pain • Swelling • Visible bone 	<ul style="list-style-type: none"> • Immobilise the affected part • Stabilise the affected part • Use a cloth as a sling • Use board as a sling • Carefully Transfer the victim on a stretcher 	<ul style="list-style-type: none"> • Do not move the affected part • Do not wash or probe the injured area
Burns (see Degrees of Burn table)	<ul style="list-style-type: none"> • Redness of skin • Blistered skin • Injury marks • Headache/seizures 	<ul style="list-style-type: none"> • In case of electrical burn, cut-off the power supply • In case of fire, put out fire with blanket/coat • Use water to douse the flames • Remove any jewellery from the affected area • Wash the burn with water 	<ul style="list-style-type: none"> • Do not pull off any clothing stuck to the burnt skin • Do not place ice on the burn • Do not use cotton to cover the burn
Bleeding	<ul style="list-style-type: none"> • Bruises • Visible blood loss from body • Coughing blood • W o u n d / I n j u r y marks • Unconsciousness due to blood loss • Dizziness • Pale skin 	<ul style="list-style-type: none"> • Check victim's breathing • Elevate the wound above heart level • Apply direct pressure to the wound with a clean cloth or hands • Remove any visible objects from the wounds • Apply bandage once the bleeding stops 	<ul style="list-style-type: none"> • Do not clean the wound from out to in direction • Do not apply too much pressure (not more than 15 mins) • Do not give water to the victim
Heat Stroke/Sun Stoke	<ul style="list-style-type: none"> • High body temperature • Headache • Hot and dry skin • Nausea/Vomiting • Unconsciousness 	<ul style="list-style-type: none"> • Move the victim to a cool, shaded place • Wet the victim's skin with a sponge • If possible apply ice packs to victim's neck, back and armpits • Remove any jewellery from the affected area • Wash the burn with water 	<ul style="list-style-type: none"> • Do not let people crowd around the victim • Do not give any hot drinks to the victim

Unconsciousness	<ul style="list-style-type: none"> • No movement of limbs • No verbal response or gestures • Pale skin 	<ul style="list-style-type: none"> • Loosen clothing around neck, waist and chest • Check for breathing • Place the victim's legs above the level of heart • If victim is not breathing, perform CPR 	<ul style="list-style-type: none"> • Do not throw water or slap the victim • Do not force feed anything • Do not raise the head high as it may block the airway
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1st Degree Burn	2nd Degree Burn	3rd Degree Burn	4th Degree Burn
Will recover it in a few days.	Serious but recovers in a few weeks.	Very Serious and will require skin grafting.	Extremely Serious and requires many years with repeated plastic surgery and skin grafting, is life threatening.
Action Required: Place under running water	Action Required: Place clean wet cloth over the burnt area	Action Required: Place clean dry cloth over the burnt area	Action Required: Leave open and prevent infection.

Splints and Aids of Torso

A splint can also be called a bandage that immobilizes a broken bone. Generally this is often done by handling rigid objects like sticks or boards. For a few injuries, however, this is not attainable and also the alone possibility is to tie the broken limb to the body.



Fig 8.1.2: Splinting arm

Splints

When applying a splint, don't commit to straighten the break. This may solely cause additional injury and additional pain. Instead, simply apply the splint to the break the way it is.

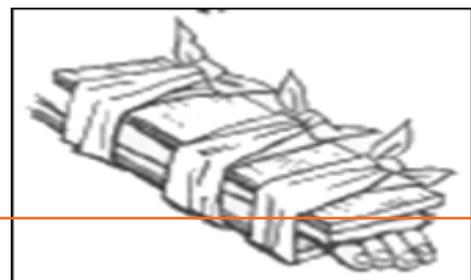


Fig 8.1.3: Splinting wrist

When using rigid material

Always use long enough items to reach the joints beyond the break. For instance, once splinting a forearm, the fabric ought to be long enough to touch each the

wrist joint and therefore the elbow. This helps keep the fabric in place and prevents an excessive amount of pressure from being applied to the wound.

- Always place cushioning between the rigid material and the body to stay the victim comfy. Tie knots between the rigid material and the body (in mid-air) once doable. This makes them easier to untie. If this can be impossible, tie knots over the rigid material
- To splint the forearm, surround the split with rigid material and snugly bandage it to the arm with wide cloth strips. A newspaper or magazine, curled into a "U" form, works alright
- Splint the wrist joint within the same approach. The whole forearm needs to be immobilized
- To splint the elbow, use enough rigid material to travel from the armpit to the hand. The entire arm ought to be immobilized. Don't plan to straighten or bend the elbow; splint it in position
- To splint the upper leg, use long items of rigid material which will reach from the ankle joint to the armpit. On top of the hips, tie long straps round the torso to carry the top of the splint in place.

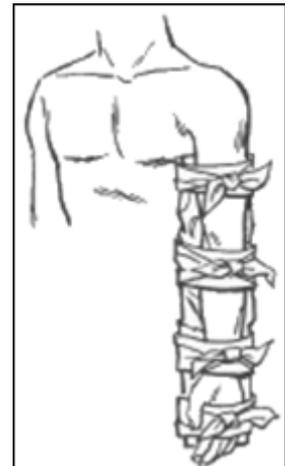


Fig 8.1.4: Splinting elbow

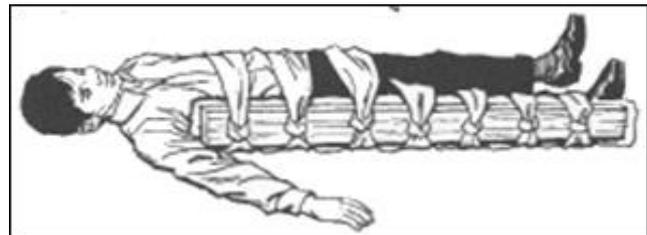


Fig 8.1.5: Splinting upper leg

- To splint the lower leg, use rigid material long enough to travel from the knee to the foot. The foot ought to be immobilized and unable to turn. Make sure to use a lot of cushioning, particularly round the ankle.



Fig 8.1.6: Splinting lower leg

Fig.: Splint the lower leg

8.1 CPR

Basic life support (BLS) is also a level of medical aid that is used for victims of life-threatening diseases or injuries until they'll be given full medical aid at a hospital.

First aid is as simple as first principle – airway, respiration and CPR (cardiopulmonary resuscitation). In any scenario, apply the DRSABCD Action plan.

DRSABCD stands for:

- **Danger:** Always check the danger to you, any bystanders and then the injured or sick person. Ensure you do not place yourself at risk once going to give assistance to of another person.
- **Responses:** Is the person conscious? Do they respond when you check with them, hold their hands or squeeze their shoulder?
- **Send for help:** Call ambulance
- **Airway:** Is the person's airway clear? Is that person breathing? If the person is responding, they're acutely aware and their airway is



Fig 8.1.7: Basic life support chart

them with any injury. If the person isn't responding and he is also unconscious, then you have to check their airway by opening their mouth and having a glance within. If their mouth is clear, tilt their head gently back (by lifting their chin) and check for respiration. If the mouth isn't clear, place the person on their side, open their mouth and clear the contents, then tilt the head back and check for respiration.

- **Breathing:** Check for respiratory by searching for chest movements (up and down). Listen by bringing your ear near to their mouth and nose. Check for respiratory by bringing your hand on the lower part of their chest. If the person is unconscious but breathing, flip them onto their side, delicately ensuring that you simply keep their head, neck and spine in alignment. Monitor their respiratory till you hand over to the ambulance officers.

- **CPR (cardiopulmonary resuscitation):** If an adult is unconscious and not breathing, ensure they're flat on their back and then place the heel of 1 hand within the centre of their chest and your alternative hand on top. Press down firmly and smoothly (compressing to at least one third of their chest depth) thirty times. Provide two breaths. To induce the breath in, tilt their head back gently by lifting their chin. Pinch their nostrils closed, place your open mouth

firmly over their open mouth and blow firmly into their mouth. Keep going with the thirty compressions and 2 breaths at the speed of roughly five repeats in 2 minutes till you hand over to the ambulance officers or another trained person, or until the person you're resuscitating responds.

- **Defibrillator:** For unconscious adults who are not breathing, an automated external defibrillator (AED) is applied. An AED also called a machine that delivers an electric shock to cancel any irregular heart beat (arrhythmia), in an attempt to get the normal heart beating to re-establish itself. Please ensure that a trained person is there to apply the AED. If the person responds to defibrillation, turn them onto their side and tilt their head to maintain their airway

Airway

Once you have assessed the patient's level of consciousness, evaluate the patient's airway. Remember, if the patient is alert and talking, the airway is open. For a patient who is unresponsive, make sure that he or she is in a supine (face-up) position to effectively evaluate the airway. If the patient is face-down, you must roll the patient onto his or her back, taking care not to create or worsen an injury. If the patient is unresponsive and his or her airway is not open, you need to open the airway. Head-tilt/chin lift technique can be used to open the airway.

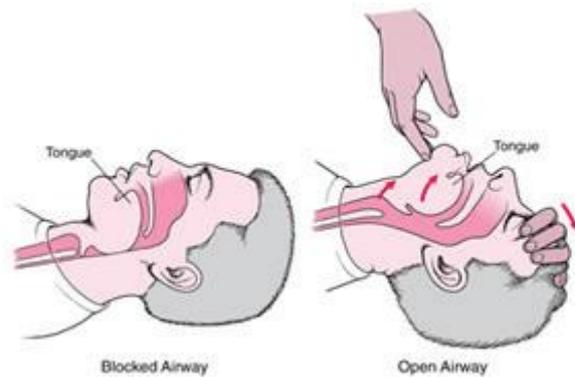


Fig 8.1.8: Blocked and open airway

Head-tilt/chin-lift technique

- To perform the head-tilt/chin lift technique on an adult:
 - Press down on the forehead while pulling up on the bony part of the chin with 2 to 3 fingers of the opposite hand.
 - Tilt the head past a neutral position to open the airway whereas avoiding hyperextension of the neck.

Cardiopulmonary resuscitation

Cardiopulmonary resuscitation circulates blood that contains oxygen to the very important organs of a patient in cardiac arrest once the heart and respiration have stopped. It includes chest compressions and ventilations also the use of an automatic external defibrillator.

Compressions: One part of CPR is chest compressions. To make sure optimal patient outcomes, high quality CPR should be performed. You'll guarantee high-quality CPR by providing high-quality chest compressions, ensuring that the:

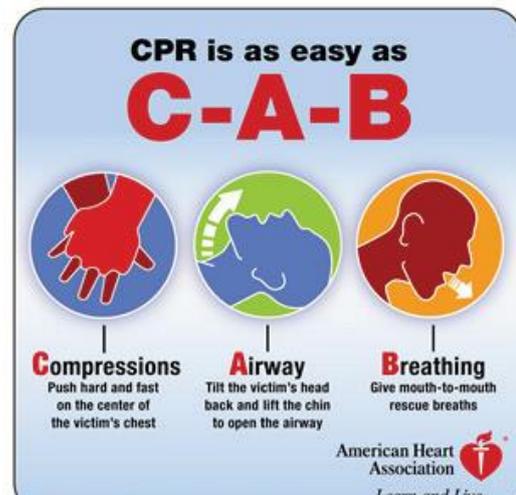


Fig 8.1.9: CPR chart

- Patient is on a firm, flat surface to allow for adequate compression. In an exceedingly non-healthcare setting you might find it on the ground, whereas in an exceedingly healthcare setting you may find it on a stretcher or bed.
- The chest is exposed to make sure correct hand placement and also the ability to envision chest recoil.
- Hands are properly positioned with the heel of 1 hand within the centre of the chest on the lower 1/2 sternum with the opposite hand on top. Most rescuers realize that interlacing their fingers makes it easier to supply compressions while keeping the fingers off the chest.

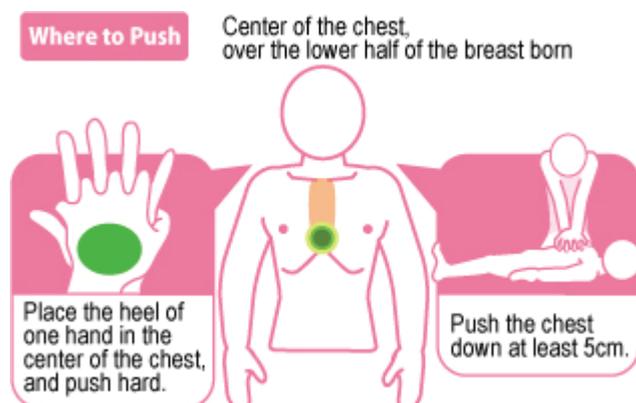


Fig 8.1.10: Doing CPR

- Arms are as straight as attainable, with the shoulders directly over the hands to build up effective compressions. Lockup elbows can help maintain straight arms.
- Compressions are given at the proper rate of a minimum of a hundred per minute to a most of one hundred twenty per minute, and at the correct depth of a minimum of two inches for an adult to promote adequate circulation.
- The chest should be allowed to completely recoil between every compression to allow blood to flow back to the heart following the compression.
- For adult co-workers, CPR consists of thirty chest compressions followed by two ventilations.

Ventilations: Ventilations supply oxygen to a patient who is not breathing. One can give ventilation via several methods including:

Mouth-to-Mouth

- Open the airway past a neutral position with the help of the head-tilt/chin-lift technique.
- Pinch the nose shut and build a whole seal over the patient's mouth along with your mouth.
- Provide ventilations by blowing into the patient's mouth. Ventilations ought to be given one at a time. Take a break between breaths by breaking the seal slightly between ventilations and then taking a breath before re-sealing over the mouth.

Pocket mask

CPR respiration barriers, like pocket masks, produce a barrier between your mouth and also the patient's mouth and nose. This barrier will help to guard you from contact with patient's blood, vomits and saliva, and from breathing the air that the patient exhales.

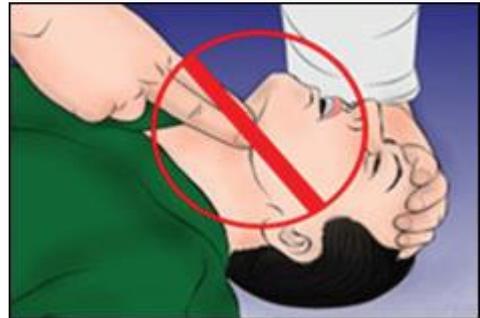
- Assemble the mask and valve.
- Open the airway past the neutral position with the help of the head-tilt/chin-lift technique from the patient's side when alone.
- Place the mask over the mouth and nose of the patient starting from the bridge of the nose, and then place the bottom of the mask below the mouth to the chin (the mask shouldn't extend past the chin).
- Seal the mask by putting the "webbing" between your index finger and thumb on the top of the mask above the valve whereas putting your remaining fingers on the side of the patient's face. along with your different hand (the hand nearest to the patient's chest), place your thumb on the bottom of the mask while putting your bent index finger beneath the patient's chin, lifting the face into the mask. Your bent index finger under the patient's chin, lifting the face into the mask.

Performing CPR for an Adult



Step 1: Check the scene for immediate danger: Check that you're not putting yourself in harm's manner by administering the CPR to somebody unconscious. Do whatever you think is necessary to move yourself and the other person to safety.

Step 2: Assess the victim's consciousness: Gently tap on his or her shoulder and ask them "if they are ok?" in a loud and clear voice. If he or she gives a positive response then the CPR is not required. Instead, undertake basic first aid and take measures to prevent or treat shock, and assess whether or not does the victim needs emergency services. If the victim does not respond, continue with the subsequent steps.



Step 3: Do not check for a pulse: Unless you're a trained medical professional, odds are you'll spare too much valuable time to look for a pulse when you should be doing compressions.

Step 4: Check for breathing: Check that the airway is not blocked. If the mouth is closed, press with your thumb and forefinger on both cheeks at the end of the teeth and then look inside. Remove any visible obstacle that is in your reach but never push your fingers inside too far. Place your ear near to the victim's nose and mouth, and listen for slight breathing. If the victim is coughing or breathing normally then you don't have to perform CPR.



Step 5: Place the victim on his or her back: Make sure he or she is lying as flat as possible-this can stop injury while you're doing chest compressions. Tilt their head back by exploitation your palm against their forehead and a push against their chin.

Step 6: Place the heel of 1 hand on the victim's breastbone, a pair of finger-widths on top of the meeting space of the lower ribs, precisely within the middle of the chest.



Step 7: Place your second hand on top of the first hand, Palms down, interlock the fingers of the second hand between the first.



Step 8: Position your body directly over your hands, in order to straighten your arms and somewhat rigid. Don't flex the arms to push, however, lock your elbows, and use your upper body strength to push.



Step 9: Perform thirty chest compressions. Press down with each hand directly over the breastbone to perform a compression that helps the heartbeat. Chest compressions are a lot of crucial for correcting abnormal heart rhythms (ventricular fibrillation or pulseless ventricular tachycardia, heart rapidly quivering rather than beating). You ought to press down by about two inches (5 cm)



Step 10: Minimize pauses in chest compression that occur when dynamic suppliers or getting ready for a shock. Commit to limit interruptions to less than ten seconds.



Step 11: Make sure the airway is open. Place your hand on the victim's forehead and 2 fingers on their chin and tilt the head back to open the airway. If you find a neck injury, pull the jaw forward instead of lifting the chin. If jaw thrust fails to open the airway, do a careful head tilt and chin raise. If there are not any signs of life, place a respiratory barrier (if available) over the victim's mouth.



Step 12: Give 2 rescue breaths (optional). If you're trained in mouth-to-mouth resuscitation and totally assured, provide 2 rescue breaths once your thirty chest compressions are complete. If you've ne'er done mouth-to-mouth resuscitation before, or you're trained however rusty, stick with solely chest compressions.



Step 13: Repeat the cycle of thirty chest compressions. If you're conjointly doing rescue breaths, keep doing a cycle of thirty chest compressions, and then a pair of rescue breaths; repeat the thirty compressions and a pair of a lot of breaths. You ought to do mouth-to-mouth resuscitation for two minutes (5 cycles of compressions to breaths) before spend time checking for signs of life.

8.1. CPR Using AED



Step 1: Use an AED (automated external defibrillator). If an AED is accessible within the premises, use it as soon as possible to jump-start the victim's heart. Ensure that there aren't any puddles or standing water in the premises.



Step 2: Expose the victim's chest totally. Remove any metal necklaces or underwire bras. Check for any body piercings, or evidence that the victim includes a pacemaker or implantable cardioverter defibrillator (should be indicated by a medical bracelet) to avoid shocking too close to those spots. Confirm the chest is completely dry and the victim isn't in a puddle. Note that, if the person has a lot of chest hair, you ought to shave it, if possible. Some AED kits come with razors for this purpose.



Step 3: Attach the sticky pads with electrodes to the victim's chest. Follow the directions on the AED for placement. Move the pads at least one inch (2.5 cm) off from any metal piercings or implanted devices. Ensure that nobody is touching the person, when you apply the shock.



Step 4: Press analyse on the AED machine. If a shock is required for the patient, the machine can notify you. If you do shock the victim, ensure nobody is touching him/her.



Step 5: Don't remove pads from the victim and resume CPR for another five cycles before using the AED again. Sticky adhesive electrode pads are meant to be left in place.

8.1. Chain of Survival

Chain of Survival could be a sequential process for providing treatment to victims of SCA outside of a hospital setting. Additional individuals will survive SCA if the subsequent steps occur in fast succession:

- Cardiac arrest is instantly identified and the emergency response system is begun
- CPR is started with an emphasis on chest compression

- Rapid medical care could start
- Effective life support is started
- Integrated post-cardiac arrest care is given
- Quick execution every step is important because the possibilities of survival decrease 7 to 10 % with each passing minute.

8.1 Safety Signs at the Shop Floor

Health and safety signs

A sign informs and instructs about safety and health at work by means of a signboard, a colour, an illuminated sign or acoustic signal, a voice or hand signal. Some important signs which could be used at a shop are as below:



Fig 8.1.10: Safety sign



Key Learning Outcomes

At the end of the module, you will be able to:

- Familiarise with computers
- Identify and use basic uses of a computer
- Familiarise with a computer motherboard
- Familiarise with a computer operating system
- Use Microsoft Word, Excel and PowerPoint
- Familiarise with Internet and use e-mails

UNIT 9.1: Introduction to Computer

Unit Objectives



At the end of the unit, you will be able to:

- Define the computer
- Recognise its various parts
- Differentiate the advantages and disadvantages of computer

9.1.1 What are computers?

Computer is one of the greatest technologies of all times. An innovative electronic device that takes raw data as input from the user and processes these data under the control of a set of instructions which is called a program, to give the result as the output. The first fully electronic computers, announced in the 1940s, were huge machines. The computer of today's time is thousands of times faster and in any size you want. They can fit on your desk, on your lap, or even in your pocket. Computers work through an interface of hardware and software. Computers work through an interaction of hardware and software.

Hardware = Internal Devices + Peripheral Devices: All concrete parts of the computer (or everything that we can touch) are known as hardware. The most significant piece of hardware is a tiny quadrangular chip inside the computer called the central processing unit (CPU), or microprocessor. It's the "brain" of the computer— the part that interprets instructions and performs calculations. Hardware items such as your monitor, keyboard, printer, mouse and other components are often called hardware devices.

Software = Programs: Software provides "intelligence" to the computer. Software refers to the instructions, or programs, that tell the hardware what to do. A word-processing program that you can use to write letters on your computer is a type of software. The operating system (OS) is software that manages your computer and the devices linked to it. Windows is a well-known operating system.

9.1.1 Advantages of Computers

Compared to conventional systems, computers offer many notable benefits. The main benefits offered by computers are as follows:

- High Accuracy
- Superior Speed of Operation
- Large Storage Capacity
- User-friendly Features
- Portability
- Platform independence

- Economical in the long term



Fig 9.1.1: Basic parts of a computer

Components like keyboard and mouse are known as input devices as they are used to feed data to the computer. Components like Monitor and printer are known as output devices as we get processed data from them.

UNIT 9.2: Basic Computer Knowledge

Unit Objectives



At the end of the unit, you will be able to:

- Use computer.
- Explain the web, email services

9.2.1 What can you do with computers?

In the workstation, many people use computers to keep chronicles, records, analyze data, do research, and manage projects. At home, you can use computers to find information, track finances, store pictures and music, play games, and connect with others—and those are just a few of the opportunities. You can also use your computer to link to the Internet, a network that associates computers around the world. With Internet access, you can interconnect with people all over the world, communicate with them and find a vast amount of information. Some of the most prevalent things we can do with computers are cited in this chapter.

9.2.2 The Web

The World Wide Web is an enormous warehouse of information. The web is the most prevalent part of the Internet, partly because it exhibits most information in a visually pleasing format. Headlines, text, and images can be combined on a single webpage—along with sounds and animation. A website is a collection of interconnected WebPages. The web contains millions of websites and billions of WebPages.

Surfing the web means reconnoitring or exploring it. You can find information on the web about almost any topic possible. For example, you can read news stories and movie reviews, check airline schedules, book a hotel, find places to dine, see street maps, search the route to reach a place, get the weather forecast for your city, or research a health condition.

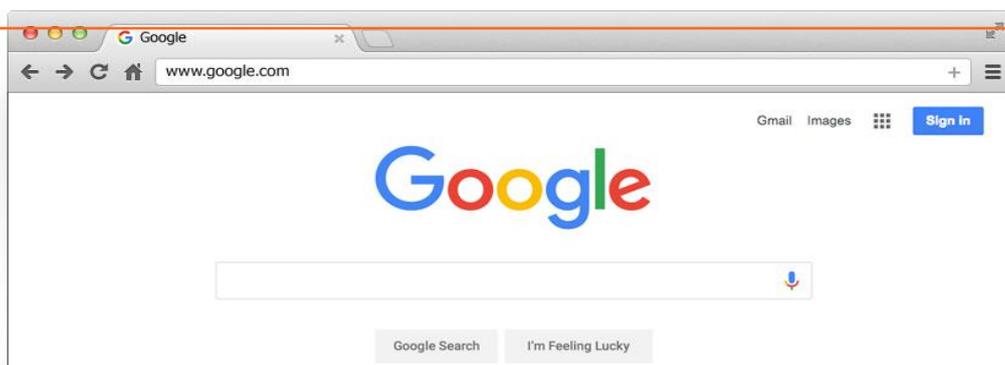


Fig 9.2.2: Google webpage

9.2.3 E-mail

Who writes letters these days? Email which is a short form for electronic mail, is the most appropriate way to communicate with others to date. When you send an e mail message, it arrives almost instantly in the receiver's email inbox. You can send email to many people at the same time and you can save, print, and forward email to others. You can send almost any type of file in an email message, including documents, pictures, and music files.



Fig 9.2.3: Email services

9.2.4 Instant Messaging

Instant messaging is like having a real-time conversation with another person or a group of people. When you type and send an instant message, the message is instantly visible to all participants. Unlike an email, all participants have to be online (connected to the Internet) and in front of their computers



Fig 9.2.3: Instant messaging services

at the same time. Interaction by means of instant messaging is called chatting.

9.2.4 Pictures, Music and Movies

If you have a digital camera, you can move your images from the camera to your computer. Then you can print them, create slideshows, or share them with others by e mail or by posting them on a website. You can also listen to music and watch movies on your computer. Computer has become a prominent source of entertainment.



Fig 9.2.4: Pictures, Music & Movies

UNIT 9.3: Components of Computer

Unit Objectives



At the end of the unit, you will be able to:

- Know the different parts and components of computer.

9.3.1 Motherboard

The motherboard is the main element inside the case. It is a large rectangular board with combined circuitry this connects the several parts of the computer as the CPU, RAM, Disk drives (CD, DVD, Hard disk or any others) as well as any other peripherals linked via the ports or the expansion slots. Components directly attached to the motherboard include the following.

The central processing unit (CPU)

The central processing unit (CPU) performs most of the calculations that allow a computer to function and is sometimes referred to as the “brain” of the computer. It is usually cooled by a heat sink and fan.



Fig 9.3.1: Components of a computer

The chip set

The chip set aids communication between the CPU and the other components of the system, including main memory.

RAM (Random Access Memory)

RAM (Random Access Memory) stores all run processes (applications) and the current running OS.

The BIOS

The BIOS includes boot firmware and power management. Operating system drivers handle the Basic Input Output System tasks.

Internal Buses

Internal Buses connect the CPU to various internal components and to expansion cards for graphics and sound.



Fig 9.3.2: Computer Hardware

UNIT 9.4: Concept of Operating System

Unit Objectives



At the end of the unit, you will be able to:

- Familiarise with the concept of operating system
- Work with Windows
- Add or Remove desktop icons, make or delete a folder etc

9.4.1 Windows XP

Windows XP is a personal computer operating system created by Microsoft as part of the Windows NT family of operating systems. Basically it lets you use different types of applications or software on the operating system. For example, it allows you to use a word processing application to write a letter and

a spread-sheet application to track your financial information. Windows XP is a graphical user interface (GUI).

Learn more about Windows XP by exploring it

There are various versions of Windows, when you install any version of Windows on your operating system it is called 'upgrade' your system. Below are the images of different versions of windows for your more clarity.

Desktop: The desktop is your work surface in place of a physical workspace at home or work. It is the screen you see once your computer has finished booting up and you are ready to get started.

Wallpaper (Desktop Background): The image on your desktop is called Wallpaper or Desktop Background

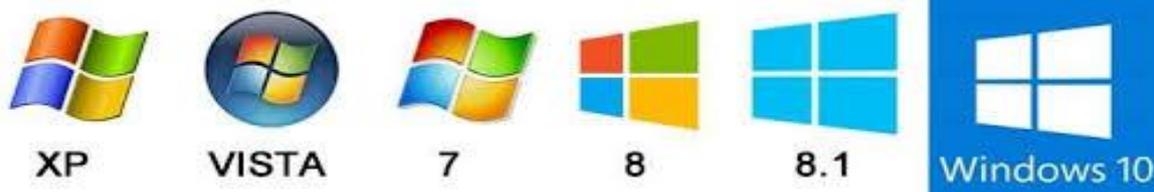


Fig 9.4.1: Evolution of windows

9.4.2 Tools and Parts of an Operating System

Icons: The small pictures are shortcuts to programs called icons. Double-click icons to start a program. Clicking the Start button also shows a list of programs and other options on the computer.

Taskbar: The blue bar across the bottom of the screen is called the Task Bar.

System Tray: It is an area where you can access programs that are running in the background. The more programs you have in this area, the longer it takes for the computer to boot up. The system tray of a desktop area has icons as shown in the image to indicate which programs are currently running in the background. Once you single click on the left-facing arrow button you would be able to open and see what else is there.



Fig 9.4.2: Desktop

Volume Controls: The speaker icon will open the volume controls. Once you do the single click on an icon you can make a quick volume change. Click and drag on the bar to raise or lower the overall volume, or click in the check box to mute all sound as shown in the picture.

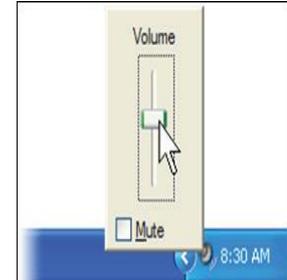


Fig 8.4.3: Volume controls

To view sound settings, right click on the sound icon in task bar and left click on open volume control or double click on the sound icon. To change the volume settings, click and move the volume bars up and down in specific categories. To set volume balance, click and move balance bars right and left. To mute, click the check box below the volume categories.

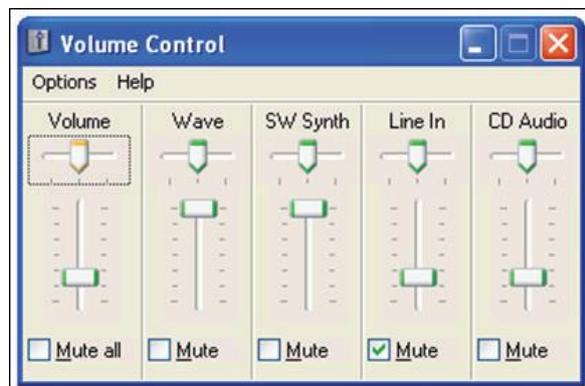


Fig 9.4.4: Volume control

External Hardware: You might run across this icon on your operating system frequently. This appears every time any piece of external hardware is plugged in. for e.g. USBs like pen drives, digital cameras, external hard drives, etc.

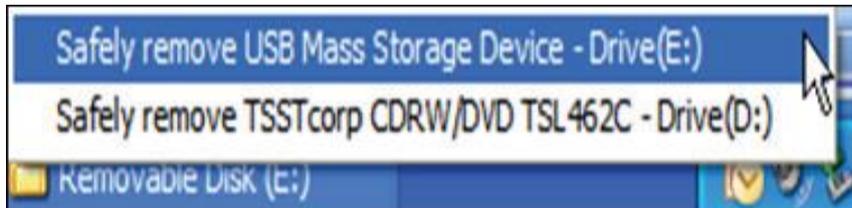


Fig 9.4.5: Safely remove drop down box



Fig 9.4.6: Safe to remove hardware pop up box

Windows Updates: A yellow shield with an exclamation mark on it will appear, if the computer has any updates from Microsoft to be downloaded. Make a single click on the icon to identify what needs to be done as shown in the picture, once you single click, your computer will walk you through the steps.

Power: There are 2 symbols for power one is a battery and the alternative is a power cord with a blue lightning bolt. The latter symbol means the laptop is plugged into the wall outlet and is charging. The battery symbol means the laptop is running purely off of batter Power.

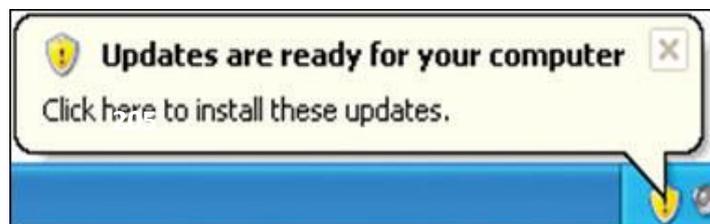


Fig 8.4.7: Windows update pop up box

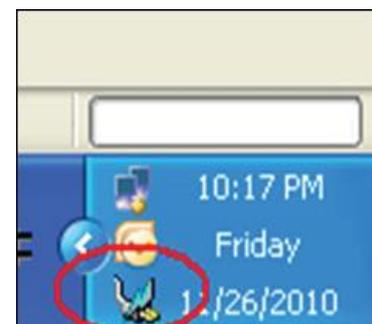


Fig 9.4.8: Power icon



Fig 9.4.9: Wireless network icon

Wireless: Laptop computers are capable of connecting to a wireless network to achieve access to the web. To connect to a network, right click on the wireless icon and select.

View Available Wireless Networks: In the Window that appears, select the network from the list that you just need to connect to and click on the Connect button that may appear within the lower Right corner.



Fig 9.4.10: Available wireless network

9.4 Add or Remove Desktop Icons

You can add or delete Icons or Desktop Shortcuts from the Desktop area.

To add an Icon:

- **Step 1:** Click on the *Start* button.
- **Step 2:** Put your mouse over *All Programs*. A menu will appear with all of your programs.
- **Step 3:** Go to the program that you want to create a shortcut for and *Right-click* on it. A menu will appear.
- **Step 4:** Point to *Send To*.
- **Step 5:** Left click on *Desktop (create shortcut)*.

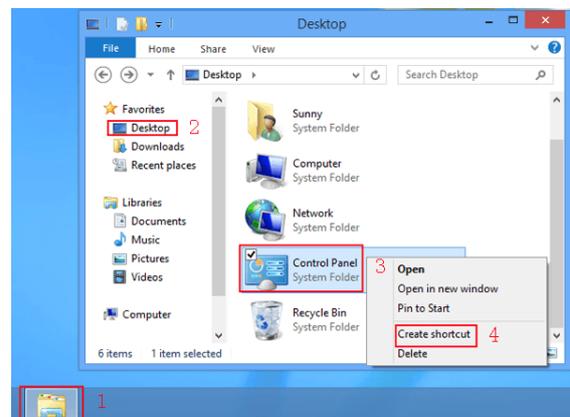


Fig 9.4.11: Create Control Panel Shortcut

To remove an icon:

- Left click on the icon.
- Hit the *Delete* button on your keyboard.
- When your computer asks if you are sure you would like to delete this



Fig 9.4.12: Deleting shortcut icon

program, click on the *Delete Shortcut* button. The window that popped up is called a Dialog Box.

Dialogue box: A dialog box is window that appears once your pc encompasses a question for you. Generally dialog box appears just to tell you something. You must click on the OK button to acknowledge that you simply have scan the message before you'll be able to continue. For example:

- **Step 1:** Double click on the *My Documents* folder on the desktop.
- **Step 2:** Locate the folder titled *Travel Class*, and right click on it.
- **Step 3:** Left click on *Rename*.
- **Step 4:** Type *eBay* and press the enter key on the keyboard.
- **Step 5:** A dialog box will appear to inform you that you cannot rename the folder to “eBay” because an item by that name already exists.

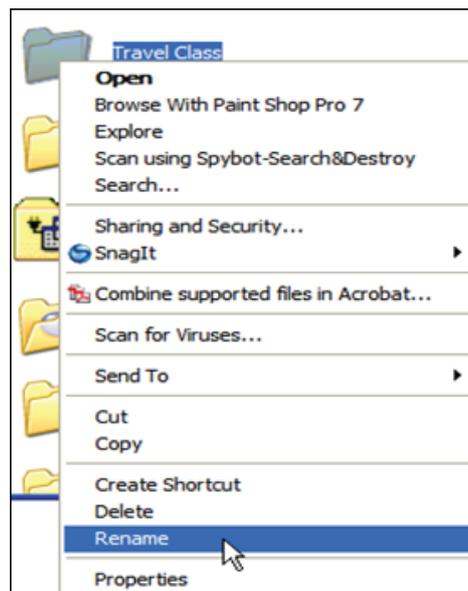


Fig 9.4.13: Renaming a file or folder

Create a Folder

Some individuals wish to keep folders on their desktop to keeping vital files in. (You might also use the My Documents folder for this purpose.)

- **Step 1:** Find an empty area on your desktop with no icons or windows in the way.
- **Step 2:** Right click on the empty space.
- **Step 3:** Point to *New*. (You do not need to click.)
- **Step 4:** In the menu that pops out, left click on *Folder*.
- **Step 5:** Your new folder has been created and is waiting for a name. *Don't click!* Just start typing to give the folder a name.
- **Step 6:** When finished, hit the enter key on the keyboard or click beside the folder. Your new folder is ready to receive files

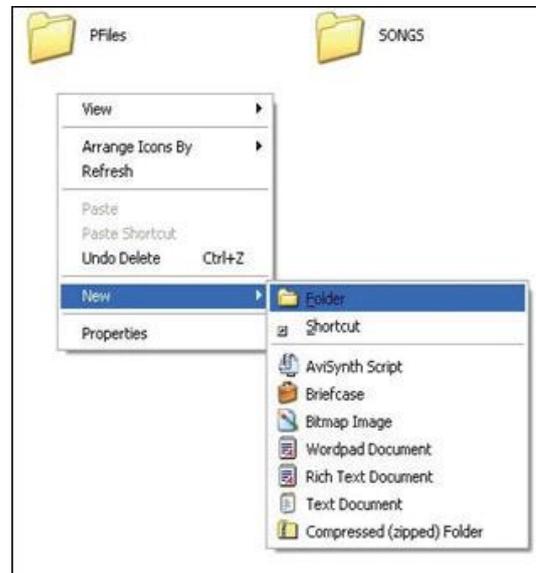


Fig 9.4.14: Creating a file or folder

Place Your Favourite Webpage as a Desktop Icon



You can create a shortcut of your favourite web page directly on your Desktop:

- **Step 1:** To create the shortcut, you must first open your Internet browser. (Double click on the Internet Explorer icon.)
- **Step 2:** Type in the web address of the page you want to view and hit the enter key on your keyboard.
- **Step 3:** Once the website is open, restore down the windows to that you can view the Desktop space partially behind the opened webpage.
- **Step 4:** Either, point your mouse at the icon to the left of the web address in the address bar as shown below. Hold down your left mouse button and drag the small icon onto empty space of your Desktop. Let go and a shortcut of your webpage will be created on your Desktop.

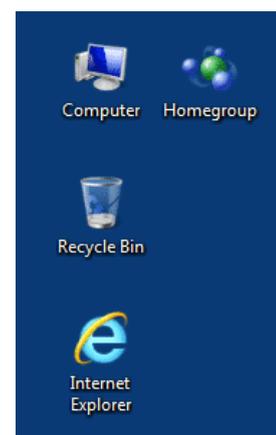


Fig 9.4.15: Icons on desktop



9.4.1 Managing Multiple Windows

Your taskbar area shows that windows are open, if you open a lot of windows from the same program, they're going to begin to stack up. Let's open a lot of windows and see what happens.

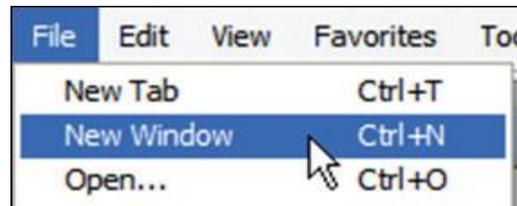


Fig 9.4.16: Opening new window

- **Step 1:** In Internet Explorer, click on the *File* menu and then on *New Window*.
- **Step 2:** In the *address bar* type Yahoo.com and hit the *enter key* on the keyboard.
- **Step 3:** Repeat the first two steps at



Fig 894.17: Multiple internet explorers

least 5 times and go to different websites such as *Google.com*,

abc.com, *nbc.com*, *msnbc.com*, *pbs.org*, *fox8.com*, *andnews.com*. Your taskbar will start to get full. Once you have seven windows open, they will all group together under one item.

Normally, if your things aren't grouped along, you would be able to select one item from the taskbar to navigate to that window. After they are all stacked, you have to click on the group and go from there.

- Left click on the group of stacked Internet Explorer windows in the taskbar to open the list.

9.4.1 The Keyboard

A computer keyboard is same as a typewriter keyboard with some extra keys.

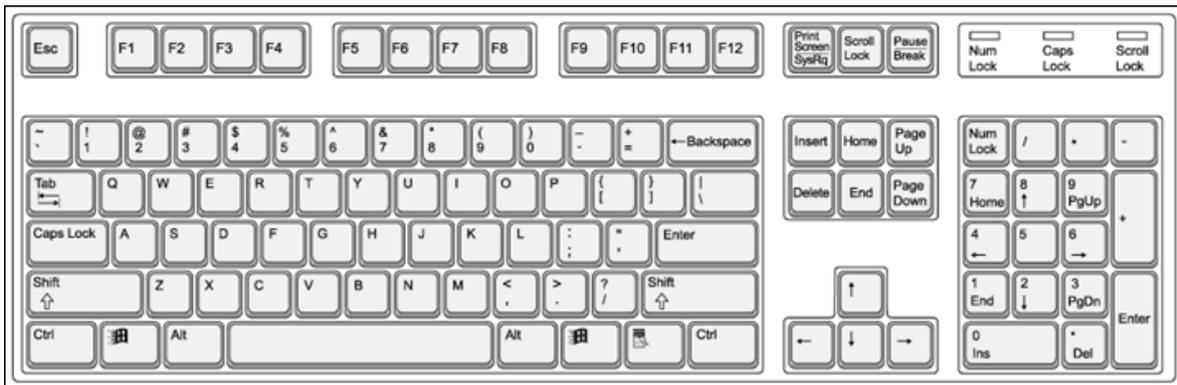


Fig 9.4.18: QWERTY Keyboard

The **ESC** key in the upper left corner will close any menus or dialogs you have opened but do not want to select an item from. (Try to open the Start menu and then click on the Esc key.)



Fig 8.4.19: Esc Key

The **Function keys** along the top of the keyboard each key has its special utilisation, often in conjunction with the ALT, CTRL or a combination of both keys, depending on the application you are using. F1 generally opens the program's Help options. It is different for every application.



Fig 9.4.20: Function keys

In the bottom left corner are three keys unique to the keyboard – CTRL, Windows, and ALT:

- The **CTRL** key is used in conjunction with other keys to perform various functions. (I.e. CTRL+P will open the print window when in Microsoft Word.)
- The **Windows** key works like pressing the Start button on the screen.
- The **ALT** key is another helper key used in conjunction with other keys.
- The **Caps Lock** key is used in typing. Pressing this key once will make all letters you type CAPITALIZED. Press the Caps Lock key again to turn typing into small letters.
- The **Shift** key is used in typing to make one capital letter. To capitalize a letter, press the Shift key and hold it down, then press the letter you want capitalized. Release the Shift key and continue to type.
- **Page Up** and **Page Down** move the cursor through a document page by page, either up or down.

- **The Arrow keys** help you move the cursor around the screen (when using a program like Microsoft Word) or across a line of text when typing in a text box.
- **The Insert key** is used when typing to replace words you have already typed.
- **The Delete key** removes text you have typed that is to the right of the cursor or to send selected items to the Recycle Bin.
- Pressing the **Home key** sends your cursor to the beginning of a line of text. Pressing the End key sends the cursor to the end of a line.
- To the right of the spacebar you see another **Alt key, Windows key, and Ctrl key**. Notice the new Application key. Pressing this key is the same as pressing the right mouse button (right clicking).
- **The Backspace** key removes text you have typed that is to the left of the cursor.
- **The Enter key** gives a new line (like a carriage return) when you are typing. At other times the Enter key works like a left mouse click.



Figure 9.4.21: Enter, Backspace & Delete buttons

9.4.1 Common Windows Commands

One feature of Windows is that there are usually some ways to perform an action. This table shows the Windows Command, with the Menu, Keyboard and Toolbar ways to inform the computer to perform that action.

Common Windows Commands

Key	Description
Alt+F	File menu options in current programme
Alt+E	Edit options in current programme
Alt+Tab	Switch between open programmes
F1	Universal help in almost all windows programme
F2	Rename a selected file
F5	Refresh the current programme window
Ctrl+S	Save current document file
Ctrl+X	Cut select item
Shift+Del	ect item
Ctrl+C	Copy select item
Ctrl+Ins	Copy select item
Ctrl+V	Paste
Shift+Ins	Paste
Ctrl+K	Insert hyperlink for selected text
Ctrl+P	Print the current page or document
Home	Goes to beginning of current line
Ctrl+Home	Goes to end of document
End	Goes to end of current line
Ctrl+End	Goes to end of document
Shift+Home	Highlights from current position to beginning of line
Shift+End	Highlights from current position to end of line
Ctrl+Left arrow	Moves one word to the left at a time
Ctrl+Right arrow	Moves one word to the right at a time
Ctrl+Esc	Opens Start Menu
Ctrl+Shift+Esc	Opens Windows Task manager
Alt+F4	Close the currently active programme
Alt+Enter	Open the properties of the selected item

UNIT 9.5: MS Word

Unit Objectives



At the end of the unit, you will be able to:

1. Learn the concept of and practice MS-Word.
2. Format a document.
3. Print a document etc.

9.5.1 Concepts of word processing - MS Word

Most people who use a computer daily use word processing skills. Word processing skills enable us to prepare text documents like letters, memos, and different correspondence. Most up-to-date word processing software package permits us to create text documents that embody photos and drawings.



Fig 9.5.1: MS Word icon

9.5.1 Creating a Word Document

Once the document that has opened, type a short paragraph of why you are taking this mini-session. For example, are you new to Microsoft Word 2007 or are you up your software your skills? Keep in mind to purposely misspell some words. Later in the session you'll use this paragraph to learn the way to spell check and use basic Word 2007 functions.

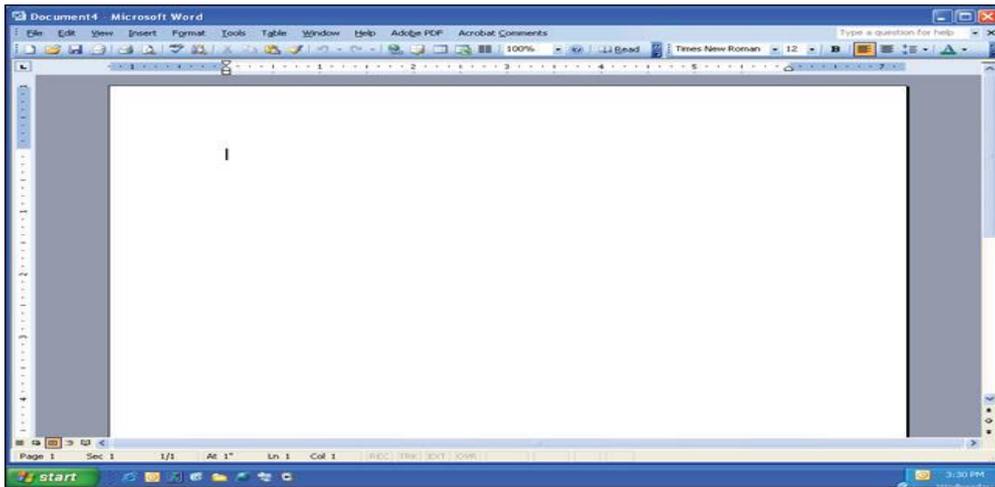


Fig 9.5.2: MS word blank page

The above image shows components of the Word window, that also contains a document in the window. This view displays rulers at the top and along the left aspect that indicate the size of the page.

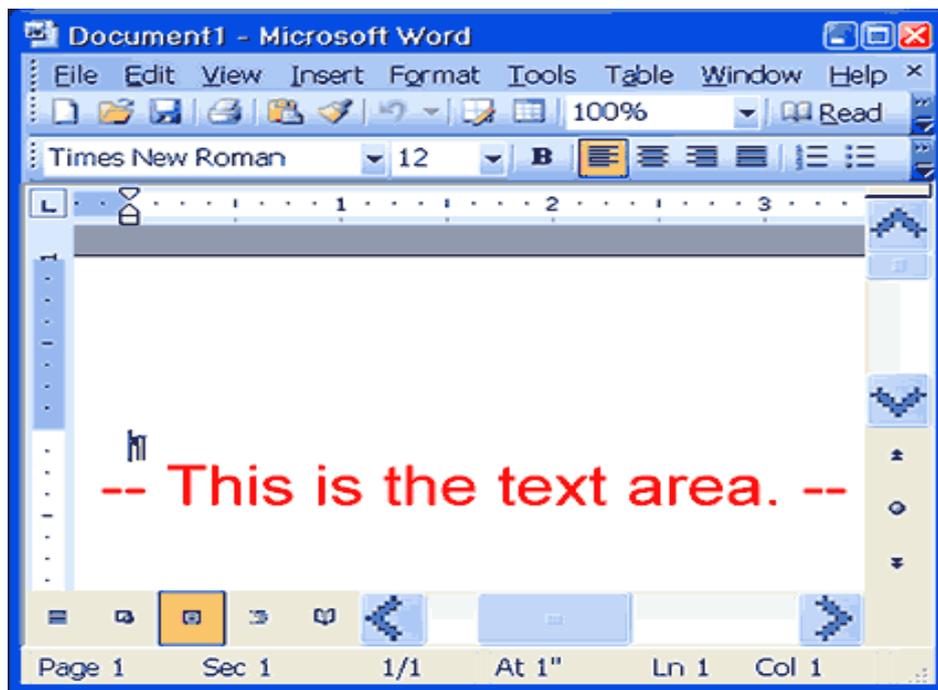


Fig 9.5.3: Text area of MS word

9.5.1 Saving a Document



A Command is used for a first-time save or if you have created revisions to a document and want to replace the previous version with the new revised document. Use the 'Save as' command to save a revised document to a new name, so keeping the original as it was before revisions or to save a copy of a document in a different folder.

- **Step 1:** Save your document in the "My Documents" folder.
- **Step 2:** In the 'File Name' box enter the document name.
- **Step 3:** Check to make sure in the 'Save as Type' box the word document is (*.docx.)*.



Fig9.5.4: Saving a document

9.5.1 Change Font Type and Size

As shown within the image below, the document that you have just created, you are currently going to format the font size and type different fonts and sizes can offer character to words in your document i.e. once you are creating your resume, you use bold as an 'eye-catcher' also, font size affects word characteristics.

- **Step 1:** Highlight the text you wish to change the font and size for; in this practice highlight your name.
- **Step 2:** Click on the font menu, select Theme font for e.g. Arial Black and then select the size of the font (let's say 16) as shown in the image below.



Fig 9.5.5: Changing font type and size

- **Step 3:** Now click on SAVE in the Quick Access Toolbar to save your document (Refer to the second picture below, for saving your document).

9.5.1 Create Headers and Footers by Inserting Texts

Headers and Footers in the word document are needed to insert information like text, page numbers and date. Information on either header or footer can appear in all current document pages by default, you don't have to re-type in the header or the footer column once you add a new page to your current document. The header information appears at the top of the page whereas the footer information appears at the bottom of the page.

Follow to the simple steps and refer to the image below to make it work:

- **Step 1:** Click on the option 'insert' right next to 'Home' from the bar above the word page and select 'Header'.
- **Step 2:** Choose a style you like, (for now use blank).
- **Step 3:** Let's use your last name to fill it; now hit enter.
- **Step 4:** Add today's date and then highlight your last name and date.
- **Step 5:** Click on the Home tab from the menu.
- **Step 6:** Now select 'Home' from the bar and then click on 'left justification button'.
- **Step 7:** finally click 'close Header and Footer'.

NOTE: the Header Menu will close and return you to your document to continue typing.

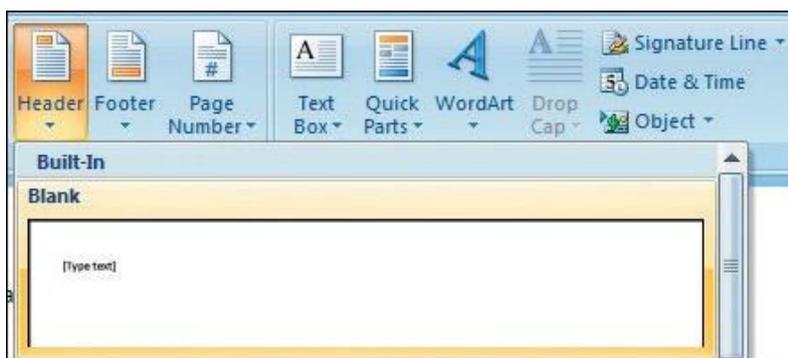


Fig 9.5.6: Header & Footer

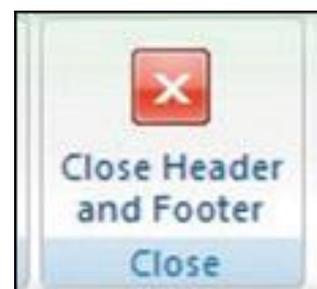


Fig 8.5.7: Closing header & footer

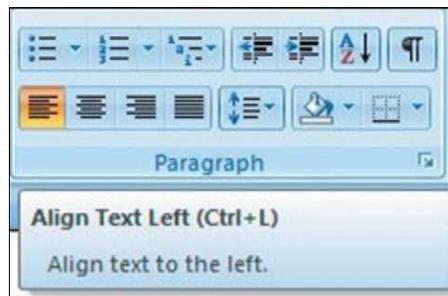


Fig 9.5.8: Formatting

9.5.1 Indents and Spacing

Spacing your word document in a right way!

To prepare project reports which needs paragraphs in double line spacing so it is very important to understand how you would be able to change the space between lines and paragraphs by doing the following:

- **Step 1:** Select the paragraph or paragraphs you wish to change.
- **Step 2:** Click on the Home Tab then click 'Paragraph' Dialog Box.
- **Step 3:** Click the 'indents and spacing' Tab.
- **Step 4:** In the 'Line Spacing' section, adjust your spacing accordingly.
- **Step 5:** The image below shows visual version of how your page would be like.

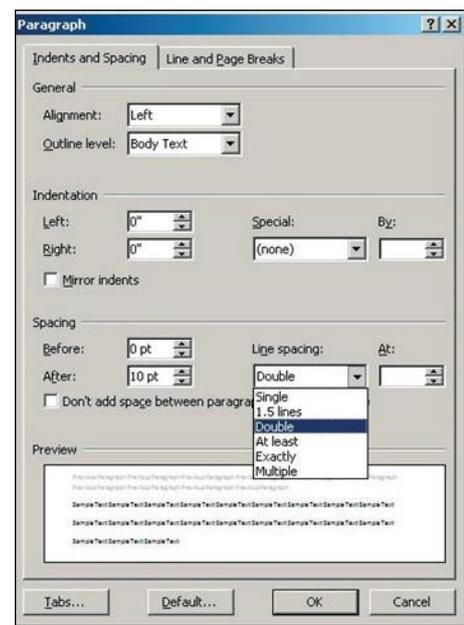
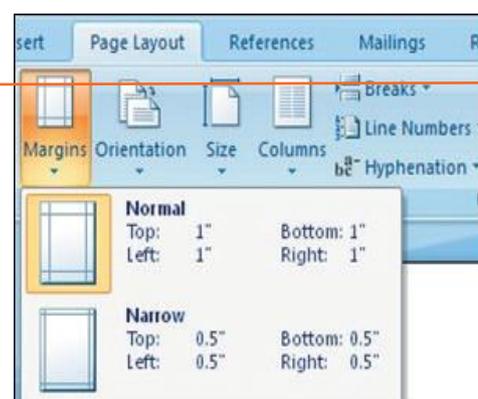


Fig 9.5.9: Paragraph formatting

9.5.1 Modifying Margins

MS-Word 2007 allows you to preview how your paper will look if the margins are modified. The page margins can be modified through the following steps:



- **Step 1:** Click the 'page layout' tab from the bar.

Fig 9.5.10: Margins

- **Step 2:** Now select 'Margins' from there.
- **Step 3:** Click a default margin Or,
- **Step 4:** Click custom margins and complete the dialog box.

NOTE: As you roll over each Margin preset, it will show you how the document will look when it is modified



9.5.1 Lists

Lists enable you to format and organize text with numbers, bullets, or in an outline. Instead of using numbers for steps, an outline list is used to show an example of a type of number lists.

Bulleted and Numbered Lists

Bulleted lists have bullet points, numbered lists have numbers, and outline lists combine numbers and letters depending on the organization of the list.

How to add list to the existing text?

- **Step 1:** Select the text you wish to make a list.
- **Step 2:** Click a bulleted or numbered lists button from the paragraph tab on the home tab.
Now, to create a new list in your document, place your cursor where you want the list to begin. Click a bulleted or numbered lists button and start typing.

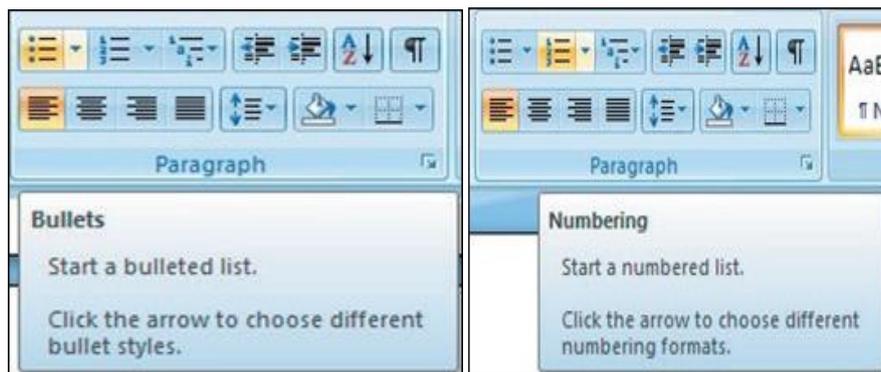


Fig 9.5.11: Bulleted & Numbered lists

Formatting Lists

- **Step 1:** The bullet image and numbering format can be changed by using the bullets or numbering dialog box.
- **Step 2:** Select the entire list to change all the bullets or numbers, or place the cursor on one line within the list to change a single bullet.
- **Step 3:** Right click once.
- **Step 4:** Click the arrow next to the bulleted or numbered list.
- **Step 5:** Now, select a bullet or numbering style.

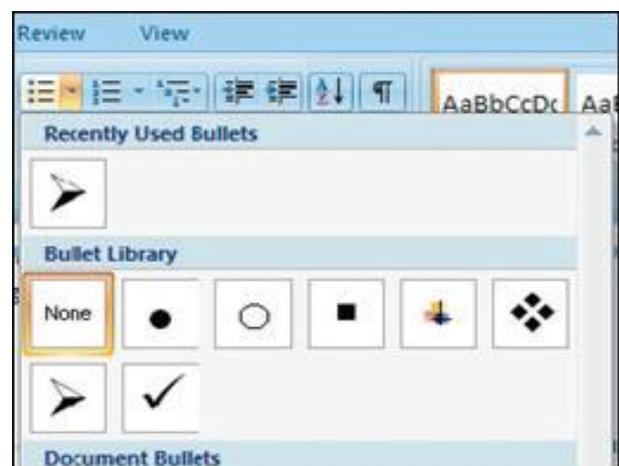


Fig 9.5.12: Different bullets

9.5.1 Spelling and Grammar

There are many features in Ms-Word 2007 to help you proof-read your document these features include:

- Spelling and Grammar
- Thesaurus
- AutoCorrect
- Default Dictionary
- Word Count



Fig 9.5.13: Spelling & Grammar

The most common feature used is the spelling and grammar checker tool. To check the spelling and grammar of your document:

- **Step 1:** Place the cursor at the beginning of the document or the beginning of the section that you want to check.
- **Step 2:** Click the 'Review' Tab on the Ribbon.
- **Step 3:** Click 'Spelling & Grammar' on the Proofing Group.

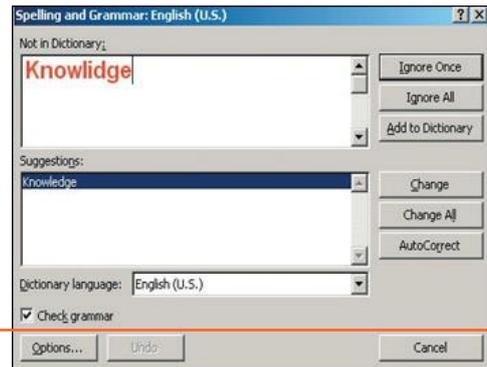


Fig 9.5.14: Spell Check

Note: Any errors will display a dialog box that permits you to choose an additional appropriate spelling or phrasing. Go through the spelling and grammar checker to correct any spelling errors you may have created in your document. Once the spelling and grammar checker has completed, you will see a dialog box that notifies you 'The spelling and grammar check is completed'.

Word Count

To count words in one selection, you can select the words you want to count. The status bar displays the number of words in the section for e.g. 50/1,200 means that the section accounts for 50 words out of the total number of 1200 in the document.

Note: To select the sections of text that are not next to each other, select the first section and press hold down CTRL (from the keyboard) and select the additional section.

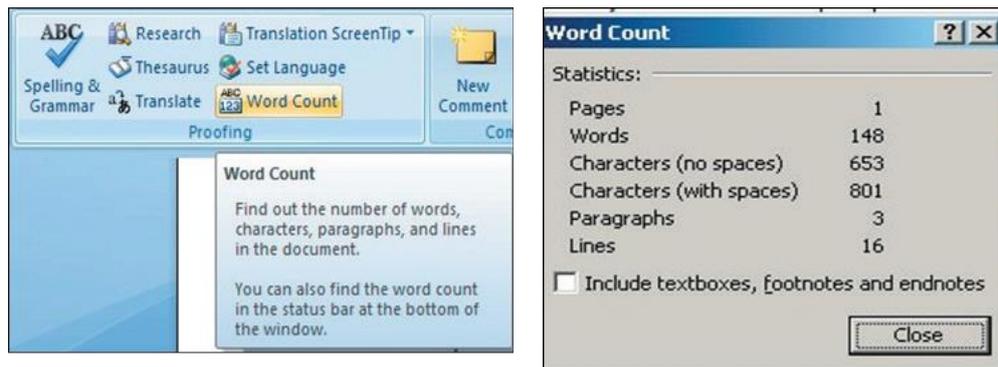


Fig 9.5.15: Word Count

9.5.1 Different Editing Modes in Word

Insert mode and an overtype mode. When insert mode (default) is active, the data you can type is inserted at the insertion point where as when over-type mode is active the information is active it isn't inserted however; replaces text as you sort. To modify between the two modes double click o the OVR letters on the standing bar.

Another interesting fact about the word document is that it's not just a document to write things however you can add expression to your document by inserting pictures with the document, currently let's see however this will be done. Invariably bear in mind to not use any copyright image if you are using any pictures from the internet.

The insert picture method supports graphics that may be are too large to fit on the clipboard. The default setting for inserting or pasting pictures is "In Line With Text." The Advanced Word options, located in the office Button Commands Gallery, allow you to change the default settings to any of the available text wrapping styles.



Fig 9.5.16: Sample Image

9.5.1 Inserting an Image and Table



- **Step 1:** Place the insertion point at the location where the image has to be placed in the document.
- **Step 2:** Select Insert tab>> illustrations gallery.
- **Step 3:** Now select Insert picture.

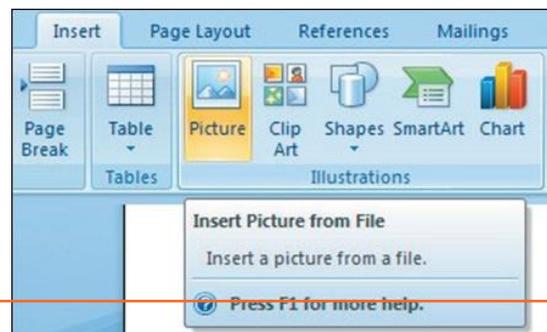


Fig 9.5.17: Inserting an image

- **Step 4:** Navigate to the appropriate location where the image is stored.
- **Step 5:** Now select the appropriate image which you want to insert in the document by doing a double click on the image.

Similarly, now let's see how to insert a table in a word document

The table feature can be used to organize data into rows and columns without having to set tabs. Tables can even be used to produce forms and side by side paragraphs. A table consists of vertical columns and horizontal rows, the inter-section of these rows and columns produce cells. A cell is every individual square in which you'll be able to enter text. The tab key advances the pointer to next cell (Shift + tab) it moves the pointer backward within a table.



Fig 9.5.18: Inserting image

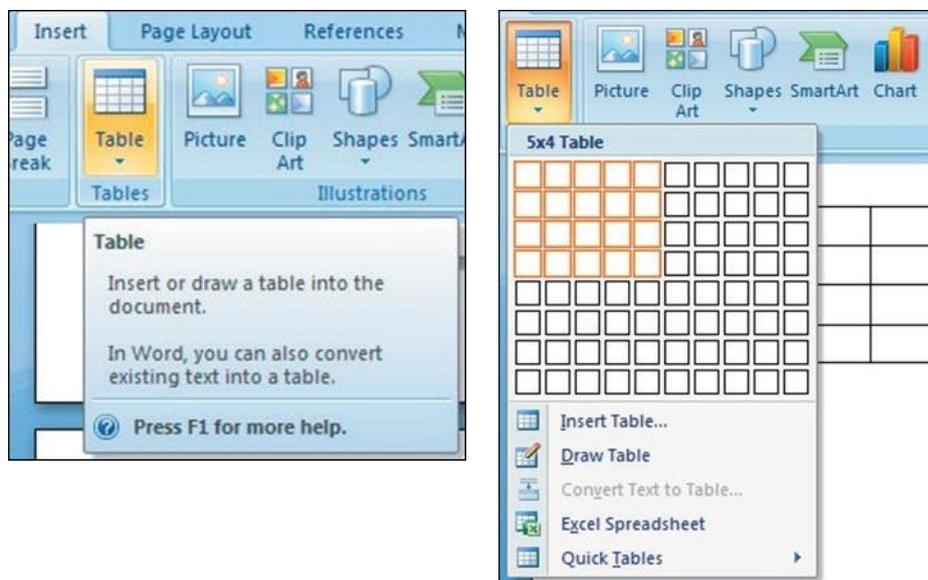


Fig 9.5.19: Inserting a table

Steps below would make it much easier for you to understand how to create a table:

- **Step 1:** Place the insertion point at the desired location on your word document
- **Step 2:** From the bar select Insert tab>>tables gallery
- **Step 3:** Now select insert table
- **Step 4:** Enter desired no. of columns and rows at insert table dialog box
- **Step 5:** Now select AutoFit behaviour
- **Step 6:** Click OK

9.5.1 Inserting a Blank Page

The blank page command permits you to manually insert a blank page at the required location. When you fill a page with text or graphics, Microsoft office Word inserts an automatic page break and starts a new page. However, you'll manually add pages or delete pages by adding page breaks or deleting page breaks. Refer to the image



Fig 9.5.20: Inserting a blank page

9.5.1 Inserting a Page Break



You can insert a page break anywhere in the document, or you can specify wherever Microsoft Word positions automatic page breaks. If you insert manual page breaks in documents that are quite many pages in length, you might have to frequently re-break pages as you edit the document. To avoid the difficult of manually re-breaking pages, you can set choices to control where word positions automatic page breaks. Refer to the image below.

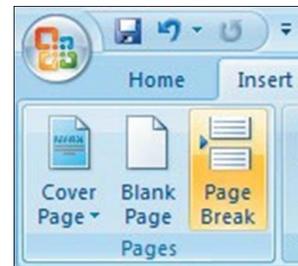


Fig 8.5.21: Inserting a page break

- **Step 1:** From the insert Tab, select Cover Page, the cover page drop down menu will be displayed.
- **Step 2:** Select from the pre-formatted options under Cover Page.
- **Step 3:** To insert a blank page or a page break, position your insertion point at a desired location.
- **Step 4:** Now, from the insert tab, select blank page or page break as shown in the image below.



9.5.1 Inserting a Cover Page

- **Step 1:** From the insert Tab, select Cover Page, the cover page drop down menu will be displayed.
- **Step 2:** Select from the pre-formatted options under Cover Page.
- **Step 3:** To insert a blank page or a page break, position your insertion point at a desired location.
- **Step 4:** Now, from the insert tab, select blank page or page break as shown in the image below.

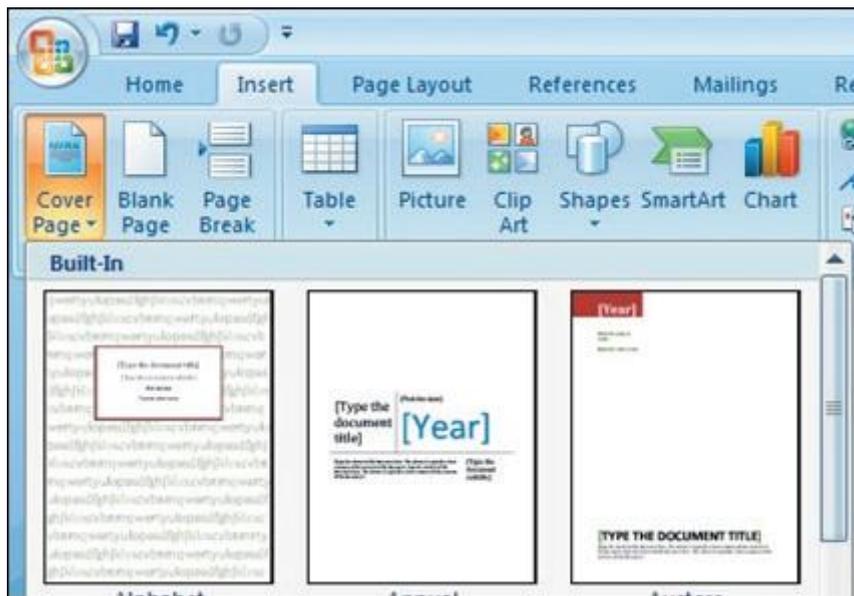


Fig 9.5.22: Inserting a cover page

9.5.1 Printing the Word Document



- **Step 1:** Click the 'Home' key, select 'Print', and then 'Print' again.
- **Step 2:** Choose the printer you will be printing from (Black & White, or Colour printer).
- **Step 3:** Once you have selected the printer of your choice, reassure to check if you have selected the right and the complete document for printing.
- **Step 4:** Once all above steps are performed, select 'OK' to print your work.
- **Step 5:** Now that your document is ready and has been printed as well, let's see how can we close and exit this word document completely.

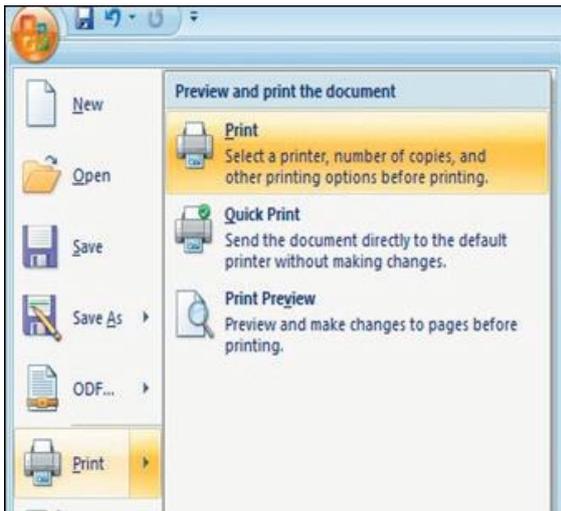


Fig 8.5.23: Printing the word document

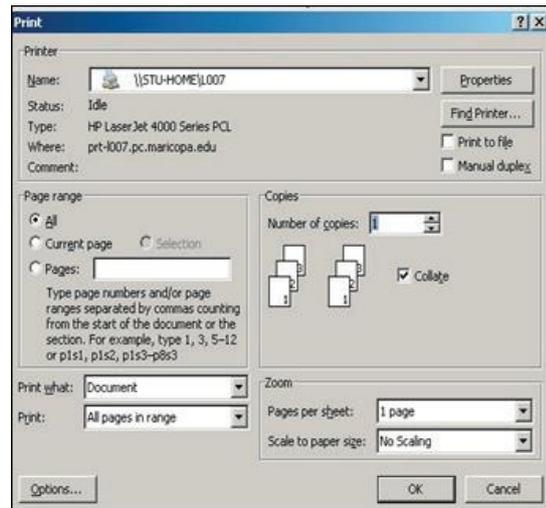


Fig 9.5.24: Print Dialog Box

9.5.1 Closing and Exiting Microsoft Word

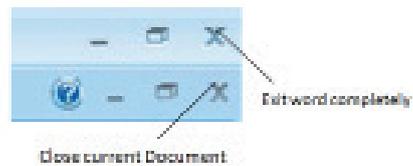
It's always good to reassure that your word file has been saved before closing or exiting the word.

Note: Closing word would only close the current document however the word would remain open.

Exiting word would exit the program completely. (You may not have to follow this; it basically depends on what MS word you are having in the system).



Fig 9.5.25: Closing & Exiting MS Word



UNIT 9.6: MS Power point



Unit Objectives

At the end of the unit, you will be able to:

- Practice MS-Power point
- Make a new presentation
- Format a slide as well

PowerPoint is the presentation graphics software in the Microsoft Office suite. PowerPoint has predefined layouts, themes, and templates to create dynamic and professional presentations.

9.6.1 Opening PowerPoint

To open PowerPoint in Windows, click on the:

- **Step 1:** Start button --> Programs --> Microsoft PowerPoint. *OR*
- **Step 2:** Double-click on the PowerPoint icon on the desktop.

When PowerPoint is opened, by default a blank Title slide appears as the first slide in your new presentation. However, to change the layout of an open slide, click on the Layout button in the Home tab.



Fig 9.6.1: MS PowerPoint logo

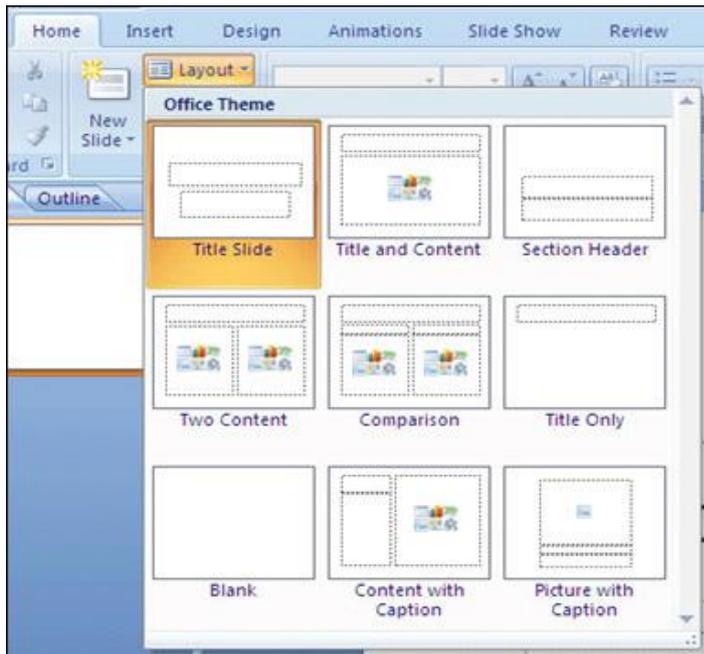


Fig 9.6.2: Selecting a layout

If the PowerPoint is already open, to begin a new presentation, click on the office button on the top left corner of the screen and choose New.

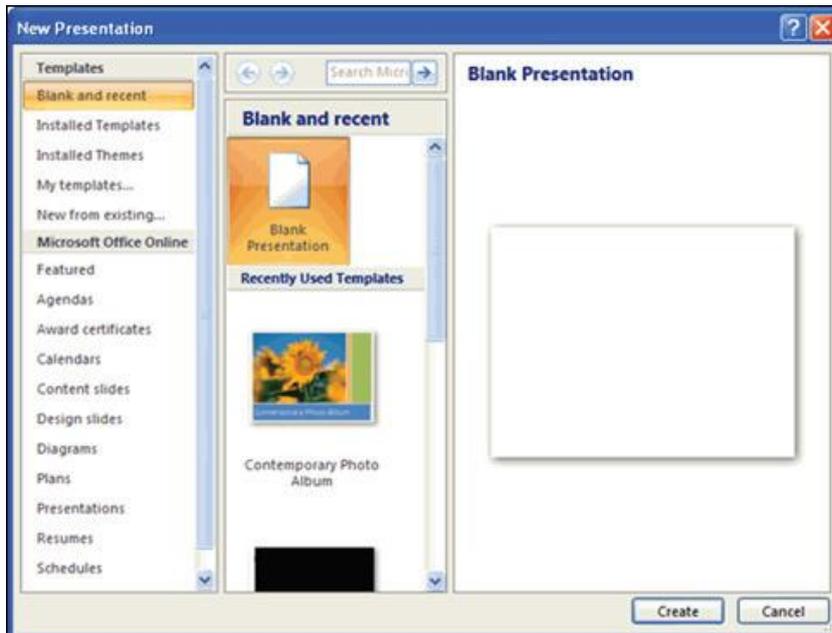


Fig 9.6.3: Selecting a template

The New Presentation window can appear. Blank presentation is chosen by default. You wish to click create and a new presentation can open in the PowerPoint window.

9.6.1 PowerPoint – Understanding the screen

- **Office Button:** It contains the main File Functions: New, Open, Save, Save as, Print, Print Preview, etc
- **Ribbon Tabs:** Each Ribbon Tab displays a Ribbon that provides a set of Tool Groups. Click on the arrow to open a dialogue box with more options
- **Command Tabs:** Office 2007 applications automatically open to the Home command tab, which contains formatting options needed to create a basic document. Specialized features can be accessed from other command tabs
- **Slide and Outline Tabs:** The Slides tab shows thumbnail images of your slides, allowing you to rearrange, add, delete, hide slides and view set transitions as you work. The Outline tab shows the content of your slides, making it easy to rearrange your text
- **Slide:** In this area you enter the content of your slides. Slides contain placeholders (enclosed by dotted borders) containing text, pictures, and charts
- **Notes Panel:** This is where you can enter notes. If you wish to enter longer notes, you can go to the View tab and select Notes Page
- **View Buttons:** These three buttons include:
 - Normal View - shown here
 - Slide Sorter - This allows you to shuffle your slides
 - Slide Show - This shows the slides as viewed during presentation
- **Zoom Slider:** This allows you to zoom in and out on the Slide Panel

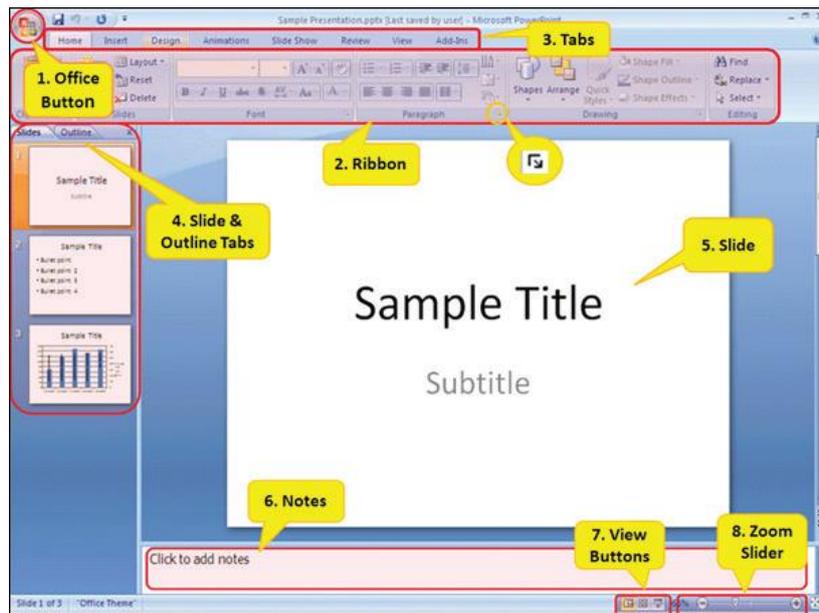


Fig 9.6.4: Power point Screen

9.6.1 Saving a PowerPoint

- Click the Save button on the Quick Access toolbar.
OR
- Click the Microsoft Office Button, and then click Save As.



Fig 9.6.5: Saving a power point

In the File name box, enter a new name for the presentation, or do nothing to accept the suggested file name. In the Save as type list, select the file format that you want, and then click Save.

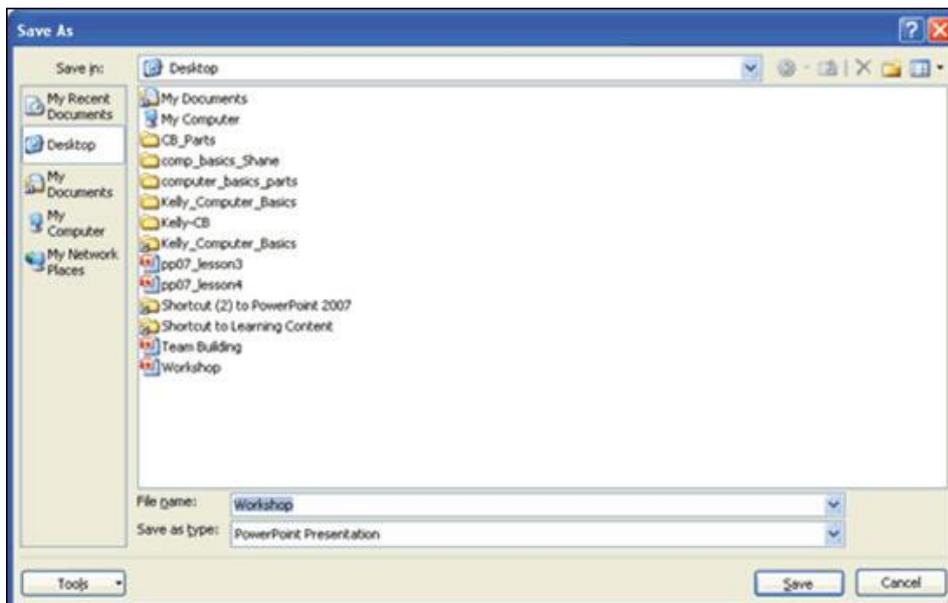


Fig 9.6.6: Save as dialogue box

9.6.1 Working with Slides

Insert a New Slide

- **Step 1:** Click the New Slide command in the Slides group on the Home tab. A blank slide will be inserted after your active slide.
- **Step 2:** If you wish to choose the layout while creating your new slide, click the on the New Slide button and choose a theme.

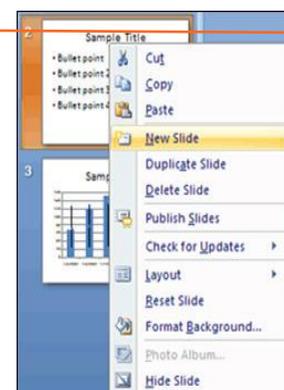


Fig 9.6.7: Inserting a new slide

To insert a new slide using the Quick Menu, in the Slides panel right click the slide after which you want a new slide inserted and select New Slide.



Figure 9.6.8: New Slidebutton

Copy and paste a slide

- **Step 1:** Select the slide you want to copy.
- **Step 2:** Click the Copy command on the Home tab.
- **Step 3:** Click inside the Slides tab on the left task pane. A horizontal insertion point will appear.
- **Step 4:** Move the insertion point to the location where you want the copy of the slide to appear.
- **Step 5:** Click the Paste command on the Home tab. The copied slide will appear.
- To insert a new slide using the Quick Menu, in the Slides panel right click the slide after which you want a new slide inserted and select New Slide.
- **Step 6:** You can use the keyboard shortcut Ctrl+C to copy the slide and Ctrl+V to paste it.

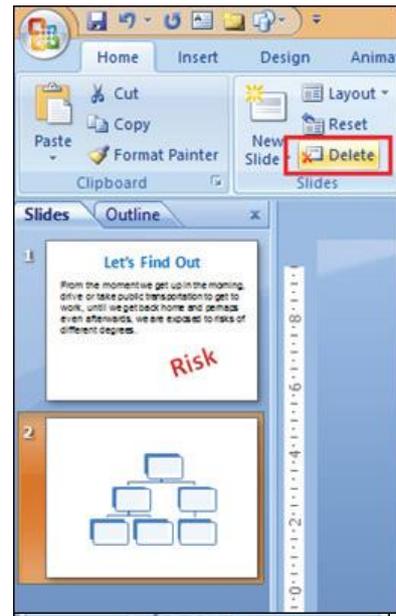


Fig9.6.9: Deleting a slide

Delete a slide

- **Step 1:** Select the slide you want to delete and click the Delete command in the Slides group on the Home tab.

Move a slide

- **Step 1:** On the Slides tab in the left task pane, select the slide you want to move.
- **Step 2:** Click and drag the slide to a new location. The insertion point will appear.
- **Step 3:** Release the mouse button.
- **Step 4:** The slide will appear in the new location.

9.6.1 View Tabs



Different views allow you to manage different aspects of your presentation.

- **Step 1:** Normal View is the default view. It splits the window into Slide Frame, Notes, and the left frame where you can choose either Slides Thumbnails or Outline.
- **Step 2:** Slide Sorter is thumbnails view of all the slides in the presentation. The slides are displayed horizontally
- **Step 3:** Slide Show plays the presentation from the beginning with animation.

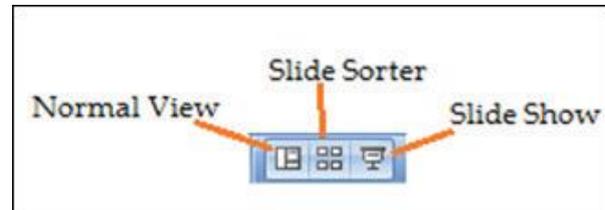


Fig 9.6.10: Slide views

9.6.1 Animating Text and Images



In PowerPoint, you can add animation to text and objects to draw the audience's attention and add flair to your presentation.

- **Step 1:** Select the object or text box you wish to animate.
- **Step 2:** In the Animations tab under the Animations group, select an option from the animate drop-down menu. As you hover your mouse over each choice PowerPoint will preview the effect on your slide.

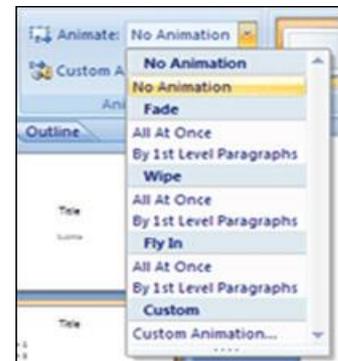


Fig 9.6.11: Text Animation

NOTE: Remember that animations are applied only to the article or the text box selected. For adding animation across many slides you may need to add them to every.

To apply a custom animation effect:

- **Step 1:** After you select the text or object on the slide you want to animate, select the Animations tab.
- **Step 2:** Click Custom Animation in the Animations group. The Custom Animation task pane will appear on the right.
- **Step 3:** Click Add Effect in the task pane to add an animation effect to the selected text or object.
- **Step 4:** Select Entrance, Emphasis, Exit, or Motion Path to display a submenu of animation effects for the category.
- **Step 5:** To customize the speed, properties and timing of your animation, on the Custom Animation Pane click on the effect you wish to modify.
- **Step 6:** To modify an animation, use the options in the Modify: [Effect] section of the Custom Animation Pane. These options will change depending on the effect selected.



Fig 9.6.12: Custom Animation

Hint: If the button on the Custom Animation Pane says "Change" instead of "Add Effect" click outside the object to deselect it and then click on it again.

9.6.1 Removing Animations



There are two methods:

1. Animations group (remove all at once):
 - Select the slide and then the object with the animation you would like to remove
 - In the Animations tab under the Animations group click on the Animate pull-down menu and select No Animation
2. Custom Animation Pane (remove one by one):
 - Select the slide with the animation you would like to remove

- If the Custom Animations pane is not visible, click on the Custom Animation button in the Animations group on the Animations tab
- In the Modify: [Effect] list select the animation to be removed
- Click Remove

9.6.1 Working with Charts



A chart is a tool you can use to communicate your data graphically.

Chart elements

Let's familiarize with different chart elements:

- **Titles:** There are two types of titles:
 - Chart Title placed above the chart (default).
 - Axes Titles placed besides the axes (The vertical axis is referred to as the Y axis, while the horizontal axis is referred to as the X axis.)
- **Legend:** The chart key, which displays captions (and/or colour coding) to the series on the chart.
- **Data:** This is the range of cells (displayed in excel) that make up a chart. The chart is updated automatically whenever the information in these cells changes.

Inserting Charts

- **Step 1:** Select the Insert tab.
- **Step 2:** Click the Insert Chart command to open the Insert Chart dialog box.
- **Step 3:** Click a chart to select it.
- **Step 4:** The chart will appear on your slide, and Excel will open as a split screen with dummy data already filled in.
- **Step 5:** You add your data and labels to the Excel spreadsheet and the chart will be automatically updated on your slide.

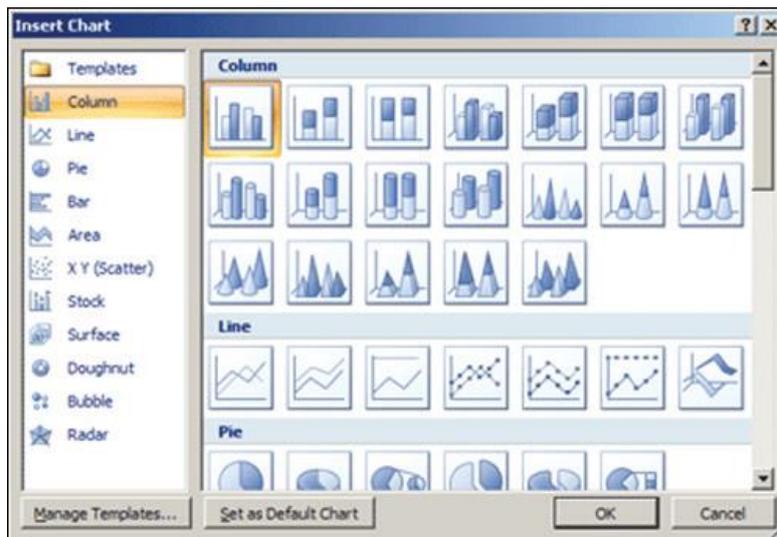


Fig 9.6.13: Charts

- **Step 6:** When finished, click the Close Window in the upper right hand corner of Excel to close the worksheet.

Changing To a Different Chart

- **Step 1:** You can change your present chart to a different format by right-click on the chart and select Change Series Chart Type. This opens the Change Chart Type dialog.
- **Step 2:** Make a selection and press OK.

Edit source data

- **Step 1:** Select the chart
- **Step 2:** Select the Design tab
- **Step 3:** Click the Edit Data command. An Excel spreadsheet with the current source data will appear
- **Step 4:** After you edit the data in the spreadsheet, the changes will appear on the slide
- **Step 5:** Close Excel without saving the spreadsheet

Modifying the chart layout

- **Step 1:** Select the chart
- **Step 2:** Click on the Design tab
- **Step 3:** Scroll through the options in the Chart

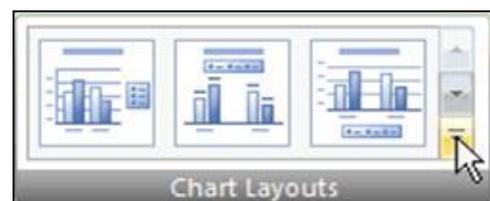


Fig 9.6.14: Chart Layout

Layout group, or click the More drop-down arrow to see all available chart layout options

- **Step 4:** Select a chart layout by clicking on it. The chart layout will change on the slide

Modify specific areas of the chart layout

- **Step 1:** Select the chart.
- **Step 2:** Select the Layout tab.
- **Step 3:** Locate the Labels group.
 - Chart Title: Add, remove, or re-position the chart title.
 - Axis Titles: Add, remove, or re-position the text used to label each axis.
 - Legend: Add, remove, or re-position the chart legend.
 - Data Labels: Click this command to display or hide data values next to each chart element.
 - Data Table: Adds a table summarizing your data to the chart.



Fig 9.6.14: Modify chart

Unit Objectives



At the end of the unit, you will be able to:

1. Work on MS-Excel
2. Format cells and cell content
3. Use formulas
4. Make Charts and Pivot Table

MS surpass stands for - Microsoft Excel is one of the foremost common electronic spreadsheet applications supported by both Mac and computer platforms. As with a paper spreadsheet, you'll be able to use excel to prepare your data into rows and columns and to perform mathematical calculations.

MS Excel helps in:

- Managing data online
- Creating visually persuasive charts, and thought-provoking graphs
- Creating and expense reports
- Building formulas and editing them
- Balancing a check book



Fig 9.7.1: MS Excel logo

This tutorial teaches you how to create an Excel spreadsheet.

Before you start making spreadsheets in excel, you will need to line up your excel setting and become familiar with many key tasks and options like a way to minimize and maximize the Ribbon, configure the quick Access toolbar, switch page views, and access your excel choices.

9.7.1 Exploring the Excel Environment

The tabbed Ribbon menu system is how you navigate through Excel and access the assorted excel commands. If you have used previous versions of excel, the Ribbon system replaces the traditional menus. On top of the Ribbon in the upper-left corner is the Microsoft office Button. From here, you'll access important options like New, Save, Save As, and Print. By default, the short Access Toolbar is pinned next to the Microsoft office Button and includes commands like Undo and Redo.

At the bottom-left space of the spreadsheet, you will notice worksheet tabs. By default, 3 worksheet tabs appear each time you create a new book. On the bottom-right space of the spreadsheet you will find page view commands, the zoom tool and the horizontal scrolling bar.

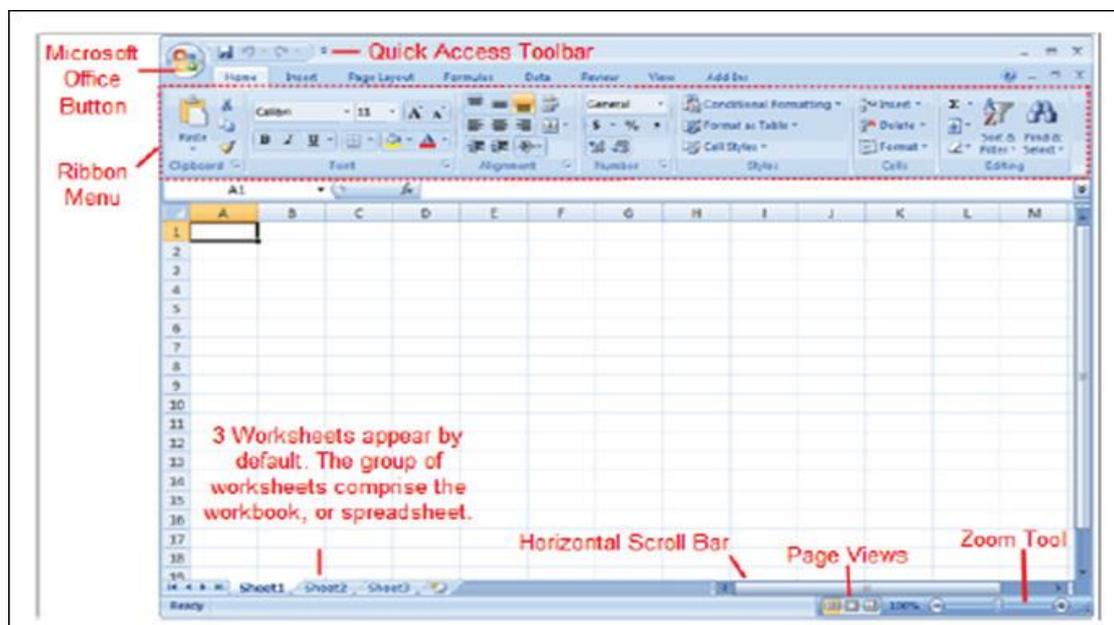


Fig 9.7.2: Excel Window

9.7.1 Zoom In and Out

- **Step 1:** Locate the zoom bar in the bottom-right corner.
- **Step 2:** Left-click the slider and drag it to the left to zoom out and right to zoom in

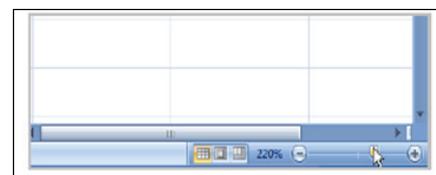


Fig 9.7.3: Zoom in and out

To Scroll Horizontally in a Worksheet:

- **Step 1:** Locate the horizontal scroll bar in the bottom-right corner.
- **Step 2:** Left-click the bar and move it from left to right.

9.7.1 Page Views

- **Step 1:** Locate the Page View options in the bottom-right corner. The Page View options are Normal, Page Layout, and Page Break.
- **Step 2:** Left-click an option to select it.

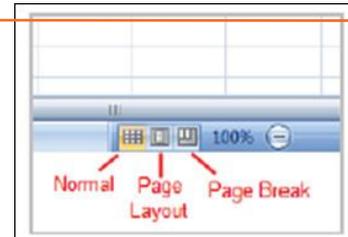


Fig 9.7.4: Page Views

9.7.1 Add Commands to the Quick Access Toolbar

- **Step 1:** Click the arrow to the right of the Quick Access toolbar.
- **Step 2:** Select the command you wish to add from the drop-down list. It will appear in the Quick Access toolbar.

The Save, Undo, and Redo commands appear by default in the Quick Access toolbar.

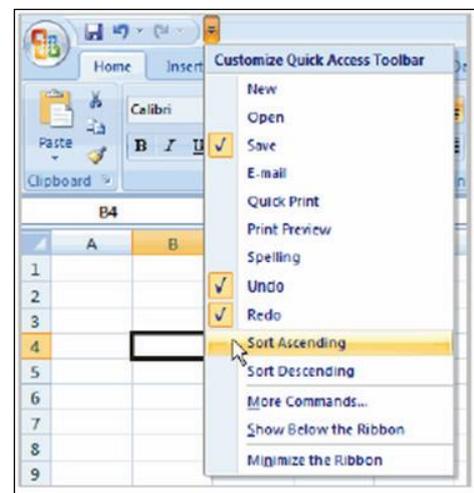


Fig 9.7.5: Quick access toolbar

The Microsoft Office Button

The Microsoft office Button appears at the top of the stand out window. Once you left-click the button, a menu appears.

From this menu, you'll be able to produce a new spreadsheet, open existing files, save files in a type of ways and print. You'll be able to also add security features, send, publish and close files.

9.7.1 Change the Default Excel Options



- **Step 1:** Click the Excel Options button. Dialog box will appear.
- **Step 2:** Select a category on the left to access different Excel options.
- **Step 3:** Modify any of the default settings.
- **Step 4:** Click OK. You will have to be compelled to skills to insert text and numbers into excel workbooks to be ready to use it to calculate, analyze, and organize data. During this lesson, you will learn how to create a new workbook, insert and delete text, navigate a worksheet and save an excel workbook.

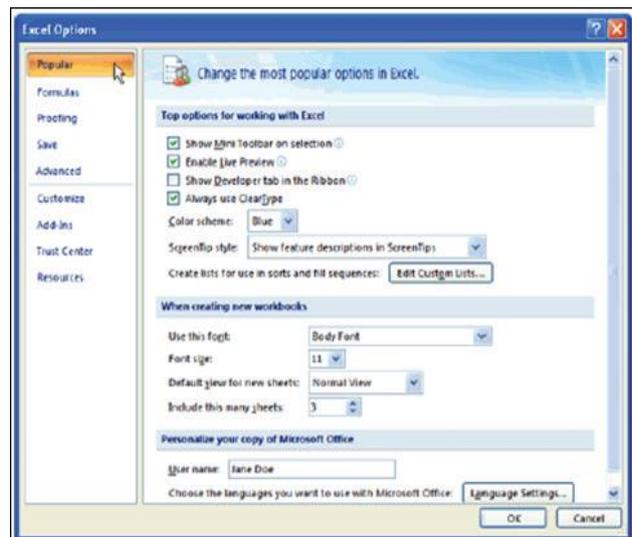


Fig 9.7.6 :Excel Options

9.7.1 Create a New Blank Workbook

- **Step 1:** Left-click the *Microsoft Office Button*.
- **Step 2:** Select *New*. The New Workbook dialog box opens, and Blank Workbook is highlighted by default.
- **Step 3:** Click *Create*. A new, blank workbook appearing the window

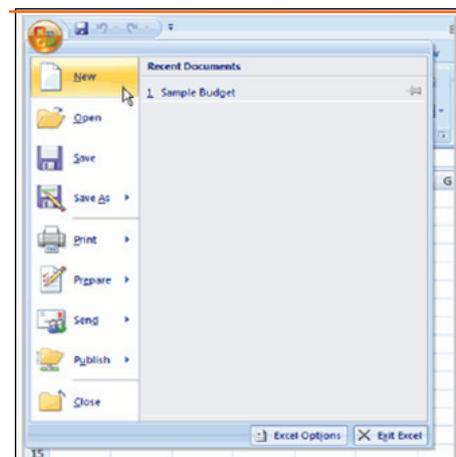


Fig 9.7.7: Creating blank workbook

9.7.1 Insert Text



- **Step 1:** Left-click a cell to select it. Each rectangle in the worksheet is called a cell. As you select a cell, the cell address appears in the Name Box.
- **Step 2:** Enter text into the cell using your keyboard. The text appears in the cell and in the formula bar.

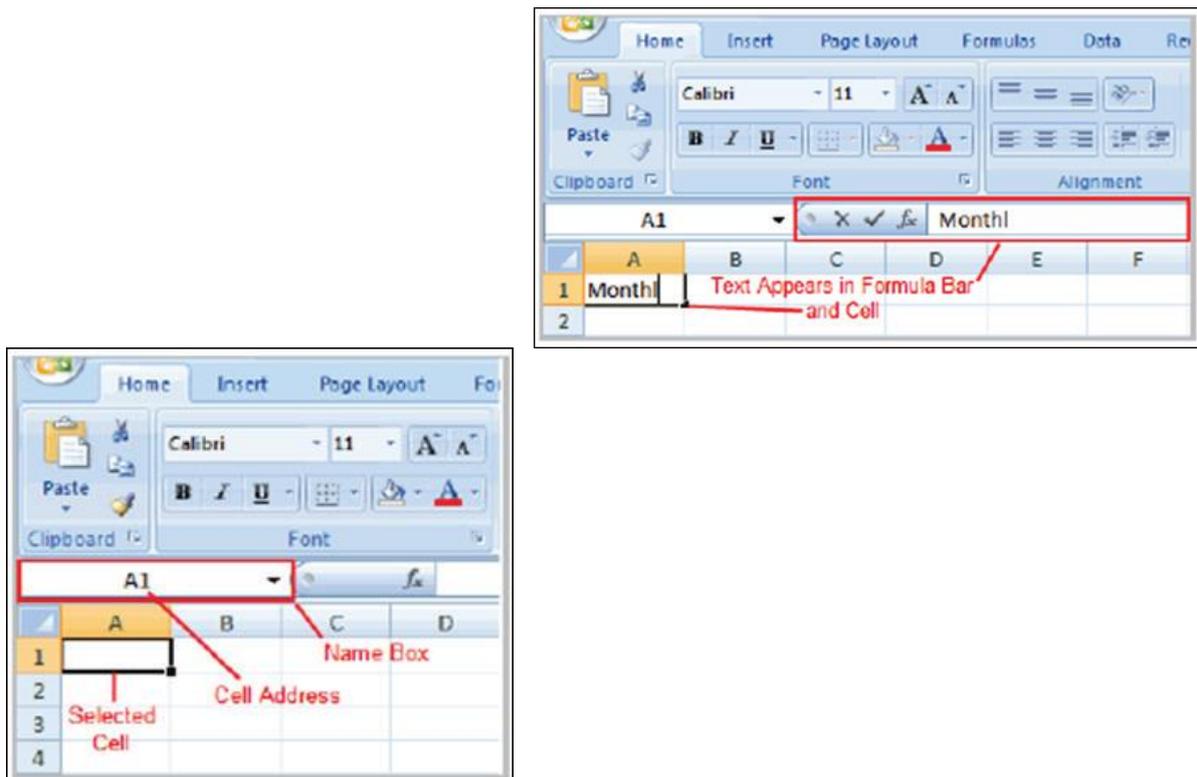


Fig 9.7.8: Workbook

9.7.1 Cell Addresses

Each cell contains a name, or a cell address, based on the column and row it is in. For example, this cell is C3 since it is where column C and row 3 intersect.

You can also select multiple cells at the same time. A group of cells is known as a cell range. Instead of a single cell address, you will refer to a cell range using the cell addresses of the first and last cells in the cell range, separated by a colon. As an example, a cell range that included cells A1, A2, A3, A4, and A5 would be written as A1:A5.

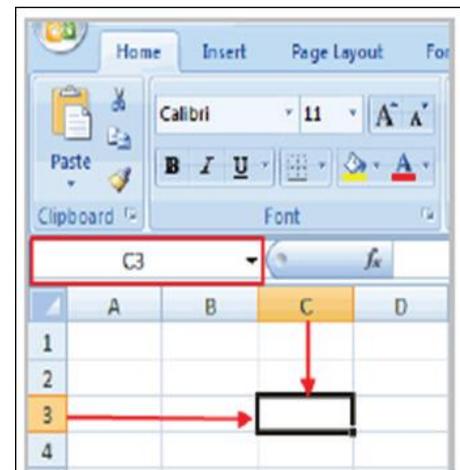


Fig 9.7.9: Cell Address

Edit or Delete Text

- **Step 1:** Select the cell.
- **Step 2:** Press the Backspace key on your keyboard to delete text and make a correction.

- **Step 3:** Press the Delete key to delete the entire contents of a cell. You can also make changes to and delete text from the formula bar. Just select the cell and place your insertion point in the formula bar.

9.7.1 Move across a Worksheet Using the Keyboard

- **Step 1:** Press the Tab key to move to the right of the selected cell
- **Step 2:** Press the Shift key and then the Tab key to move to the left of the selected cell
- **Step 3:** Use the Page Up and Page Down keys to navigate the worksheet
- **Step 4:** Use the arrow keys

To Save the Workbook:

- **Step 1:** Left-click the Microsoft Office Button
- **Step 2:** Select Save or Save As
- **Step 3:** Save As allows you to name the file and choose a location to save the spreadsheet

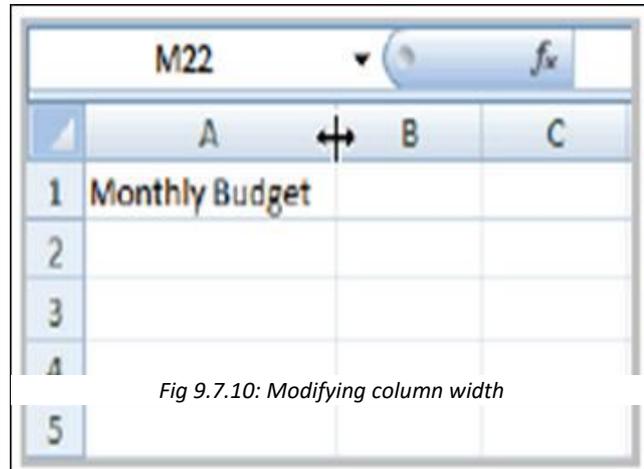
- Choose Save As if you'd like to save the file for the first time or if you'd like to save the file as a different name
- Select Save if the file has already been named

You can save a workbook in many ways, but the two commonest are as an excel workbook, that saves it with a 2007 file extension, and as an excel 97-2003 workbook, that saves the file in a compatible format therefore those who have earlier versions of excel can open the file.

When you open a new, blank workbook, the cells, columns, and rows are set to a default size. You do have the ability to alter the size of each, further as to insert new columns, rows, and cells as needed.

To Modify Column Width:

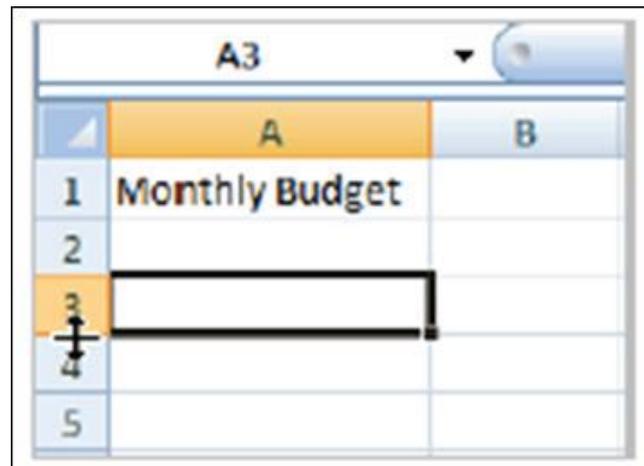
- **Step 1:** Position the cursor over the column line in the column heading and a double arrow will appear
- **Step 2:** Left-click the mouse and drag the cursor to the right to increase the column width or to the left to decrease the column width



- **Step 3:** Release the mouse button

To Modify the Row Height:

- **Step 1:** Position the cursor over the row line you want to modify, and a double arrow will appear.
- **Step 2:** Left-click the mouse and drag the cursor upward to decrease the row height or downward to increase the row height.
- **Step 3:** Release the mouse button.



To Insert Rows:

- **Step 1:** Select the row below where you want the new row to appear.
- **Step 2:** Click the Insert command in the Cells group on the Home tab. The row will appear
- **Step 3:** The new row always appears above the selected row.

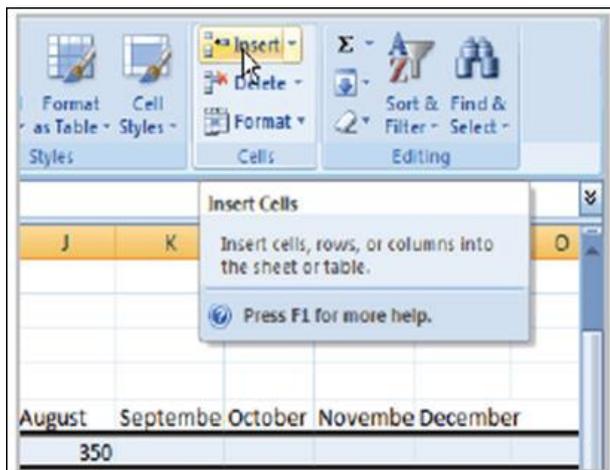


Fig 9.7.12: Inserting row

To Insert Columns:

- **Step 1:** Select the column to the right of where you want the column to appear.
- **Step 2:** Click the Insert command in the Cells group on the Home tab. The column will appear. The new column continually appears to the left of the selected column. For example, if you wish to insert a column between September and October, choose the October column and click on the Insert command.
- Make sure that you select the complete column to the right of where you want the new column to appear and not just the cell. If you choose simply the cell and then click Insert, only a new cell can appear.

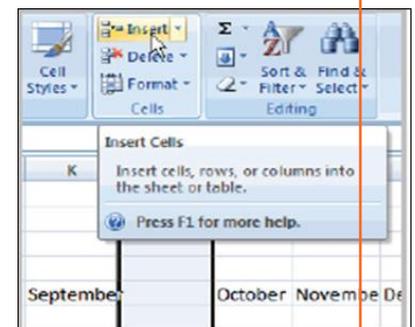


Fig 9.7.13: Inserting column

To Delete Rows and Columns:

- **Step 1:** Select the row or column you'd like to delete.
- **Step 2:** Click the Delete command in the Cells group on the Home tab.

9.7.1 Formatting

Once you have entered information into a spreadsheet, you will need to be able to format it.

To Format Text in Bold or Italics:

- **Step 1:** Left-click a cell to select it or drag your cursor over the text in the formula bar to select it.
- **Step 2:** Click the Bold or Italics command. You can select entire columns and rows, or specific cells. To select the entire column, simply left-click the column heading, and the entire column can appear as selected. To select specific cells, simply left-click a cell and drag your mouse to select the opposite cells. Then, release the mouse button.

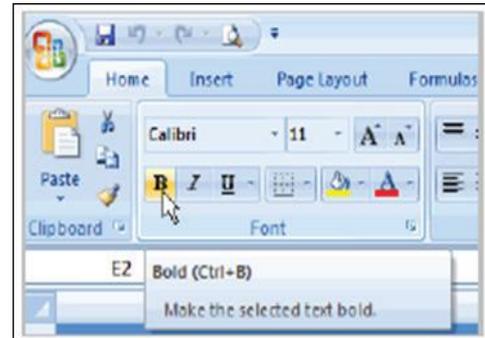


Fig 9.7.14: Bold Text Format

To Format Text as Underlined:

- **Step 1:** Select the cell or cells you want to format.
- **Step 2:** Click the drop-down arrow next to the Underline command.
- **Step 3:** Select the Single Underline or Double Underline option.

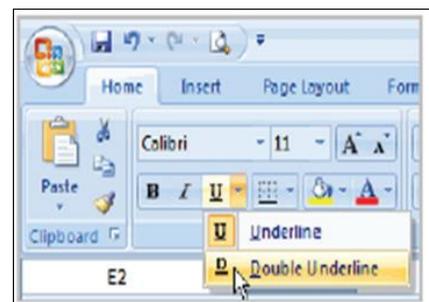


Fig 9.7.15: Underlined Text Format

To Change the Font Style:

- **Step 1:** Select the cell or cells you want to format.
- **Step 2:** Left-click the drop-down arrow next to the Font Style box on the Home tab.
- **Step 3:** Select a font style from the list.

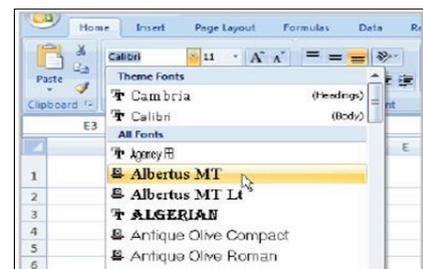


Fig 9.7.16: Changing font style

To Change the Font Size:

- **Step 1:** Select the cell or cells you want to format.
- **Step 2:** Left-click the drop-down arrow next to the Font Size box on the Home tab.
- **Step 3:** Select a font size from the list.

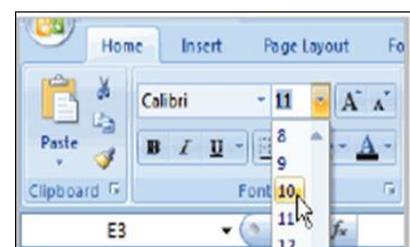


Fig 9.7.17: Changing Font Size

To Change the Text Colour:

- **Step 1:** Select the cell or cells you want to format.
- **Step 2:** Left-click the drop-down arrow next to the Text Colour command. A colour palette will appear.
- **Step 3:** Select a colour from the palette.

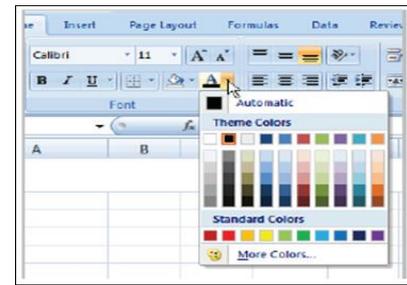


Fig 9.7.18: Changing Font Color

OR

- **Step 1:** Select More Colours. A dialog box will appear
- **Step 2:** Select a colour
- **Step 3:** Click OK

To Add a Border:

- **Step 1:** Select the cell or cells you want to format.
- **Step 2:** Click the drop-down arrow next to the Borders command on the Home tab. A menu will appear with border options.
- **Step 3:** Left-click an option from the list to select it. You can change the line style and colour of the border.

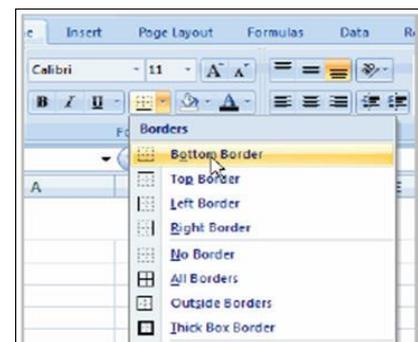


Fig 9.7.19: Adding Border

To Add a Fill Colour:

- **Step 1:** Select the cell or cells you want to format.
- **Step 2:** Click the Fill command. A colour palette will appear.
- **Step 3:** Select a colour.

OR

- **Step 1:** Select More colours. A dialog box will appear.
- **Step 2:** Select a colour.
- **Step 3:** Click OK.



Fig 9.7.20: adding a fill color

	A	B	C	D
1				
2				
3	Primary Job		\$1,500.00	\$1,799.00
4	Part-time Job		\$200.00	\$250.00
5	Total Income		=1500+200	\$2,049.00

	A	B	C	D
24	Credit			
25	Visa	8/5/2008	\$75.00	\$0.00
26	Mastercard	8/5/2008	\$37.42	\$23.51
27	Discover	8/5/2008	\$30.52	\$30.00
28	Store Credit Card	8/5/2008	\$87.56	\$66.79
29	Total		\$1,397.42	
30	Remaining		=C5-	
31				

Fig 9.7.22: Simple Formula

To Copy and Paste Cell Contents:

- **Step 1:** Select the cell or cells you wish to copy.
- **Step 2:** Click the Copy command in the Clipboard group on the Home tab. The border of the selected cells will change appearance.
- **Step 3:** Select the cell or cells where you want to paste the information.
- **Step 4:** Click the Paste command. The copied information will now appear in the new cells.

To select more than one adjoining cell, left-click one of the cells, drag the cursor until all the cells are selected, and release the mouse button. The copied cell will stay selected until you perform your next task, or you can double-click the cell to deselect it.

To Cut and Paste Cell Contents:

- **Step 1:** Select the cell or cells you wish to cut.
- **Step 2:** Click the Cut command in the Clipboard group on the Home tab. The border of the selected cells will change appearance.

- **Step 3:** Select the cell or cells where you want to paste the information.
- **Step 4:** Click the Paste command. The cut information will be removed from the original cells and now appear in the new cells.

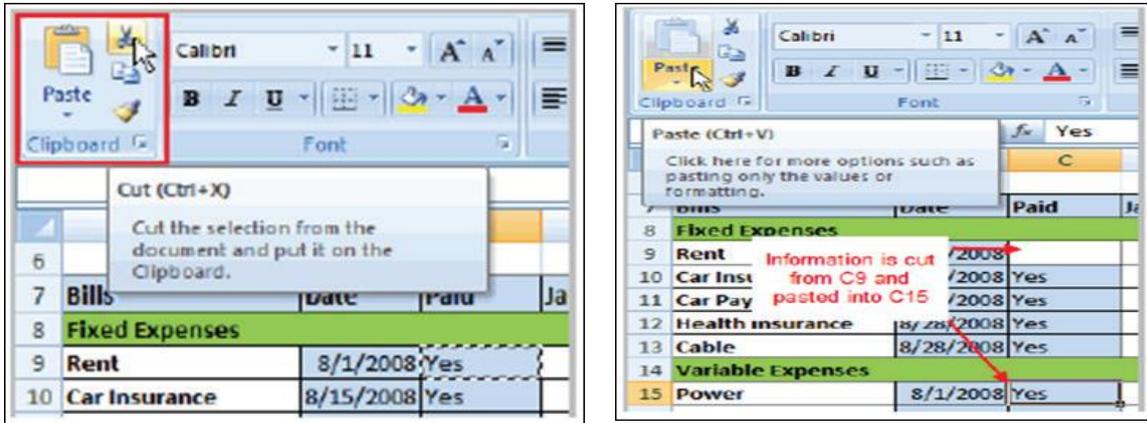


Fig 9.7.23: Cut Paste a cell

To View the Spreadsheet in Print Preview:

- **Step 1:** Left-click the Microsoft Office Button.
- **Step 2:** Select Print.
- **Step 3:** Select Print Preview. The spreadsheet will appear in Print Preview view.

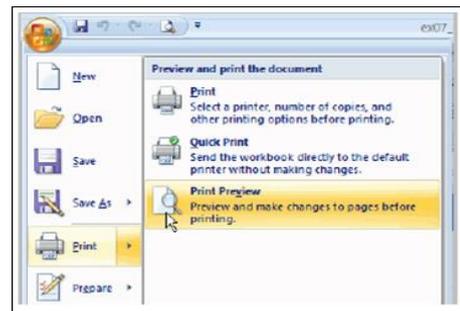


Fig 9.7.24: Print Preview

Click the Close Print Preview button to return to the Normal View.

Exploring Print Preview:

If you are in Print Preview, you can use many of the same features that you can from the Ribbon; however, in Print Preview you can see how the spreadsheet will appear in hard form.

To Modify Margins, Column Width, or Row Height While in Print Preview:

Preview:

- **Step 1:** Click the Print Preview command on the Quick Access toolbar, or select Print Preview from the Microsoft Office Button menu. The spreadsheet opens in print preview mode.
- **Step 2:** However your cursor over one of the black margin markers until a double arrow appears.

- **Step 3:** Left-click and drag the marker to the desired location. The change will be reflected in the spreadsheet.

To Modify Margins:

- **Step 1:** Select the Page Layout tab.
- **Step 2:** Left-click the Margins command.
- **Step 3:** Choose one of the predefined settings or enter custom margins.

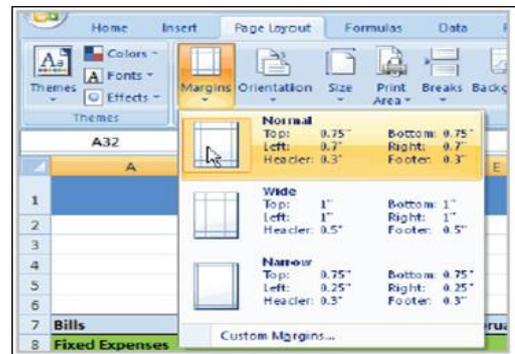


Fig 9.7.25: Modifying margins

9.7.1 Change Page Orientation

- **Step 1:** Select the Page Layout tab.
- **Step 2:** Left-click the Orientation command.
- **Step 3:** Select either Portrait or Landscape.

Portrait gets the page oriented vertically, while Landscape orients the page horizontally.

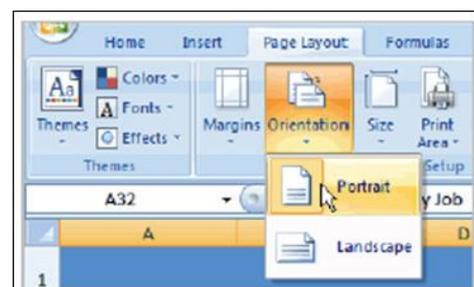


Fig 9.7.26: Page Orientation

To Change the Paper Size:

- **Step 1:** Select the Page Layout tab.
- **Step 2:** Click the Size command.
- **Step 3:** Select a size option from the list.

To Print from the Microsoft Office Button:

- Left-click the Microsoft Office Button.
- Select Print. The Print dialog box appears.
- Select a printer if you wish to use a printer other than the default setting.

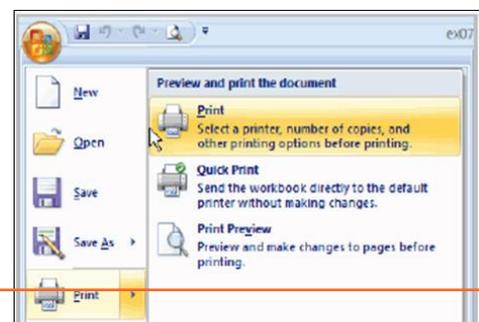


Fig 9.7.27: Print

- Click Properties to change any necessary settings.
- Choose if you want to print specific pages, the whole worksheet, a selection, the active sheet or the complete workbook.

- Select the number of copies you'd like to print.
- Click OK.

9.7.1 Excel's Different Functions

There are many different functions in Excel 2007. Some of the more common functions include:

Statistical Functions:

- SUM - Used to add a range of cells together.
- AVERAGE - This formula can calculate the average of a range of cells.
- COUNT - Used to count the number of chosen data in a range of cells.
- MAX - We can identify the largest number in a range of cells with it.
- MIN - Used to identify the smallest number in a range of cells.

Financial Functions:

- Interest Rates
- Loan Payments
- Depreciation Amounts

Date and Time functions:

- DATE - Converts a serial number to a day of the month.
- Day of Week.
- DAYS360.
- TIME - Returns the particular time.
- HOUR - Converts value to an hour.
- MINUTE - Converts value to a minute.
- TODAY - Returns value to today's date.
- MONTH - Converts value to a month.
- YEAR - Converts value to a year.

You don't have to memorize the functions but should have an idea of what each can do for you.

To Calculate the Sum of a Range of Data Using AutoSum:

- **Step 1:** Select the Formulas tab.
- **Step 2:** Locate the Function Library group. From here, you can access all the available functions.
- **Step 3:** Select the cell where you want the function to appear. In this example, select G42.
- **Step 4:** Select the drop-down arrow next to the AutoSum command.
- **Step 5:** Select Sum. A formula will appear in the selected cell, G42.
- **Step 6:** This formula, =SUM (G2:G41), is called a function. AutoSum command automatically selects the range of cells from G2 to G41, based on where you inserted the function. You can alter the cell range, if necessary.
- **Step 7:** Press the Enter key or Enter button on the formula bar. The total will appear.

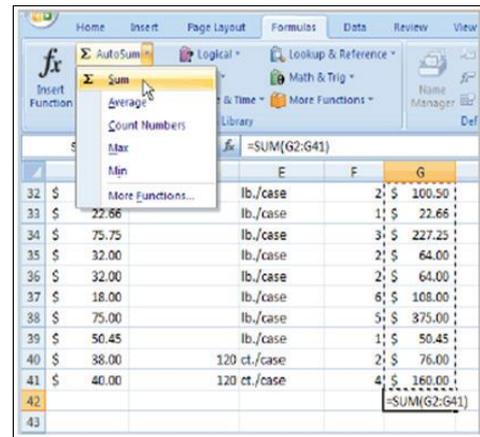


Fig 9.7.28: Calculate Sum Range

To Edit a Function:

- **Step 1:** Select the cell where the function is Defined
- **Step 2:** Insert the cursor in the formula bar.
- **Step 3:** Edit the range by deleting and changing necessary cell numbers.
- **Step 4:** Click the Enter icon.

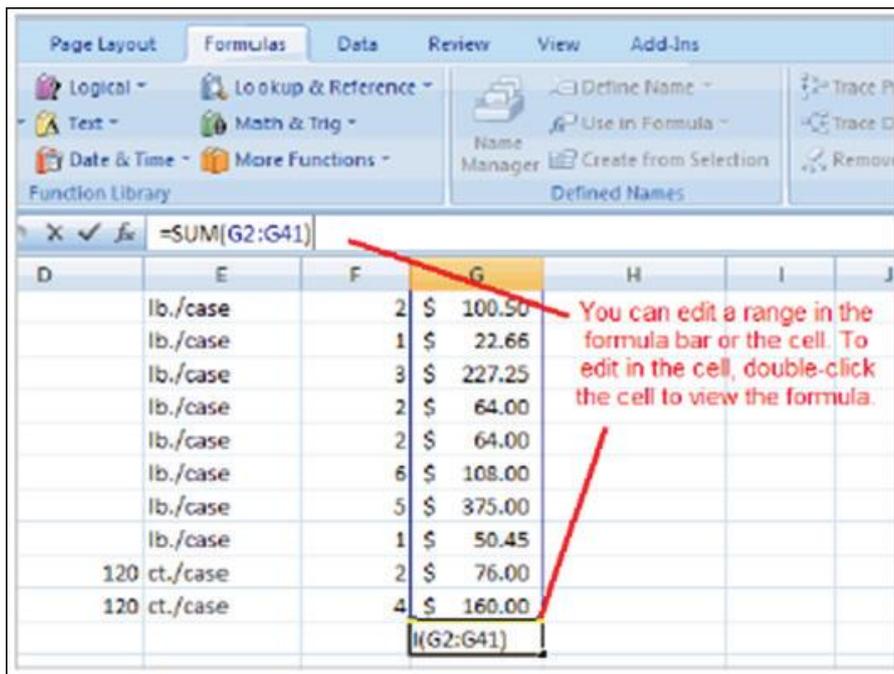


Fig 9.7.29: Edit a Function

To Format Information as a Table:

- **Step 1:** Select any cell that contains information.
- **Step 2:** Click the Format as Table command in the Styles group on the Home tab. A list of predefined tables will appear.
- **Step 3:** Left-click a table style to select it.
- **Step 4:** A dialog box will appear. Excel has automatically selected the cells for your table. The cells will appear selected in the spreadsheet, and the range will appear in the dialog box.
- **Step 5:** Change the range listed in the field, if necessary.
- **Step 6:** Verify the box is selected to indicate your table has headings, if it does. De-select this box if your table does not have column headings.
- **Step 7:** Click OK. The table will appear formatted in the style you chose.

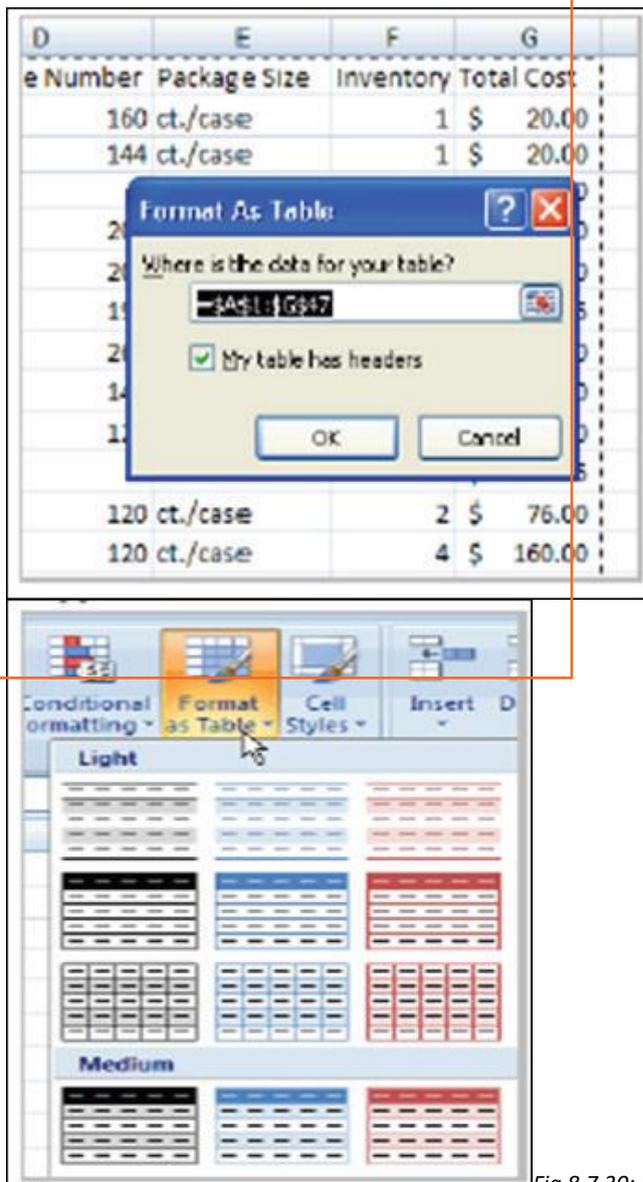


Fig 8.7.30: Formatting information

Fig

9.7.31: Formatting table

9.7.1 Aligning Text

Excel 2007 left-aligns text (labels) and right-aligns numbers (values). This makes data easier to read, but you do not have to use these defaults. Text and numbers can be defined as left-aligned, right-aligned, or centred in Excel.

To Align Text or Numbers in a Cell:

- **Step 1:** Select a cell or range of cells.
- **Step 2:** Click on either the Align Left, Centre, or Align Right commands on the Home tab.
- **Step 3:** The text or numbers in the cell(s) take on the selected alignment treatment.
- Left-click a column label to select the entire column or a row label to select an entire row.

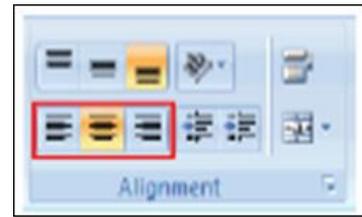


Fig 9.7.32: Cell Alignment

Changing Vertical Cell Alignment:

You can also define vertical alignment of a cell. In Vertical alignment, information in a cell can be located at the top of the cell, middle of the cell, or bottom of the cell. The default is bottom.

To Change Vertical Alignment from the Alignment Group:

- **Step 1:** Select a cell or range of cells.
- **Step 2:** Click the Top Align, Centre, or Bottom Align command.

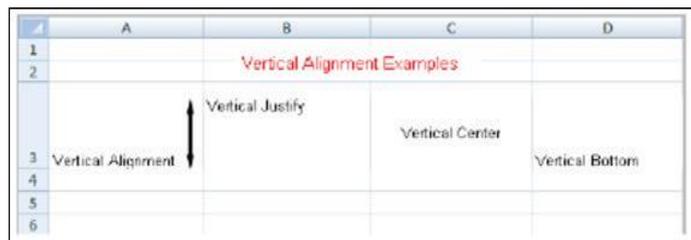


Fig 9.7.33: Vertical cell alignment

Changing Text Control:

- **Step 1:** Text Control allows you to control the way Excel 2007 presents information in a cell.
- **Step 2:** There are two common types of Text control: Wrapped Text and Merge Cells.
- **Step 3:** The Wrapped Text wraps the contents of a cell across several lines if it's too large than the column width. It increases the height of the cell as well.
- **Step 4:** Merge Cells can also be applied by using the Merge and Centre button on the Home tab

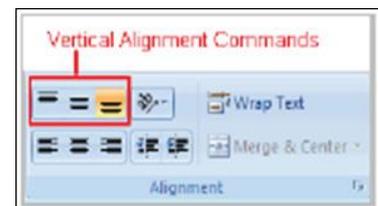


Fig 9.7.34: Vertical Alignment commands

To Change Text Control:

- **Step 1:** Select a cell or range of cells.
- **Step 2:** Select the Home tab.

- **Step 3:** Click the Wrap Text command or the Merge and Centre command.

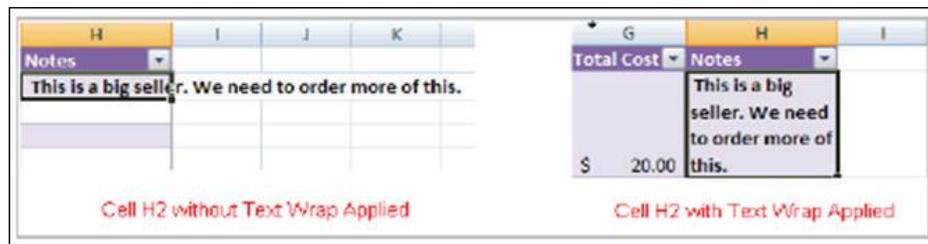


Fig 9.7.35: Text wrapping

To Name a Worksheet:

- **Step 1:** Right-click the sheet tab to select it
- **Step 2:** Choose Rename from the menu that appears. The text is highlighted by a black box

- **Step 2:** Type a new name for the worksheet
- **Step 3:** Click off the tab. The worksheet now assumes the descriptive name defined

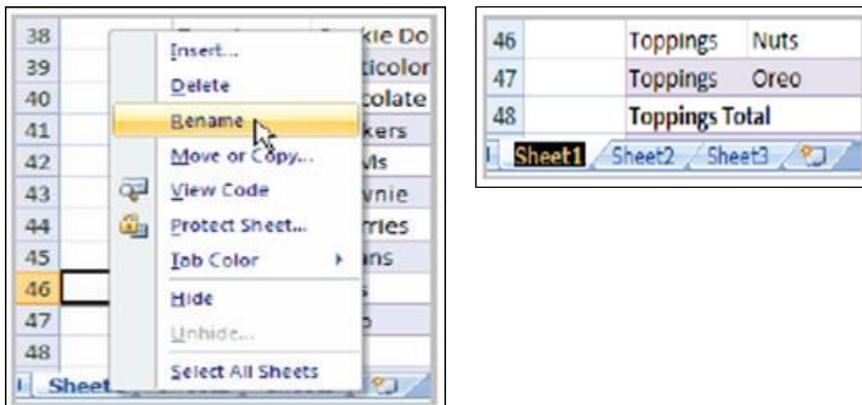


Fig 9.7.36: Renaming a worksheet

To Insert a New Worksheet:

Step 1: Left-click on the Insert Worksheet icon. A new worksheet appears. It will be named Sheet 4, Sheet 5, or whatever the next sequential sheet number may be in the workbook.

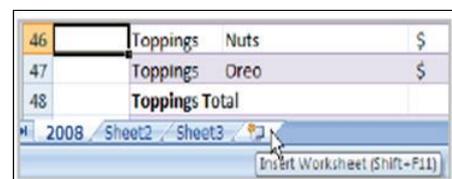


Fig 9.7.37: Insert a new worksheet

To Delete One or More Worksheets:

- **Step 1:** Click on the sheet(s) you want to delete.
- **Step 2:** Right-click the sheet(s) and a menu appears.

- **Step 3:** Select Delete.

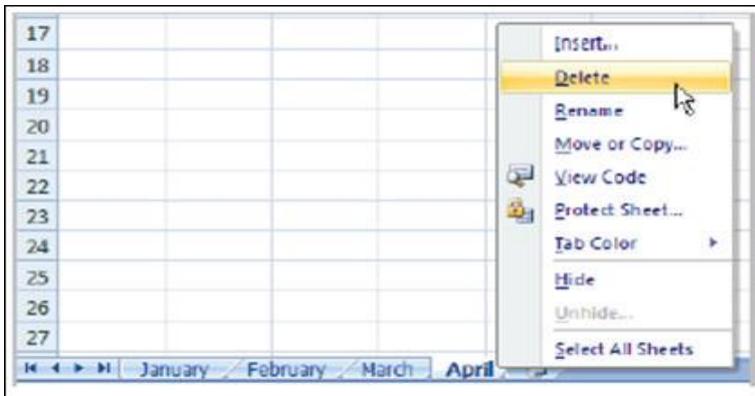


Fig 9.7.38: Deleting a worksheet

UNIT 9.8: Internet Concepts

Unit Objectives



At the end of the unit, you will be able to:

- Understand internet concepts
- Recognise the different types of URLs
- Use MS-Outlook

9.8.1 URL Concepts

The full form of URL is Uniform Resource Locator. It is the worldwide address of documents and other resources on the World Wide Web. The URL is divided into two different elements. The primary part of the URL is called a protocol identifier as it helps us distinguishing what protocol to use. The second part of the URL is called a resource name and it indicates the IP address or the domain name where the resource is located. The protocol identifier and the resource name are separated by a colon and two forward slashes it is more clearly understood by looking in to the following example: the two URLs below purpose two different files at the domain pcwebopedia.com. Here the primary one specifies an

executable file that should be fetched using the FTP protocol; the second specifies a web page that should be fetched using the HTTP protocol:

1. `ftp://www.pcwebopedia.com/stuff.exe`
2. <http://www.pcwebopedia.com/index.html>

Different Kinds of URLs

There is a wide range of URLs, as well as different terms to describe what a URL looks like. Let's have a better understanding of various URLs and their types with an example:

- **Messy:** Such URL has many distorted and jumbled numbers, letters on it that makes slight organizational sense i.e. `http://www.example.com/woeiruoiei909305820580`.
- **Dynamic:** Dynamic URLs are the end result of database queries that provide content output based on the result of that query. The URL ends up looking quite mangled, alias "messy", which usually consist of the characters like: `&`, `%`, `+`, `=`, `$`. Dynamic URLs are often found as part of consumer-driven websites: shopping, travel, or anything that requires changing answers for many different user queries.
- **Static:** A static URL is the opposite of a dynamic URL. The URL is "hard-wired" into the Web page's HTML coding. Static URL does not alter or adjust; it cannot be compromised; depending on what the user requests.
- **Obfuscated:** Obfuscated, or hidden, URLs are mostly used in phishing scams. Basically, a familiar URL is distorted in some way to make it seem legitimate. As soon as the user clicks on the obfuscated URL redirected to a malicious website.

There are a lot of clues and information that you can garner from a simple URL, including:

- What kind of server the Web page is hosted on
- What kind of organization the Web page belongs to
- Where the Web page is located in the world
- The names of the directories on the website

By carefully looking at the different parts of any Web address, you can quickly determine quite a bit of useful information. In addition, by simply deleting parts of the URL, you can learn more about the website than what might be actually publicly accessible. For example:

- **http://www.widget.com/blog/music/:** This points to a resource online, and the URL tells you that yes, indeed, it does point to an online resource. Let's go further back.
- **http://www.widget.com/blog/:** By moving backwards in the URL from right to left, we can see that we're now at the blog section of this publication.
- **http://www.widget.com:** The home page of the website.

Of course, this is a very simple example. However, by dissecting complex URLs one step at a time, quite a bit of information can be uncovered.

9.8.1 How to create Your E-mail account (Outlook)



You can create a new or additional Outlook account by following the same account creation wizard. You can follow the steps listed below to configure your Microsoft Outlook Express email client to work with your email account:

- **Step 1:** Open Outlook Express and select Tools E-mail Accounts from the main menu. The E-mail Accounts wizard will appear.
- **Step 2:** Click Add a new e-mail account. Click Next.
- **Step 3:** Select the server type. Most ISPs and webmail services use POP3 servers. Click Next.
- **Step 4:** Enter your Name.
- **Step 5:** Enter your E-mail Address.
- **Step 6:** Enter the incoming mail server and outgoing mail server information you obtained from your ISP or webmail service.
- **Step 7:** Enter your user name if it is different from the user name that automatically appears in the wizard form.
- **Step 8:** Enter your password.
- **Step 9:** Click Test Account Settings to test the information you entered in the wizard and confirm that it is valid.
- **Step 10:** Click Next.

- **Step 11:** Click Finish.

Note: If you do not have an Outlook email account, you can select Microsoft Office Outlook from your computer's Start menu. The wizard will open, and you can follow the steps above to create an Outlook account.

Fig 9.8.1: Creating E-mail account in Outlook

9.8.1 Sending an Email

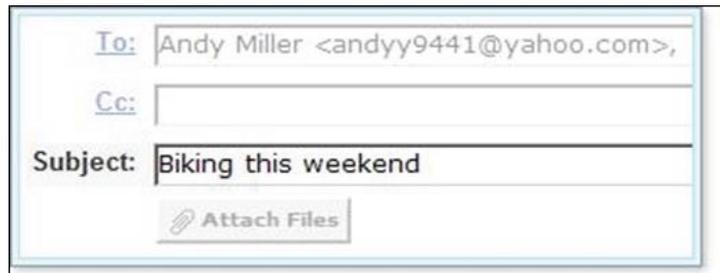


STEP 1: Open Outlook. Now click on Compose button.



STEP 2: As you click, a new page will open

STEP 3: In the Tool box, (refer to the image below) type the email address of the person you want to send an-mail to



STEP 4: Now, In the Subject box as shown in the image; type the subject of the message, a few words to give the receiver an idea of what the emails all about.



STEP 5: In the large box under the tools, compose the body of an email as shown in the image. Once the writing and addressing your email is done, click the Send button.



9.8.1 Reading Emails

Outlook takes care of all email under mail folders. Initially, all of your incoming emails messages arrive in your Inbox folder (except suspected spam which goes directly into your Spam folder). To read an email message, open a mail folder and then click on email's subject.

- **Step 1:** Select the Inbox in the navigation pane.
- **Step 2:** If you see Inbox is in bold, it indicates that you have unread messages.
- **Step 3:** The number of unread messages is indicated by the number to the right of the word Inbox in parentheses.
- **Step 4:** Click a message in the inbox once, and Outlook will display it in the reading pane (if that feature is turned on).
- **Step 5:** You need to double-click a message, to open the message in a new window.

NOTE: Unread messages are display in bold texting order to make it easy for a reader to identify how many mails are new or still unread.

Now, to open and read an email, click on email's subject (bold or not) in the Subject column and you will be able to read your email.

9.8.1 Replying E-mails

Often, it is seen that once the mail is read, viewer looks for the option of reverting to that email to the sender or to add more recipient. Well! This can be done in two separate ways with Outlook i.e. there are two options as given below:

- **Reply:** It allows you to respond to the sender only.
- **Reply all:** Reply all, allows responding to the sender and everyone else who received the message. This includes all email addresses listed in the To box and the Cc box, except your own email address.

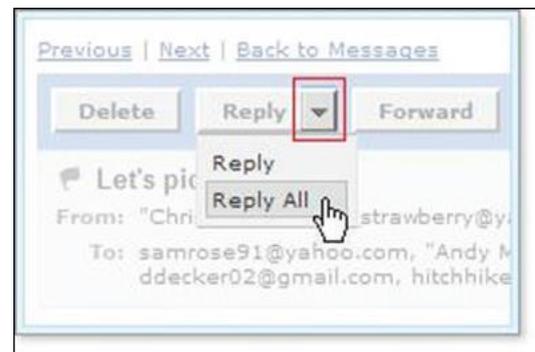


Fig 9.8.2: Replying to e-mail

- Now, Open the your email and click the drop down arrow given at the Reply button, then opt for Reply to reply to the sender only or Reply All to reply to all recipients of the email message.

NOTE: To reply to the sender only, you can also click the Reply button and not the arrow.

- **Step 1:** Click Reply on the Standard toolbar while viewing the message you want to reply to. Outlook will create a pre-addressed reply form to the email address the original email came from.
- **Step 2:** Enter text into the body of the form.

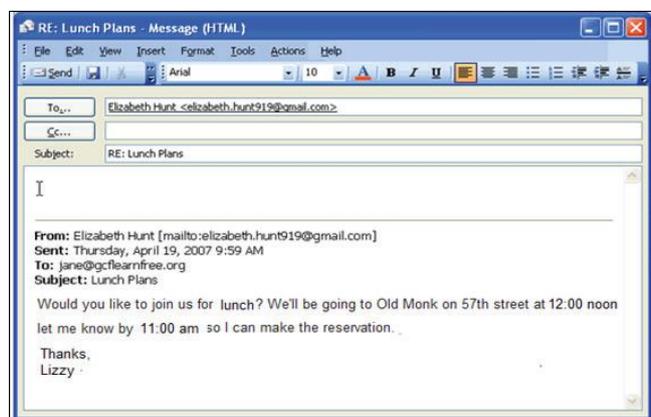


Fig 9.8.3: Email

- **Step 3:** Click the Send button when you're ready to send your email message.

Tip: Original email which you received from the sender will always be included when you are replying to the sender however, this original text, is editable, you can type your reply anywhere in the text box. In fact, some of the information or whole mail can be deleted in the original message. Different colours can be used (if required) to differentiate between your reply followed by the original text in the same image.

9.8.1 Receiving Email Attachments

You know you have received an email with an attachment when you see a paper clip sign next to the email's subject in the mail folder. Open the message to see what type of file is attached.

In a mail folder, click the subject of an email message that includes an attachment (the paper clip icon appears to the left of the subject).

When the message opens, a link to download the attachment appears in the message header, and if the attachment includes images, thumbnails appear at the bottom of the messages.

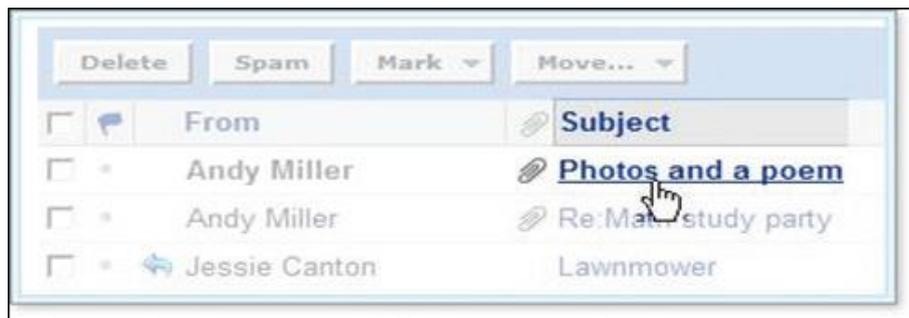


Fig 9.8.4: Receiving E-mail attachment

9.8.1 Opening and Saving Attachments

When you click the link to an attachment, Outlook automatically uses Antivirus™ installed on your system scan the file for viruses. Virus scanning can often "clean" a file that may have viruses, so that you can safely open and download the file onto your computer.

1. Open the email message with the attachment

2. Click the file name or thumbnail to allow Outlook to scan the file
3. Antivirus scans the attachment and displays the results above the message header.
 - If Norton Antivirus detects a virus, you can't download the file.
 - If Antivirus doesn't detect a virus, you can download the file.

- To download a virus-free attachment, click the Download File button.
4. The File Download window prompts you to open or save the file. (The appearance of this window varies, depending on your operating system and other factors.)
 5. You can click the Open button to view the attached file in its original application (such as Microsoft Word or Acrobat Reader), or you can click the Save button to download the file and save it on your computer.

Tip: When you open a file without saving it, your browser automatically downloads it to a temporary location on your computer. When you close the file, your browser deletes the temporary file.

9.8.1 Sending Attachments with Outgoing Email Messages

You can send all types of files as attachments, including word processor or spreadsheet documents, audio files, image files (such as .bmp, .jpg, .gif), and more but not .exe (executable files).

Notes: With Outlook, effective email virus protection is automatic. Anti-virus software in Mail automatically detects and cleans viruses in incoming and outgoing email and attachments.

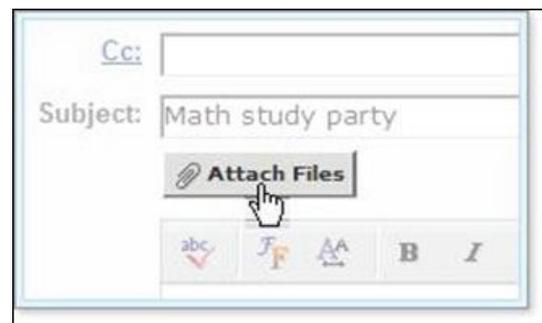


Fig 9.8.5: Attaching files in e-mail

1. While composing a message, click the Attach Files button (You can attach files at any time before sending the message.). The Attach Files page opens. Click the first Browse button.
2. The Choose File or Open File window opens (depending on your operating system).
3. Locate the file you want to attach, select it, and click the Open or OK button. The selected file and its location appear in the first attachment box.
4. To attach more files, click the next Browse button, and repeat step 4.
5. You can attach one or more files up to a total combined size of 10 MB.
6. When all the files you want to send are listed, click the Attach Files button.

Tips:



You cannot attach the same file multiple times to the same email message.

If you need more attachment boxes, click the Attach More Files link. Outlook adds another box.



Transforming the skill landscape



10. Employability & Entrepreneurship Skills

Unit 10.1 - Personal Strengths & Value Systems

Unit 10.2 - Digital Literacy: A Recap

Unit 10.3 - Money Matters

Unit 10.4 - Preparing for Employment & Self Employment

Unit 10.5 - Understanding Entrepreneurship

Unit 10.6 – Preparing to be an Entrepreneur



Key Learning Outcomes



At the end of this unit, you will be able to:

- Explain the meaning of health
- List common health issues
- Discuss tips to prevent common health issues
- Explain the meaning of hygiene
- Understand the purpose of Swacch Bharat Abhiyan
- Explain the meaning of habit
- Discuss ways to set up a safe work environment
- Discuss critical safety habits to be followed by employees
- Explain the importance of self-analysis
- Understand motivation with the help of Maslow's Hierarchy of Needs
- Discuss the meaning of achievement motivation
- List the characteristics of entrepreneurs with achievement motivation
- List the different factors that motivate you
- Discuss how to maintain a positive attitude
- Discuss the role of attitude in self-analysis
- List your strengths and weaknesses
- Discuss the qualities of honest people
- Describe the importance of honesty in entrepreneurs
- Discuss the elements of a strong work ethic
- Discuss how to foster a good work ethic
- List the characteristics of highly creative people
- List the characteristics of highly innovative people
- Discuss the benefits of time management
- List the traits of effective time managers

- Describe effective time management technique
- Discuss the importance of anger management
- Describe anger management strategies
- Discuss tips for anger management

- Discuss the causes of stress
- Discuss the symptoms of stress
- Discuss tips for stress management
- Identify the basic parts of a computer
- Identify the basic parts of a keyboard
- Recall basic computer terminology
- Recall basic computer terminology
- Recall the functions of basic computer keys
- Discuss the main applications of MS Office
- Discuss the benefits of Microsoft Outlook
- Discuss the different types of e-commerce
- List the benefits of e-commerce for retailers and customers
- Discuss how the Digital India campaign will help boost e-commerce in India
- Explain how you will sell a product or service on an e-commerce platform
- Discuss the importance of saving money
- Discuss the benefits of saving money
- Discuss the main types of bank accounts
- Describe the process of opening a bank account
- Differentiate between fixed and variable costs
- Describe the main types of investment options
- Describe the different types of insurance products
- Describe the different types of taxes
- Discuss the uses of online banking
- Discuss the main types of electronic funds transfers
- Discuss the steps to prepare for an interview
- Discuss the steps to create an effective Resume
- Discuss the most frequently asked interview questions

- Discuss how to answer the most frequently asked interview questions
- Discuss basic tailoring shop terminology
- Discuss the concept of entrepreneurship
- Discuss the importance of entrepreneurship
- Describe the characteristics of an entrepreneur

- Describe the different types of enterprises
- List the qualities of an effective leader
- Discuss the benefits of effective leadership
- List the traits of an effective team
- Discuss the importance of listening effectively
- Discuss how to listen effectively
- Discuss the importance of speaking effectively
- Discuss how to speak effectively
- Discuss how to solve problems
- List important problem solving traits
- Discuss ways to assess problem solving skills
- Discuss the importance of negotiation
- Discuss how to negotiate
- Discuss how to identify new business opportunities
- Discuss how to identify business opportunities within your business
- Understand the meaning of entrepreneur
- Describe the different types of entrepreneurs
- List the characteristics of entrepreneurs
- Recall entrepreneur success stories
- Discuss the entrepreneurial process
- Describe the entrepreneurship ecosystem
- Discuss the government's role in the entrepreneurship ecosystem
- Discuss the current entrepreneurship ecosystem in India
- Understand the purpose of the Make in India campaign
- Discuss the relationship between entrepreneurship and risk appetite
- Discuss the relationship between entrepreneurship and resilience
- Describe the characteristics of a resilient entrepreneur

- Discuss how to deal with failure
- Discuss how market research is carried out
- Describe the 4 Ps of marketing
- Discuss the importance of idea generation
- Recall basic business terminology

- Discuss the need for CRM
- Discuss the benefits of CRM
- Discuss the need for networking
- Discuss the benefits of networking
- Understand the importance of setting goals
- Differentiate between short-term, medium-term and long-term goals
- Discuss how to write a business plan
- Explain the financial planning process
- Discuss ways to manage your risk
- Describe the procedure and formalities for applying for bank finance
- Discuss how to manage your own enterprise
- List important questions that every entrepreneur should ask before starting an enterprise

UNIT 10.1: Personal Strengths & Value Systems

Unit Objectives

At the end of this unit, you will be able to:

- Explain the meaning of health
- List common health issues
- Discuss tips to prevent common health issues
- Explain the meaning of hygiene
- Understand the purpose of Swacch Bharat Abhiyan
- Explain the meaning of habit
- Discuss ways to set up a safe work environment
- Discuss critical safety habits to be followed by employees
- Explain the importance of self-analysis
- Understand motivation with the help of Maslow's Hierarchy of Needs
- Discuss the meaning of achievement motivation
- List the characteristics of entrepreneurs with achievement motivation
- List the different factors that motivate you
- Discuss how to maintain a positive attitude
- Discuss the role of attitude in self-analysis
- List your strengths and weaknesses
- Discuss the qualities of honest people
- Describe the importance of honesty in entrepreneurs
- Discuss the elements of a strong work ethic
- Discuss how to foster a good work ethic
- List the characteristics of highly creative people
- List the characteristics of highly innovative people
- Discuss the benefits of time management
- List the traits of effective time managers
- Describe effective time management technique
- Discuss the importance of anger management
- Describe anger management strategies
- Describe stress management strategies

10.1.1 Health, Habits, Hygiene: What is Health

As per the World Health Organization (WHO), health is a “State of complete physical, mental, and social well-being, and not merely the absence of disease or infirmity.” This means being healthy does not simply mean not being unhealthy – it also means you need to be at peace emotionally, and feel fit physically. For example, you cannot say you are healthy simply because you do not have any physical ailments like a cold or cough. You also need to think about whether you are feeling calm, relaxed and happy.

Common Health Issues

- Allergies
- Asthma
- Skin Disorders
- Depression and Anxiety
- Diabetes
- Cough, Cold, Sore Throat
- Difficulty Sleeping
- Obesity

Tips to Prevent Health Issues

Taking measures to prevent ill health is always better than curing a disease or sickness. You can stay healthy by:

- Eating healthy foods like fruits, vegetables and nuts
- Cutting back on unhealthy and sugary foods
- Drinking enough water everyday
- Not smoking or drinking alcohol
- Exercising for at least 30 minutes a day, 4-5 times a week
- Taking vaccinations when required
- Practicing yoga exercises and meditate

How many of these health standards do you follow? Tick the ones that apply to you?

- 1 Get minimum 7-8 hours of sleep every night.
- 2 Avoid checking email first thing in the morning and right before you go to bed at night.
- 3 Don't skip meals – eat regular meals at correct meal times.
- 4 Read a little bit every single day.
- 5 Eat more home cooked food than junk food
- 6 Stand more than you sit.
- 7 Drink a glass of water first thing in the morning and have at least 8 glasses of water through the day.
- 8 Go to the doctor and dentist for regular checkups
- 9 Exercise for 30 minutes at least 5 days a week
- 10 Avoid consuming lots of aerated beverages

What is Hygiene?

As per the World Health Organization (WHO), “Hygiene refers to conditions and practices that help to maintain health and prevent the spread of diseases.” In other words, hygiene means ensuring that you do whatever is required to keep your surroundings clean, so that you reduce the chances of spreading germs and diseases.

For instance, think about the kitchen in your home. Good hygiene means ensuring that the kitchen is always spick and span, the food is put away, dishes are washed and dustbins are not overflowing with garbage. Doing all this will reduce the chances of attracting pests like rats or cockroaches, and prevent the growth of fungus and other bacteria, which could spread disease.

How many of these health standards do you follow? Tick the ones that apply to you.

- 1 Have a bath or shower every day with soap – and wash your hair with shampoo 2-3 times a week
- 2 Wear a fresh pair of clean undergarments every day
- 3 Brush your teeth in the morning and before going to bed
- 4 Cut your fingernails and toenails regularly

- 5 Wash your hands with soap after going to the toilet
- 6 Use an anti-perspirant deodorant on your underarms if you sweat a lot
- 7 Wash your hands with soap before cooking or eating
- 8 Stay home when you are sick, so other people don't catch what you have
- 9 Wash dirty clothes with laundry soap before wearing them again
- 10 Cover your nose with a tissue/your hand when coughing or sneezing

See how healthy and hygienic you are, by giving yourself 1 point for every ticked statement! Then take a look at what your score means.

Your Score

- **0-7/20:** You need to work a lot harder to stay fit and fine! Make it a point to practice good habits daily and see how much better you feel!
- **7-14/20:** Not bad, but there is scope for improvement! Try and add a few more good habits to your daily routine.
- **14-20/20:** Great job! Keep up the good work! Your body and mind thank you!

Swachh Bharat Abhiyan

We have already discussed the importance of following good hygiene and health practices for ourselves. But, it is not enough for us to be healthy and hygienic. We must also extend this standard to our homes, our immediate surroundings and to our country as a whole.

The 'Swachh Bharat Abhiyan' (Clean India Mission) launched by Prime Minister Shri Narendra Modi on 2nd October 2014, believes in doing exactly this. The aim of this mission is to clean the streets and roads of India and raise the overall level of cleanliness. Currently this mission covers 4,041 cities and towns across the country. Millions of our people have taken the pledge for a clean India. You should take the pledge too, and do everything possible to keep our country clean!

What are Habits?

A habit is a behavior that is repeated frequently. All of us have good habits and bad habits. Keep in mind the phrase by John Dryden: "We first make our habits, and then our habits make us." This is

Why it is so important that you make good habits a way of life, and consciously avoid practicing bad habits.

Some good habits that you should make part of your daily routine are:

- Always having a positive attitude
- Making exercise a part of your daily routine
- Reading motivational and inspirational stories
- Smiling! Make it a habit to smile as often as possible
- Making time for family and friends
- Going to bed early and waking up early
- Some bad habits that you should quit immediately are:
 - Skipping breakfast
 - Snacking frequently even when you are not hungry
 - Eating too much fattening and sugary food
 - Smoking, drinking alcohol and doing drugs
 - Spending more money than you can afford
 - Worrying about unimportant issues
 - Staying up late and waking up late

Tips

Following healthy and hygienic practices every day will make you feel good mentally and physically. Hygiene is two-thirds of health – so good hygiene will help you stay strong and healthy!

Negotiable Employee Safety Habits

Every employer is obligated to ensure that his tailoring shop follows the highest possible safety protocol. When setting up a business, owners must make it a point to:

- Immediately report unsafe conditions to a supervisor
- Recognize and report safety hazards that could lead to slips, trips and falls

- Report all injuries and accidents to a supervisor
- Wear the correct protective equipment when required
- Learn how to correctly use equipment provided for safety purposes
- Be aware of and avoid actions that could endanger other people
- Take rest breaks during the day and some time off from work during the week

10.1.1 Self Analysis – Attitude, Achievement Motivation

To truly achieve your full potential, you need to take a deep look inside yourself and find out what kind of person you really are. This attempt to understand your personality is known as self-analysis. Assessing yourself in this manner will help you grow, and will also help you to identify areas within yourself that need to be further developed, changed or eliminated. You can better understand yourself by taking a deep look at what motivates you, what your attitude is like, and what your strengths and weaknesses are.

What is Motivation?

Famous American psychologist Abraham Maslow wanted to understand what motivates people. He believed that people have five types of needs, ranging from very basic needs (called physiological needs) to more important needs that are required for self-growth (called self-actualization needs). Between the physiological and self-actualization needs are three other needs – safety needs, belongingness and love needs, and esteem needs. These needs are usually shown as a pyramid with five levels and are known as Maslow's Hierarchy of Needs.

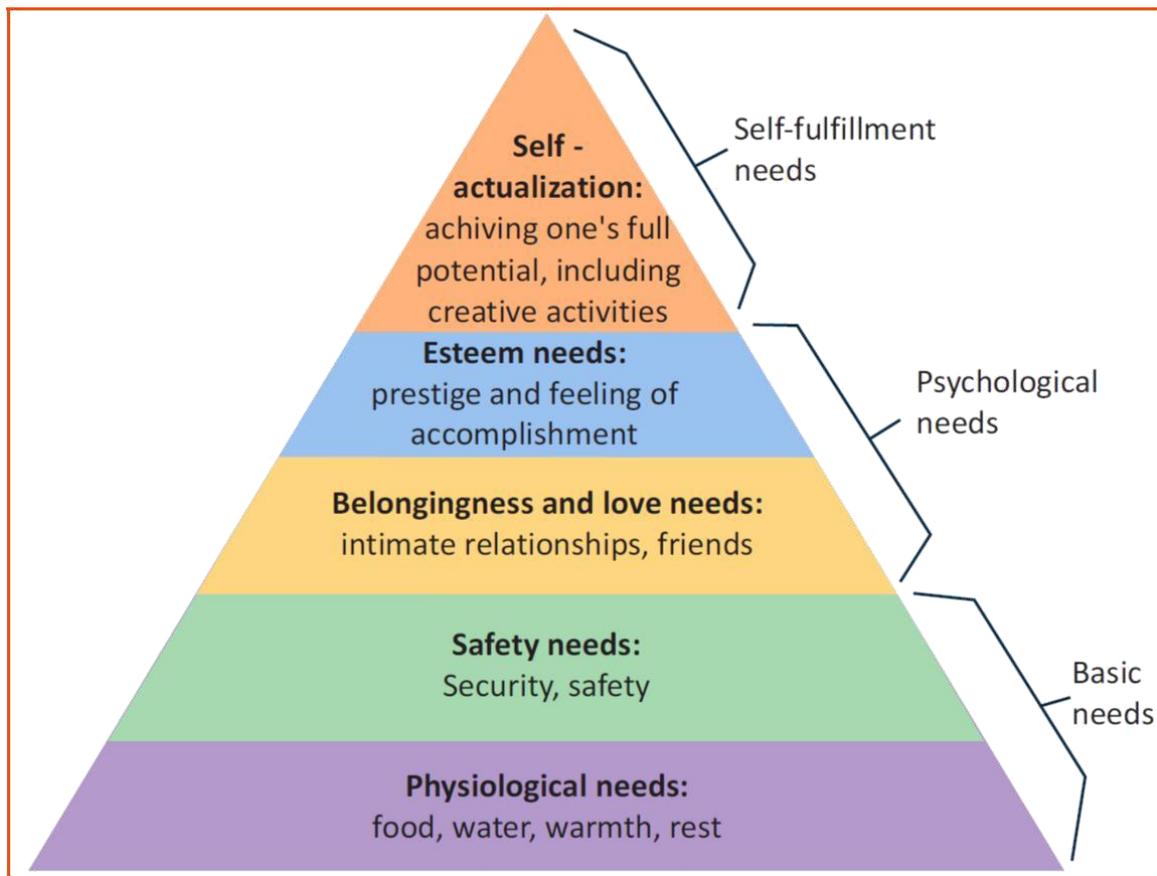


Fig 10.2.1: Maslow's Hierarchy of Needs

As you can see from the pyramid, the lowest level depicts the most basic needs. Maslow believed that our behavior is motivated by our basic needs, until those needs are met. Once they are fulfilled, we move to the next level and are motivated by the next level of needs. Let's understand this better with an example.

Rupa comes from a very poor family. She never has enough food, water, warmth or rest. According to Maslow, until Rupa is sure that she will get these basic needs, she will not even think about the next level of needs – her safety needs. But, once Rupa is confident that her basic needs will be met, she will move to the next level, and her behavior will then be motivated by her need for security and safety. Once these new needs are met, Rupa will once again move to the next level, and be motivated by her need for relationships and friends. Once this need is satisfied, Rupa will then focus on the fourth level of needs – her esteem needs, after which she will move up to the fifth and last level of needs – the desire to achieve her full potential.

Characteristics of Entrepreneurs with Achievement Motivation

- Entrepreneurs with achievement motivation can be described as follows:
- Unafraid to take risks for personal accomplishment
- Love being challenged Future-oriented Flexible and adaptive
- Value negative feedback more than positive feedback
- Very persistent when it comes to achieving goals
- Extremely courageous
- Highly creative and innovative
- Restless - constantly looking to achieve more
- Feel personally responsible for solving problems

Think about it:

- How many of these traits do you have?
- Can you think of entrepreneurs who display these traits?

How to Cultivate a Positive Attitude

The good news is attitude is a choice. So it is possible to improve, control and change our attitude, if we decide we want to! The following tips help foster a positive mindset:

- Remember that you control your attitude, not the other way around
- Devote at least 15 minutes a day towards reading, watching or listening to something positive
- Avoid negative people who only complain and stop complaining yourself
- Expand your vocabulary with positive words and delete negative phrases from your mind
- Be appreciative and focus on what's good in yourself, in your life, and in others
- Stop thinking of yourself as a victim and start being proactive
- Imagine yourself succeeding and achieving your goals

10.1.1 What is Attitude?

Now that we understand why motivation is so important for self-analysis, let's look at the role our attitude plays in better understanding ourselves. Attitude can be described as your tendency (positive or negative), to think and feel about someone or something. Attitude is the foundation for success in every aspect of life. Our attitude can be our best friend or our worst enemy. In other words:

“The only disability in life is a bad attitude.”

When you start a business, you are sure to encounter a wide variety of emotions, from difficult times and failures to good times and successes. Your attitude is what will see you through the tough times and guide you towards success. Attitude is also infectious. It affects everyone around you, from your customers to your employees to your investors. A positive attitude helps build confidence in the tailoring shop while a negative attitude is likely to result in the de-motivation of your people.

What Are Your Strengths and Weaknesses

Another way to analyze you is by honestly identifying your strengths and weaknesses. This will help you use your strengths to your best advantage and reduce your weaknesses.

Note down all your strengths and weaknesses in the two columns below. Remember to be honest with yourself!

Strengths	Weaknesses

10.1.1 Honesty & Work Ethics: What is Honesty?

Honesty is the quality of being fair and truthful. It means speaking and acting in a manner that inspires trust. A person who is described as honest is seen as truthful and sincere, and as someone who isn't deceitful or devious and doesn't steal or cheat. There are two dimensions of honesty – one is honesty in communication and the other is honesty in conduct.

Honesty is an extremely important trait because it results in peace of mind and builds relationships that are based on trust. Being dishonest, on the other hand, results in anxiety and leads to relationships full of distrust and conflict.

Qualities of Honest People

Honest individuals have certain distinct characteristics. Some common qualities among honest people are:

They don't worry about what others think of them. They believe in being themselves – they don't bother about whether they are liked or disliked for their personalities.

They stand up for their beliefs. They won't think twice about giving their honest opinion, even if they are aware that their point of view lies with the minority.

They are thinking skinned. This means they are not affected by others judging them harshly for their honest opinions.

They forge trusting, meaningful and healthy friendships. Honest people usually surround themselves with honest friends. They have faith that their friends will be truthful and upfront with them at all times.

They are trusted by their peers. They are seen as people who can be counted on for truthful and objective feedback and advice.

Honesty and employees: When entrepreneurs build honest relationships with their employees, it leads to more transparency in the tailoring shop, which results in higher work performance and better results.

Honesty and investors: For entrepreneurs, being honest with investor's means not only sharing strengths but also candidly disclosing current and potential weaknesses, problem areas and solution strategies. Keep in mind that investors have a lot of experience with startups and are aware that all

New companies have problems. Claiming that everything is perfectly fine and running smoothly is a red flag for most investors.

Honesty with oneself: The consequences of being dishonest with oneself can lead to dire results, especially in the case of entrepreneurs. For entrepreneurs to succeed, it is critical that they remain realistic about their situation at all times, and accurately judge every aspect of their enterprise for what it truly is.

Importance of Honesty in Entrepreneurs

One of the most important characteristics of entrepreneurs is honesty. When entrepreneurs are honest with their customers, employees and investors, it shows that they respect those that they work with. It is also important that entrepreneurs remain honest with themselves. Let's look at how being honest would lead to great benefits for entrepreneurs.

Honesty and customers: When entrepreneurs are honest with their customers it leads to stronger relationships, which in turn results in business growth and a stronger customer network.

10.1.1 What are Work Ethics?

Being ethical in the tailoring shop means displaying values like honesty, integrity and respect in all your decisions and communications. It means not displaying negative qualities like lying, cheating and stealing.

Tailoring Shop ethics play a big role in the profitability of a company. It is as crucial to an enterprise as high morale and teamwork. This is why most companies lay down specific tailoring shop ethic guidelines that must compulsorily be followed by their employees. These guidelines are typically outlined in a company's employee handbook.

Elements of a Strong Work Ethic

An entrepreneur must display strong work ethics, as well as hire only those individuals who believe in and display the same level of ethical behavior in the tailoring shop. Some elements of a strong work ethic are:

Professionalism: This involves everything from how you present yourself in a corporate setting to the manner in which you treat others in the tailoring shop.

Respectfulness: This means remaining poised and diplomatic regardless of how stressful or volatile situations.

Dependability: This means always keeping your word, whether it's arriving on time for a meeting or delivering work on time.

Dedication: This means refusing to quit until the designated work is done, and completing the work at the highest possible level of excellence.

Determination: This means embracing obstacles as challenges rather than letting them stop you, and pushing ahead with purpose and resilience to get the desired results.

Accountability: This means taking responsibility for your actions and the consequences of your actions, and not making excuses for your mistakes.

Humility: This means acknowledging everyone's efforts and hard work, and sharing the credit for accomplishments.

How to Foster a Good Work Ethic

As an entrepreneur, it is important that you clearly define the kind of behavior that you expect from each and every team member in the tailoring shop. You should make it clear that you expect employees to display positive work ethics like:

Honesty: All work assigned to a person should be done with complete honesty, without any deceit or lies.

Good attitude: All team members should be optimistic, energetic, and positive.

Reliability: Employees should show up where they are supposed to be, when they are supposed to be there.

Good work habits: Employees should always be well groomed, never use inappropriate language; conduct themselves professionally at all times, etc.

Initiative: Doing the bare minimum is not enough. Every team member needs to be proactive and show initiative.

Trustworthiness: Trust is non-negotiable. If an employee cannot be trusted, it's time to let that employee go.

Respect: Employees need to respect the company, the law, their work, their colleagues and themselves.

Integrity: Each and every team member should be completely ethical and must display above board behavioral all times.

Efficiency: Efficient employees help a company grow while inefficient employees result in a waste of time and resources.

10.1.1 Creativity & Innovation

What is Creativity?

Creativity means thinking outside the box. It means viewing things in new ways or from different perspectives, and then converting these ideas into reality. Creativity involves two parts: thinking and producing. Simply having an idea makes you imaginative, not creative. However, having an idea and acting on it makes you creative.

Characteristics of Highly Creative People

- They are imaginative and playful
- They see issues from different angles
- They notice small details
- They have very little tolerance for boredom
- They detest rules and routine
- They love to daydream
- They are very curious
-

What is Innovation?

There are many different definitions of innovation. In simple terms, innovation means turning an idea into a solution that adds value. It can also mean adding value by implementing a new product, service or process, or significantly improving on an existing product, service or process.

Characteristics of Highly Innovative People

- They embrace doing things differently
- They don't believe in taking shortcuts
- They are not afraid to be unconventional
- They are highly proactive and persistent
- They are organized, cautious and risk-averse

10.1.1 Time Management

Time management is the process organizing your time, and deciding how to allocate your time between different activities. Good time management is the difference between working smart (getting more done in less time) and working hard (working for more time to get more done).

Effective time management leads to an efficient work output, even when you are faced with tight deadlines and high pressure situations. On the other hand, not managing your time effectively results in inefficient output and increases stress and anxiety.

Benefits of Time Management

Time management can lead to huge benefits like:

- Greater productivity
- Higher efficiency
- Better professional reputation
- Reduced stress
- Higher chances for career advancement
- Greater opportunities to achieve goals

Not managing time effectively can result in undesirable consequences like:

- Missing deadlines
- Inefficient work output
- Substandard work quality
- Poor professional reputation

- Stalled career
- Increase in stress and anxiety

Traits of Effective Time Managers

Some traits of effective time managers are:

- They begin projects early
- They set daily objectives
- They modify plans if required, to achieve better results
- They are flexible and open-minded
- They inform people in advance if their help will be required
- They know how to say no
- They break tasks into steps with specific deadlines
- They continually review long term goals
- They think of alternate solutions if and when required
- They ask for help when required They create backup plans

Effective Time Management Techniques

You can manage your time better by putting into practice certain time management techniques. Some helpful tips are:

Plan out your day as well as plan for interruptions. Give yourself at least 30 minutes to figure out your time plan. In your plan, schedule some time for interruptions.

Put up a “Do not disturb” sign when you absolutely have to complete a certain amount of work.

Close your mind to all distractions. Train yourself to ignore ringing phones, don't reply to chat messages and disconnect from social media sites.

Delegate your work. This will not only help your work get done faster, but will also show you the unique skills and abilities of those around you.

Stop procrastinating. Remind yourself that procrastination typically arises due to the fear of failure or the belief that you cannot do things as perfectly as you wish to do them.

Prioritize. List each task to be completed in order of its urgency or importance level. Then focus on completing each task, one by one.

Maintain a log of your work activities. Analyze the log to help you understand how efficient you are, and how much time is wasted every day.

Create time management goals to reduce time wastage.

10.1.1 Anger Management

Anger management is the process of:

- Learning to recognize the signs that you, or someone else, is becoming angry
- Taking the best course of action to calm down the situation in a positive way Anger management does not mean suppressing anger

Importance of Anger Management

Anger is a perfectly normal human emotion. In fact, when managed the right way, anger can be considered a healthy emotion. However, if it is not kept in check, anger can make us act inappropriately and can lead to us saying or doing things that we will likely later regret.

Extreme anger can:

- **Hurt you physically:** It leads to heart disease, diabetes, a weakened immune system, insomnia, and high blood pressure.
- **Hurt you mentally:** It can cloud your thinking and lead to stress, depression and mental health issues.
- **Hurt your career:** It can result in alienating your colleagues, bosses, clients and lead to the loss of respect.
- **Hurt your relationships:** It makes it hard for your family and friends to trust you, be honest with you and feel comfortable around you.

This is why anger management, or managing anger appropriately, is so important.

Anger Management Strategies

Here are some strategies that can help you control your anger:

Strategy 1: Relaxation

- Something as simple as breathing deeply and looking at relaxing images works wonders in calming down angry feelings. Try this simple breathing exercise:
- Take a deep breath from your diaphragm (don't breathe from your chest)
- Visualize your breath coming up from your stomach
- Keep repeating a calming word like 'relax' or 'take it easy' (remember to keep breathing deeply while repeating the word)
- Picture a relaxing moment (this can be from your memory or your imagination)
- Follow this relaxation technique daily, especially when you realize that you're starting to feel angry.

Strategy 2: Cognitive Restructuring

Cognitive restructuring means changing the manner in which you think. Anger can make you curse, swear, exaggerate and act very dramatically. When this happens, force yourself to replace your angry thoughts with more logical ones. For instance, instead of thinking 'Everything is ruined' change your mindset and tell yourself 'It's not the end of the world and getting angry won't solve this'.

Strategy 3: Problem Solving

Getting angry about a problem that you cannot control is a perfectly natural response. Sometimes, try as you may, there may not be a solution to the difficulty you are faced with. In such cases, stop focusing on solving the problem, and instead focus on handling and facing the problem. Remind yourself that you will do your best to deal with the situation, but that you will not blame yourself if you don't get the solution you desire.

Strategy 4: Better Communication

When you're angry, it is very easy to jump to inaccurate conclusions. In this case, you need to force yourself to stop reacting, and think carefully about what you want to say, before saying it. Avoid

saying the first thing that enters your head. Force yourself to listen carefully to what the other person is saying. Then think about the conversation before responding.

Strategy 5: Changing Your Environment

If you find that your environment is the cause of your anger, try and give yourself a break from your surroundings. Make an active decision to schedule some personal time for yourself, especially on days that are very hectic and stressful. Having even a brief amount of quiet or alone time is sure to help calm you down.

Tips for Anger Management

The following tips will help you keep your anger in check:

- Take some time to collect your thoughts before you speak out in anger.
- Express the reason for your anger in an assertive, but non-confrontational manner once you have calmed down.
- Do some form of physical exercise like running or walking briskly when you feel yourself getting angry?
- Make short breaks part of your daily routine, especially during days that are stressful. Focus on how to solve a problem that's making you angry, rather than focusing on the fact that the problem is making you angry.

10.1.1 Stress Management

We say we are 'stressed' when we feel overloaded and unsure of our ability to deal with the pressures placed on us. Anything that challenges or threatens our well-being can be defining as a stress. It is important to note that stress can be good and bad. While good stress keeps us going, negative stress undermines our mental and physical health. This is why it is so important to manage negative stress effectively.

Causes of Stress

Internal causes of stress:

- Constant worry
- Rigid thinking
- Unrealistic expectations
- Pessimism
- Negative self-talk
- All in or all out attitude

External causes of stress:

- Major life changes
- Difficulties with relationships
- Having too much to do
- Difficulties at work or in school
- Financial difficulties
- Worrying about one's children and/or family

Symptoms of Stress

Stress can manifest itself in numerous ways. Take a look at the cognitive, emotional, physical and behavioral symptoms of stress.

Cognitive Symptoms	Emotional Symptoms
<ul style="list-style-type: none"> • Memory problems • Concentration issues • Lack of judgment • Pessimism • Anxiety • Constant worrying 	<ul style="list-style-type: none"> • Depression • Agitation • Irritability • Loneliness • Anxiety • Anger

Physical Symptoms	Behavioral Symptoms
<ul style="list-style-type: none"> • Aches and pain • Diarrhea or constipation • Nausea • Dizziness • Chest pain and/or rapid heartbeat • Frequent cold or flu like feelings 	<ul style="list-style-type: none"> • Increase or decrease in appetite • Over sleeping or not sleeping enough • Withdrawing socially • Ignoring responsibilities • Consumption of alcohol or cigarettes • Nervous habits like nail biting, pacing etc.

Tips to Manage Stress

The following tips can help you manage your stress better:

- Note down the different ways in which you can handle the various sources of your stress.
- Remember that you cannot control everything, but you can control how you respond.
- Discuss your feelings, opinions and beliefs rather than reacting angrily, defensively or passively.
- Practice relaxation techniques like meditation, yoga or tai chi when you start feeling stressed.
- Devote a part of your day towards exercise.
- Eat healthy foods like fruits and vegetables. Avoid unhealthy foods especially those containing large amounts of sugar.
- Plan your day so that you can manage your time better, with less stress.
- Say no to people and things when required.
- Schedule time to pursue your hobbies and interests.
- Ensure you get at least 7-8 hours of sleep.
- Reduce your caffeine intake.
- Increase the time spent with family and friends.

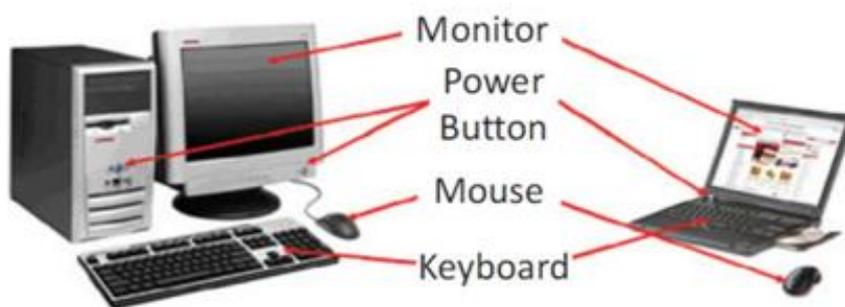
Unit 10.2- Digital Literacy: A Recap

Unit Objectives

At the end of this unit, you will be able to:

- Identify the basic parts of a computer
- Identify the basic parts of a keyboard
- Recall basic computer terminology
- Recall basic computer terminology
- Recall the functions of basic computer keys
- Discuss the main applications of MS Office
- Discuss the benefits of Microsoft Outlook
- Discuss the different types of e-commerce
- List the benefits of e-commerce for retailers and customers
- Discuss how the Digital India campaign will help boost e-commerce in India
- Describe how you will sell a product or service on an e-commerce platform

10.2.1 Computer and Internet Basics



Basic Parts of a Computer

- **Central Processing Unit (CPU):** The brain of the computer. It interprets and carries out program instructions.
- **Hard Drive:** A device that stores large amounts of data.
- **Monitor:** The device that contains the computer screen where the information is visually displayed.
- **Desktop:** The first screen displayed after the operating system loads.
- **Background:** The image that fills the background of the desktop.
- **Mouse:** A hand-held device used to point to items on the monitor.
- **Speakers:** Devices that enable you to hear sound from the computer.
- **Printer:** A device that converts output from a computer into printed paper documents.
- **Icon:** A small picture or image that visually represents something on your computer.
- **Cursor:** An arrow which indicates where you are positioned on the screen.
- **Program Menu:** A list of programs on your computer that can be accessed from the Start menu.
- **Taskbar:** The horizontal bar at the bottom of the computer screen that lists applications that are currently in use.
- **Recycle Bin:** A temporary storage for deleted files.

Basic Internet Terms

- **The Internet:** A vast, international collection of computer networks that transfer's information.
- **The World Wide Web:** A system that lets you access information on the Internet.
- **Website:** A location on the World Wide Web (and Internet) that contains information about a specific topic.
- **Homepage:** Provides information about a website and directs you to other pages on that website.
- **Link/Hyperlink:** A highlighted or underlined icon, graphic, or text that takes you to another file or object.
- **Web Address/URL:** The address for a website.
- **Address Box:** A box in the browser window where you can type in a web address.

Basic Computer Keys

- **Arrow Keys:** Press these keys to move your cursor.
- **Space bar:** Adds a space.
- **Enter/Return:** Moves your cursor to a new line.
- **Shift:** Press this key if you want to type a capital letter or the upper symbol of a key.
- **Caps Lock:** Press this key if you want all the letters you type to be capital letters. Press it again to revert back to typing lowercase letters.
- **Backspace:** Deletes everything to the left of your cursor.

MS Office and Email

About MS Office

MS Office or Microsoft Office is a suite of computer programs developed by Microsoft. Although meant for all users, it offers different versions that cater specifically to students, home users and business users. All the programs are compatible with both, Windows and Macintosh.

Most Popular Office Products

- **Microsoft Word:** Allows users to type text and add images to a document.
- **Microsoft Excel:** Allows users to enter data into a spreadsheet and create calculations and graphs.
- **Microsoft PowerPoint:** Allows users to add text, pictures and media and create slideshows and presentations.
- **Microsoft Outlook:** Allows users to send and receive email.
- **Microsoft OneNote:** Allows users to make drawings and notes with the feel of a pen on paper.
- **Microsoft Access:** Allows users to store data over many tables.

Why Choose Microsoft Outlook

A popular email management choice especially in the tailoring shop, Microsoft Outlook also includes an address book, notebook, web browser and calendar. Some major benefits of this program are:

- **Integrated search function:** You can use keywords to search for data across all Outlook programs.
- **Enhanced security:** Your email is safe from hackers, junk mail and phishing website email.
- **Email syncing:** Sync your mail with your calendar, contact list, notes in One Note and...your phone!
- **Offline access to email:** No Internet? No problem! Write emails offline and send them when you're connected again.

10.2.1 E-Commerce

What is E-Commerce

E-commerce is the buying or selling of goods and services, or the transmitting of money or data, electronically on the internet. E-Commerce is the short form for "electronic commerce."

Examples of E-Commerce:

- Online shopping Online auctions
- Online ticketing
- Electronic payments
- Internet banking

Types of E-Commerce

E-commerce can be classified based on the types of participants in the transaction. The main types of e-commerce are:

- **Business to Business (B2B):** Both the transacting parties are businesses.
- **Business to Consumer (B2C):** Businesses sell electronically to end-consumers.
- **Consumer to Consumer (C2C):** Consumers come together to buy, sell or trade items to other consumers.
- **Consumer-to-Business (C2B):** Consumers make products or services available for purchase to companies looking for exactly those services or products.

- **Business-to-Administration (B2A):** Online transactions conducted between companies and public administration.
- **Consumer-to-Administration (C2A):** Online transactions conducted between individuals and public administration.

Benefits of E-Commerce

The e-commerce business provides some benefits for retailers and customers.

Benefits for retailers:

- Establishes an online presence
- Reduces operational costs by removing overhead costs
- Increases brand awareness through the use of good keywords
- Increases sales by removing geographical and time constraints

Benefits for customers:

- Offers a wider range of choice than any physical store
- Enables goods and services to be purchased from remote locations
- Enables consumers to perform price comparisons

10.2.1 Digital India Campaign

Prime Minister Narendra Modi launched the Digital India campaign in 2015, with the objective of offering every citizen of India access to digital services, knowledge and information. The campaign aims to improve the country's online infrastructure and increase internet connectivity, thus boosting the e-commerce industry.

Currently, the majority of online transactions come from tier 2 and tier 3 cities. Once the Digital India campaign is in place, the government will deliver services through mobile connectivity, which will help deliver internet to remote corners of the country. This will help the e-commerce market to enter India's tier 4 towns and rural areas.

E-Commerce Activity

Choose a product or service that you want to sell online. Write a brief note explaining how you will use existing e-commerce platforms, or create a new e-commerce platform, to sell your product or service.

Unit 10.3: Money Matters

Unit Objectives

At the end of this unit, you will be able to:

- Discuss the importance of saving money
- Discuss the benefits of saving money
- Discuss the main types of bank accounts
- Describe the process of opening a bank account
- Differentiate between fixed and variable costs
- Describe the main types of investment options
- Describe the different types of insurance products
- Describe the different types of taxes
- Discuss the uses of online banking
- Discuss the main types of electronic funds transfers

..4. Personal Finance – Why to Save

Importance of Saving

We all know that the future is unpredictable. You never know what will happen tomorrow, next week or next year. That's why saving money steadily through the years is so important. Saving money will help improve your **financial situation** over time. But more importantly, knowing that you have money stashed away for an emergency will give you peace of mind. Saving money also opens the door to many more options and possibilities.

Benefits of Saving

Inculcating the habit of saving leads to a vast number of benefits. Saving helps you:

Become financially independent: When you have enough money saved up to feel secure you can start making your choices, from taking a vacation whenever you want, to switching careers or starting your own business.

Invest in yourself through education: Through saving, you can earn enough to pay up for courses that will add to your professional experience and ultimately result in higher paying jobs.

Get out of debt: Once you have saved enough as a reserve fund, you can use your savings to pay off debts like loans or bills that have accumulated over time.

Be prepared for surprise expenses: Having money saved enables you to pay for unforeseen expenses like sudden car or house repairs, without feeling financially stressed.

Pay for emergencies: Saving helps you deal with emergencies like sudden health issues or emergency trips without feeling financially burdened.

Afford large purchases and achieve major goals: Saving diligently makes it possible to place down payments towards major purchases and goals, like buying a home or a car.

Retire: The money you have saved over the years will keep you comfortable when you no longer have the income you would get from your job.

10.3.1 Types of Bank Accounts

In India, banks offer four main types of bank accounts. These are:

- Current Accounts
- Savings Accounts
- Recurring Deposit Accounts
- Fixed Deposit Accounts

Current Accounts

Current accounts offer the most liquid deposits and thus, are best suited for businessmen and companies. As these accounts are not meant for investments and savings, there is no imposed limit on the number or amount of transactions that can be made on any given day. Current account

Holders are not paid any interest on the amounts held in their accounts. They are charged for certain services offered on such accounts.

Savings Accounts

Savings accounts are meant to promote savings, and are therefore the number one choice for salaried individuals, pensioners and students. While there is no restriction on the number and amount of deposits made, there are usually restrictions on the number and amount of withdrawals. Savings account holders are paid interest on their savings.

Recurring Deposit Accounts

Recurring Deposit accounts, also called RD accounts, are the accounts of choice for those who want to save an amount every month, but are unable to invest a large sum at one time. Such account holders deposit a small, fixed amount every month for a pre-determined period (minimum 6 months). Defaulting on a monthly payment results in the account holder being charged a penalty amount. The total amount is repaid with interest at the end of the specified period.

Fixed Deposit Accounts

Fixed Deposit accounts, also called FD accounts, are ideal for those who wish to deposit their savings for a long term in return for a high rate of interest. The rate of interest offered depends on the amount deposited and the time period, and also differs from bank to bank. In the case of an FD, a certain amount of money is deposited by the account holder for a fixed period of time. The money can be withdrawn when the period expires. If necessary, the depositor can break the fixed deposit prematurely. However, this usually attracts a penalty amount which also differs from bank to bank.

10.3.1 Opening a Bank Account

Opening a bank account is quite a simple process. Take a look at the steps to open an account of your own:

Step 1: Fill in the Account Opening Form

This form requires you to provide the following information:

- Personal details (name, address, phone number, date of birth, gender, occupation, address)
- Method of receiving your account statement (hard copy/email)
- Details of your initial deposit (cash/cheque)
- Manner of operating your account (online/mobile banking/traditional via cheque, slip books)
- Ensure that you sign wherever required on the form.

Step 2: Affix your Photograph

Stick a recent photograph of yourself in the allotted space on the form.

Step 3: Provide your Know Your Customer (KYC) Details

KYC is a process that helps banks verify the identity and address of their customers. To open an account, every individual needs to submit certain approved documents with respect to photo identity (ID) and address proof. Some Officially Valid Documents (OVDs) are:

- Passport
- Driving License
- Voters' Identity Card
- PAN Card
- UIDAI (Aadhaar) Card

Step 4: Submit All your Documents

Submit the completed Account Opening Form and KYC documents. Then wait until the forms are processed and your account has been opened!

10.3.1 Costs: Fixed vs. Variable

What are Fixed and Variable Costs

Fixed costs and variable costs together make up a company's total cost. These are the two types of costs that companies have to bear when producing goods and services.

A fixed cost does not change with the volume of goods or services a company produces. It always remains the same.

A variable cost, on the other hand, increases and decreases depending on the volume of goods and services produced. In other words, it varies with the amount produced.

Differences between Fixed and Variable Costs

Let's take a look at some of the main differences between fixed and variable costs:

Criteria	Fixed Costs	Variable Costs
Meaning	A cost that stays the same, regardless of the output produced.	A cost that changes when the
Nature	Time related.	Volume related.
Incurred	Incurred irrespective of units being produced.	Incurred only when units are produced.
Unit cost	Inversely proportional to the Number of units produced.	Remains the same, per unit.
Examples	Depreciation, rent, salary, insurance, tax etc.	Material consumed, wages, commission on sales, packing expenses, etc.

10.3.1 Investment, Insurance and Taxes

Investment: Investment means that money is spent today with the aim of reaping financial gains at a future time. The main types of investment options are as follows:

Bonds: Bonds are instruments used by public and private companies to raise large sums of money – too large to be borrowed from a bank. These bonds are then issued in the public market and are bought by lenders.

Stocks: Stocks or equity are shares that are issued by companies and are bought by the general public.

Small Savings Schemes: Small Savings Schemes are tools meant to save money in small amounts. Some popular schemes are the Employees Provident Fund, Sukanya Samridhi Scheme and National Pension Scheme.

Mutual Funds: Mutual Funds are professionally managed financial instruments that invest money in different securities on behalf of investors.

Fixed Deposits: A fixed amount of money is kept aside with a financial institution for a fixed amount of time in return for interest on the money.

Real Estate: Loans are taken from banks to purchase real estate, which is then leased or sold with the aim of making a profit on the appreciated property price.

Hedge Funds: Hedge funds invest in both financial derivatives and/or publicly traded securities.

Private Equity: Private Equity is trading in the shares of an operating company that is not publicly listed and whose shares are not available on the stock market.

Venture Capital: Venture Capital involves investing substantial capital in a budding company in return for stocks in that company.

Insurance: There are two types of insurance:

- Life Insurance

- Non-Life or General Insurance.

Life Insurance Products

The main life insurance products are:

- **Term Insurance:** This is the simplest and cheapest form of insurance. It offers financial protection for a specified tenure, say 15 to 20 years. In the case of your death, your family is paid the sum assured. In the case of your surviving the term, the insurer pays nothing.
- **Endowment Policy:** This offers the dual benefit of insurance and investment. Part of the premium is allocated towards the sum assured, while the remaining premium gets invested in equity and debt. It pays a lump sum amount after the specified duration or on the death of the policyholder, whichever is earlier.
- **Unit-Linked Insurance Plan (ULIP):** Here part of the premium is spent on the life cover, while the remaining amount is invested in equity and debt. It helps develop a regular saving habit.
- **Money Back Life Insurance:** While the policyholder is alive, periodic payments of the partial survival benefits are made during the policy tenure. On the death of the insured, the insurance company pays the full sum assured along with survival benefits.
- **Whole Life Insurance:** It offers the dual benefit of insurance and investment. It offers insurance cover for the whole life of the person or up to 100 years whichever is earlier.

General Insurance

General Insurance deals with all insurance covering assets like animals, agricultural crops, goods, factories, cars and so on.

General Insurance Products:

- **Motor Insurance:** This can be divided into Four Wheeler Insurance and Two Wheeler Insurance.
- **Health Insurance:** The main types of health insurance are individual health insurance, family floater health insurance, comprehensive health insurance and critical illness insurance.
- **Travel Insurance:** This can be categorized into Individual Travel Policy, Family Travel Policy, Student Travel Insurance and Senior Citizen Health Insurance.

- **Home Insurance:** This protects the house and its contents from risk.

- **Marine Insurance:** This insurance covers goods, freight, cargo etc. against loss or damage during transit by rail, road, sea and/or air.

Taxes

There are two types of taxes:

- Direct Taxes
- Indirect Taxes

Direct Tax: Direct taxes are levied directly on an entity or a person and are non-transferrable. Some examples of Direct Taxes are:

- **Income Tax:** This tax is levied on your earning in a financial year. It is applicable to both, individuals and companies.
- **Capital Gains Tax:** This tax is payable whenever you receive a sizable amount of money. It is usually of two types – short term capital gains from investments held for less than 36 months and long term capital gains from investments held for longer than 36 months.
- **Securities Transaction Tax:** This tax is added to the price of a share. It is levied every time you buy or sell shares.
- **Perquisite Tax:** This tax is levied is on perks that have been acquired by a company or used by an employee.
- **Corporate Tax:** Corporate tax is paid by companies from the revenue they earn.

Indirect Tax: Indirect taxes are levied on goods or services. Some examples of Indirect Taxes are:

- **Sales Tax:** Sales Tax is levied on the sale of a product.
- **Service Tax:** Service Tax is added to services provided in India.
- **Value Added Tax:** Value Added Tax is levied at the discretion of the state government. The tax is levied on goods sold in the state. The tax amount is decided by the state.
- **Customs Duty & Octroi:** Customs Duty is a charge that is applied on purchases that are imported from another country. Octroi is levied on goods that cross state borders within India.
- **Excise Duty:** Excise Duty is levied on all goods manufactured or produced in India.

10.3.1 Online Banking, NEFT, RTGS etc

What is online banking?

Internet or online banking allows account holders to access their account from a laptop at any location. In this way, instructions can be issued. To access an account, account holders simply need to use their unique customer ID number and password.

Internet banking can be used to:

- Find out an account balance
- Transfer amounts from one account to another
- Arrange for the issuance of cheques
- Instruct payments to be made
- Request for a cheque book
- Request for a statement of accounts
- Make a fixed deposit

Electronic Funds Transfers

Electronic funds transfer is a convenient way of transferring money from the comfort of one's own home, using integrated banking tools like internet and mobile banking.

Transferring funds via an electronic gateway is extremely convenient. With the help of online banking, you can choose to:

- Transfer funds into your own accounts of the same bank.
- Transfer funds into different accounts of the same bank.
- Transfer funds into accounts in different banks, using NEFT.
- Transfer funds into other bank accounts using RTGS.
- Transfer funds into various accounts using IMPS.

NEFT

NEFT stands for National Electronic Funds Transfer. This money transfer system allows you to electronically transfer funds from your respective bank accounts to any other account, either in the same bank or belonging to any other bank. NEFT can be used by individuals, forms and corporate organizations to transfer funds between accounts.

In order to transfer funds via NEFT, two things are required:

- A transferring bank
- A destination bank
- Before you can transfer funds through NEFT, you will need to register the beneficiary who will be receiving the funds. In order to complete this registration, you will require the following
 - Recipient's name
 - Recipient's account number
 - Recipient's bank's name
 - Recipient's bank's IFSC code

RTGS

RTGS stands for Real Time Gross Settlement. This is a real time funds transfer system which enables you to transfer funds from one bank to another, in real time or on a gross basis. The transferred amount is immediately deducted from the account of one bank, and instantly credited to the other bank's account. The RTGS payment gateway is maintained by the Reserve Bank of India. The transactions between banks are made electronically.

RTGS can be used by individuals, companies and firms to transfer large sums of money. Before remitting funds through RTGS, you will need to add the beneficiary and his bank account details via your online banking account. In order to complete this registration, you will require the following information:

- Name of the beneficiary
- Beneficiary's account number
- Beneficiary's bank address
- Bank's IFSC code

IMPS

IMPS stands for Immediate Payment Service. This is a real-time, inter-bank, electronic funds transfer system used to transfer money instantly within banks across India. IMPS enable users to make instant electronic transfer payments using mobile phones through both, Mobile Banking and SMS. It can also be used through ATMs and online banking. IMPS are available 24 hours a day and 7 days a week. The system features a secure transfer gateway and immediately confirms orders that have been fulfilled.

To transfer money through IMPS, the you need to:

- Register for IMPS with your bank
- Receive a Mobile Money Identifier (MMID) from the bank
- Receive a MPIN from the bank
- Once you have both these, you can login or make a request through SMS to transfer a particular amount to a beneficiary.

For the beneficiary to receive the transferred money, he must:

- Link his mobile number with his respective account
- Receive the MMID from the bank

In order to initiate a money transfer through IMPS, you will need to enter the following information:

- The beneficiary's mobile number
- The beneficiary's MMID
- The transfer amount
- Your MPIN

As soon as money has been deducted from your account and credited into the beneficiary's account, you will be sent a confirmation SMS with a transaction reference number, for future reference.

Differences between NEFT, RTGS & IMPS

Criteria	NEFT	RTGS	IMPS
Settlement	Done in batches	Real-time	Real-time
Full form	National Electronic Fund Transfer	Real Time Gross Settlement	Immediate Payment Service
Timings on Monday – Friday	8:00 am – 6:30 pm	9:00 am – 4:30 pm	24x7
Timings on Saturday	8:00 am – 1:00 pm	9:00 am – 1:30 pm	24x7
Minimum amount of money transfer limit	₹1	₹2 lacs	₹1
Maximum amount of money transfer limit	₹10 lacs	₹10 lacs per day	₹2 lacs
Maximum charges as per RBI	Upto 10,000 – ₹2.5 above 10,000 – 1 lac – ₹5 above 1 – 2 lacs – ₹15 above 2 – 5 lacs – ₹25 above 5 – 10 lacs – ₹25	above 2 – 5 lacs – ₹25 above 5 – 10 lacs – ₹50	Upto 10,000 – ₹5 above 10,000 – 1 lac – ₹5 above 1 – 2 lacs – ₹15

Unit 10 .4: preparing for Employment & Self Employment

Unit Objectives

At the end of this unit, you will be able to:

- Discuss the steps to prepare for an interview
- Discuss the steps to create an effective Resume
- Discuss the most frequently asked interview questions
- Discuss how to answer the most frequently asked interview questions
- Discuss basic tailoring shop terminology

10.4.1 Interview Preparation: How to Prepare for an Interview

The success of your getting the job that you want depends largely on how well your interview for that job goes. Therefore, before you go in for your interview, it is important that you prepare for it with a fair amount of research and planning. Take a look at the steps to follow in order to be well prepared for an interview:

Research the organization that you are having the interview with.

Studying the company beforehand will help you be more prepared at the time of the interview. Your knowledge of the organization will help you answer questions at the time of the interview, and will leave you looking and feeling more confident. This is sure to make you stand out from other, not as well informed, candidates.

Look for background information on the company. Try and find an overview of the company and its industry profile.

Visit the company website to get a good idea of what the company does. A company website offers a wealth of important information. Read and understand the company's mission statement. Pay attention to the company's products/services and client list. Read through any press releases to get an idea of the company's projected growth and stability.

Note down any questions that you have after your research has been completed.

Think about whether your skills and qualifications match the job requirements.

- Carefully read through and analyze the job description.
- Make a note of the knowledge, skills and abilities required to fulfill the job requirements.
- Take a look at the organization hierarchy. Figure out where the position you are applying for fits into this hierarchy.
- Go through the most typical interview questions asked, and prepare your responses.
- Remember, in most interviews a mix of resume-based, behavioral and case study questions are asked.
- Think about the kind of answers you would like to provide to typical questions asked in these three areas.
- Practice these answers until you can express them confidently and clearly.

Plan your attire for the interview.

- It is always safest to opt for formal business attire, unless expressly informed to dress in business casual (in which case you should use your best judgment).
- Ensure that your clothes are clean and well-ironed. Pick neutral colors – nothing too bright or flashy.
- The shoes you wear should match your clothes, and should be clean and suitable for an interview.
- Remember, your aim is to leave everyone you meet with the impression that you are a professional and highly efficient person.

Ensure that you have packed everything that you may require during the interview.

- Carry a few copies of your resume. Use a good quality paper for your resume print outs.
- Always take along a notepad and a pen.
- Take along any information you may need to refer to, in order to fill out an application form.
- Carry a few samples of your work, if relevant.

Remember the importance of non-verbal communication.

- Practice projecting confidence. Remind yourself to smile and make eye contact. Practice giving a firm handshake.
- Keep in mind the importance of posture. Practice sitting up straight. Train yourself to stop nervous gestures like fidgeting and foot-tapping.
- Practice keeping your reactions in check. Remember, your facial expressions provide a good insight into your true feelings. Practice projecting a positive image.

Make a list of questions to end the interview with.

Most interviews will end with the interviewer(s) asking if you have any questions. This is your chance to show that you have done your research and are interested in learning more about the company. If the interviewer does not ask you this question, you can inform him/her that you have some queries that you would like to discuss. This is the time for you to refer to the notes you made while studying the company.

Some good questions to ask at this point are:

- What do you consider the most important criteria for success in this job?
- How will my performance be evaluated?
- What are the opportunities for advancement?
- What are the next steps in the hiring process?

Remember to never ask for information that is easily available on the company website.

10.4.1 Preparing an Effective Resume

A resume is a formal document that lists a candidate's work experience, education and skills. A good resume gives a potential employer enough information to believe the applicant is worth interviewing. That's why it is so important to create a résumé that is effective. Take a look at the steps to create an effective resume:

Step 1: Write the Address Section

The Address section occupies the top of your resume. It includes information like your name, address, phone number and e-mail address. Insert a bold line under the section to separate it from rest of your resume.

Example:

Jasmine Watts
Breach Candy, Mumbai – India
Contact No: +91 2223678270
Email: jasmine.watts@gmail.com

Step 2: Add the Profile Summary Section

This part of your resume should list your overall experiences, achievements, awards, certifications and strengths.

You can make your summary as short as 2-3 bullet points or as long as 8-10 bullet points.

Example:**Profile Summary**

- A Content Writer graduated from University of Strathclyde having 6 years of experience in writing website copy.
- Core expertise lies in content creation for e-learning courses, specifically for the K-12 segment.

Step 3: Include Your Educational Qualifications

When listing your academic records, first list your highest degree. Then add the second highest qualification under the highest one and so on. To provide a clear and accurate picture of your educational background, it is critical that include information on your position, rank, percentage or CPI for every degree or certification that you have listed.

If you have done any certifications and trainings, you can add a Trainings & Certifications section under your Educational Qualifications section.

Example:**Educational Qualifications**

- Masters in International Management (2007) from Columbia University with 8.8 CPI.
- Bachelor of Management Studies (2004) from Mumbai University with 87% marks.
- 10+2 with Math, Stats (2001) from Maharashtra Board with 91% marks.
- High School (1999) from Maharashtra Board with 93% marks.

Step 4: List Your Technical Skills

When listing your technical skills, start with the skills that you are most confident about. Then add the skills that you do not have as good a command over. It is perfectly acceptable to include just one skill, if you feel that particular skill adds tremendous value to your résumé. If you do not have any technical skills, you can omit this step.

Example:**Technical Skills**

- Flash
- Photoshop

Step 5: Insert Your Academic Project Experience:

List down all the important projects that you have worked on. Include the following information in this section:

Example:

- | | | |
|-----------------|----------------|-----------------|
| • Project title | • Organization | • Platform used |
| • Contribution | • Description | |

Academic Projects

Project Title: Different Communication Skills

Organization: True Blue Solutions

Platform used: Articulate

Contribution: Content writing and graphic visualization

Description: Development of storyboards for corporate induction & training programs

Step 6: List Your Strengths

This is where you list all your major strengths. This section should be in the form of a bulleted list.

Example:**Strengths**

- Excellent oral, written and presentation skills
- Action-oriented and result-focused
- Great time management skills

Step 7: List Your Extracurricular Activities

It is very important to show that you have diverse interests and that your life consists of more than academics. Including your extracurricular activities can give you an added edge over other candidates who have similar academic scores and project experiences. This section should be in the form of a bulleted list.

Step 8: Write Your Personal Details

The last section of your résumé must include the following personal information:

- Date of birth
- Gender & marital status
- Nationality
- Languages known

Example:**Personal Details**

- Date of birth: 25th May, 1981
- Gender & marital status: Female, Single
- Nationality: Indian
- Languages known: English, Hindi, Tamil, French

10.4.1 Interview FAQs

Take a look at some of the most frequently asked interview questions, and some helpful tips on how to answer them.

Can you tell me a little about yourself?

Tips to answer:

- Don't provide your full employment or personal history.
- Offer 2-3 specific experiences that you feel are most valuable and relevant.
- Conclude with how those experiences have made you perfect for this specific role.

How did you hear about the position?

Tips to answer:

- Tell the interviewer how you heard about the job – whether it was through a friend (name the friend), event or article (name them) or a job portal (say which one).
- Explain what excites you about the position and what in particular caught your eye about this role.

What do you know about the company?

Tips to answer:

- Don't recite the company's About Us page.
- Show that you understand and care about the company's goals.
- Explain why you believe in the company's mission and values.

Why do you want this job?

Tips to answer:

- Show that you are passionate about the job.
- Identify why the role is a great fit for you.
- Explain why you love the company.

Why should we hire you?

Tips to answer:

- Prove through your words that you can not only do the work, but can definitely deliver excellent results.
- Explain why you would be a great fit with the team and work culture.
- Explain why you should be chosen over any other candidate.

What are your greatest professional strengths?

Tips to answer:

- Be honest – share some of your real strengths, rather than give answers that you think sound good.
- Offer examples of specific strengths that are relevant to the position you are applying for.
- Provide examples of how you've demonstrated these strengths.

What do you consider to be your weaknesses?

Tips to answer:

- The purpose of this question is to gauge your self-awareness and honesty.
- Give an example of a trait that you struggle with, but that you're working on to improve.

What are your salary requirements?

Tips to answer:

- Do your research beforehand and find out the typical salary range for the job you are applying for.
- Figure out where you lie on the pay scale based on your experience, education, and skills.
- Be flexible. Tell the interviewer that you know your skills are valuable, but that you want the job and are willing to negotiate.

What do you like to do outside of work?**Tips to answer:**

- The purpose of this question is to see if you will fit in with the company culture.
- Be honest – open up and share activities and hobbies that interest and excite you.

If you were an animal, which one would you want to be?**Tips to answer:**

- The purpose of this question is to see if you are able to think on your feet.
- There's no wrong answer – but to make a great impression try to bring out your strengths or personality traits through your answer.

What do you think we could do better or differently?**Tips to answer:**

- The purpose of this question is to see if you have done your research on the company, and to test whether you can think critically and come up with new ideas.
- Suggest new ideas. Show how your interests and expertise would help you execute these ideas.

Do you have any questions for us?**Tips to answer:**

- Do not ask questions to which the answers can be easily found on the company website or through a quick online search.
- Ask intelligent questions that show your ability to think critically.

10.4.1 Work Readiness Terms and Terminologies

Every employee should be well versed in the following terms:

- **Annual leave:** Paid vacation leave given by employers to employees.
- **Background Check:** A method used by employers to verify the accuracy of the information provided by potential candidates.
- **Benefits:** A part of an employee's compensation package.
- **Breaks:** Short periods of rest taken by employees during working hours.
- **Compensation Package:** The combination of salary and benefits that an employer provides to his/her employees.
- **Compensatory Time (Comp Time):** Time off in lieu of pay
- **Contract Employee:** An employee who works for one organization that sells said employee's services to another company, either on a project or time basis.
- **Contract of Employment:** When an employee is offered work in exchange for wages or salary, and accepts the offer made by the employer, a contract of employment exists.
- **Corporate Culture:** The beliefs and values shared by all the members of a company, and imparted from one generation of employees to another.
- **Counter Offer/Counter Proposal:** A negotiation technique used by potential candidates to increase the amount of salary offered by a company.
- **Cover Letter:** A letter that accompanies a candidate's resume. It emphasizes the important points in the candidate's resume and provides real examples that prove the candidate's ability to perform the expected job role.
- **Curriculum Vitae (CV)/Resume:** A summary of a candidate's achievements, educational background, work experience, skills and strengths.
- **Declining Letter:** A letter sent by an employee to an employer, turning down the job offer made by the employer to the employee.
- **Deductions:** Amounts subtracted from an employee's pay and listed on the employee's pay slip.
- **Discrimination:** The act of treating one person not as favorably as another person.
- **Employee:** A person who works for another person in exchange for payment.
- **Employee Training:** A workshop or in-house training that an employee is asked to attend by his or her superior, for the benefit of the employer.
- **Employment Gaps:** Periods of unemployed time between jobs.
- **Fixed-Term Contract:** A contract of employment which gets terminated on an agreed-upon date.

- **Follow-Up:** The act of contacting a potential employer after a candidate has submitted his or her resume.
- **Freelancer/Consultant/Independent Contractor:** A person who works for him or herself and pitches for temporary jobs and projects with different employers.
- **Holiday:** Paid time-off from work.
- **Hourly Rate:** The amount of salary or wages paid for 60 minutes of work.
- **Internship:** A job opportunity offered by an employer to a potential employee, called an intern, to work at the employer's company for a fixed, limited time period.
- **Interview:** A conversation between a potential employee and a representative of an employer, in order to determine if the potential employee should be hired.
- **Job Application:** A form which asks for a candidate's information like the candidate's name, address, contact details and work experience. The purpose of a candidate submitting a job application is to show that candidate's interest in working for a particular company.
- **Job Offer:** An offer of employment made by an employer to a potential employee.
- **Job Search Agent:** A program that enables candidates to search for employment opportunities by selecting criteria listed in the program, for job vacancies.
- **Lay Off:** A lay off occurs when an employee is temporarily let go from his or her job, due to the employer not having any work for that employee.
- **Leave:** Formal permission given to an employee, by his or her employer, to take a leave of absence from work. **Letter of Acceptance:** A letter given by an employer to an employee, confirming the offer of employment made by the employer, as well as the conditions of the offer.
- **Letter of Agreement:** A letter that outlines the terms of employment.
- **Letter of Recommendation:** A letter written for the purpose of validating the work skills of a person.
- **Maternity Leave:** Leave taken from work by women who are pregnant, or who have just given birth.
- **Mentor:** A person who is employed at a higher level than you, who offers you advice and guides you in your career.
- **Minimum wage:** The minimum wage amount paid on an hourly basis.
- **Notice:** An announcement made by an employee or an employer, stating that the employment contract will end on a particular date.

- **Offer of Employment:** An offer made by an employer to a prospective employee that contains important information pertaining to the job being offered, like the starting date, salary, working conditions etc.
- **Open-Ended Contract:** A contract of employment that continues till the employer or employee terminates it.
- **Overqualified:** A person who is not suited for a particular job because he or she has too many years of work experience, or a level of education that is much higher than required for the job, or is currently or was previously too highly paid.
- **Part-Time Worker:** An employee who works for fewer hours than the standard number of hours normally worked.
- **Paternity Leave:** Leave granted to a man who has recently become a father.
- **Recruiters/Headhunters/Executive Search Firms:** Professionals who are paid by employers to search for people to fill particular positions.
- **Resigning/Resignations:** When an employee formally informs his or her employer that he or she is quitting his or her job.
- **Self-Employed:** A person who has his or her own business and does not work in the capacity of an employee.
- **Time Sheet:** A form that is submitted to an employer, by an employee, that contains the number of hours worked every day by the employee.

Unit 10.5: understanding Entrepreneurship

Unit Objectives

At the end of this unit, you will be able to:

- Discuss the concept of entrepreneurship
- Describe the different types of enterprises
- List the qualities of an effective leader
- Discuss the benefits of effective leadership
- List the traits of an effective team
- Discuss the importance of listening effectively
- Discuss how to listen effectively
- Discuss the importance of speaking effectively
- Discuss how to speak effectively
- List important problem solving traits
- Discuss ways to assess problem solving skills
- Discuss the importance of negotiation
- Discuss how to negotiate
- Discuss how to identify new business opportunities
- Discuss how to identify business opportunities within your business
- Understand the meaning of entrepreneur
- Describe the different types of entrepreneurs
- List the characteristics of entrepreneurs
- Recall entrepreneur success stories
- Discuss the entrepreneurial process
- Describe the entrepreneurship ecosystem
- Discuss the government's role in the entrepreneurship ecosystem
- Discuss the current entrepreneurship ecosystem in India
- Understand the purpose of the Make in India campaign
- Discuss the relationship between entrepreneurship and risk appetite
- Discuss the relationship between entrepreneurship and resilience
- Describe the characteristics of a resilient entrepreneur
- Discuss how to deal with failure

10.5.1 Concept Introduction

Anyone who is determined to start a business, no matter what the risk, is an entrepreneur. Entrepreneurs run their own start-up, take responsibility for the financial risks and use creativity, innovation and vast reserves of self-motivation to achieve success. They dream big and are determined to do whatever it takes to turn their idea into a viable offering. The aim of an entrepreneur is to create an enterprise. The process of creating this enterprise is known as entrepreneurship.

10.5.1 Importance of Entrepreneurship

Entrepreneurship is very important for the following reasons:

- It results in the creation of new organizations
- It brings creativity into the marketplace
- It leads to improved standards of living
- It helps develop the economy of a country

10.5.1 Characteristics of Entrepreneurs

All successful entrepreneurs have certain characteristics in common.

They are all:

- Extremely passionate about their work
- Confident in themselves
- Disciplined and dedicated
- Motivated and driven
- Highly creative
- Visionaries
- Open-minded
- Decisive
- Have a high risk tolerance

- Thoroughly plan everything

- Manage their money wisely
- Make their customers their priority
- Understand their offering and their market in detail
- Ask for advice from experts when required
- Know when to cut their losses

10.5.1 Examples of Famous Entrepreneurs

Some famous entrepreneurs are:

- Bill Gates (Founder of Microsoft)
- Steve Jobs (Co-founder of Apple)
- Mark Zuckerberg (Founder of Facebook)
- Pierre Omidyar (Founder of eBay)

10.5.1 Types of Enterprises

As an entrepreneur in India, you can own and run any of the following types of enterprises:

Sole Proprietorship

In a sole proprietorship, a single individual owns, manages and controls the enterprise. This type of business is the easiest to form with respect to legal formalities. The business and the owner have no separate legal existence. All profit belongs to the proprietor, as do all the losses- the liability of the entrepreneur is unlimited.

Partnership

A partnership firm is formed by two or more people. The owners of the enterprise are called partners. A partnership deed must be signed by all the partners. The firm and its partners have no separate legal existence. The profits are shared by the partners. With respect to losses, the liability of the partners is unlimited. A firm has a limited life span and must be dissolved when any one of the partners dies, retires, claims bankruptcy or goes insane.

Limited Liability Partnership (LLP)

In a Limited Liability Partnership or LLP, the partners of the firm enjoy perpetual existence as well as the advantage of limited liability. Each partner's liability is limited to their agreed contribution to the LLP. The partnership and its partners have a separate legal existence.

10.5.1 Leadership & Teamwork

Leadership means setting an example for others to follow. Setting a good example means not asking someone to do something that you wouldn't willingly want to do yourself. Leadership is about figuring out what to do in order to win as a team, and as a company.

Leaders believe in doing the right things. They also believe in helping others to do the right things. An effective leader is someone who:

- Creates an inspiring vision of the future
- Motivates and inspires his team to pursue that vision

Leadership Qualities That All Entrepreneurs Need

Building a successful enterprise is only possible if the entrepreneur in charge possesses excellent leadership qualities. Some critical leadership skills that every entrepreneur must have are:

Pragmatism: This means having the ability to highlight all obstacles and challenges, in order to resolve issues and reduce risks.

Humility: This means admitting to mistakes often and early, and being quick to take responsibility for your actions. Mistakes should be viewed as challenges to overcome, not opportunities to point blame.

Flexibility: It is critical for a good leader to be very flexible and quickly adapt to change. It is equally critical to know when to adapt and when not to.

Authenticity: This means showing both, your strengths and your weaknesses. It means being human and showing others that you are human.

Reinvention: This means refreshing or changing your leadership style when necessary. To do this, it's important to learn where your leadership gaps lie and find out what resources are required to close them.

Awareness: This means taking the time to recognize how others view you. It means understanding how your presence affects those around you.

Benefits of Effective Leadership

Effective leadership results in numerous benefits. Great leadership leads to the leader successfully:

- Gaining the loyalty and commitment of the team members
- Motivating the team to work towards achieving the company's goals and objectives
- Building morale and instilling confidence in the team members
- Fostering mutual understanding and team-spirit among team members
- Convincing team members about the need to change when a situation requires adaptability

Teamwork and Teams

Teamwork occurs when the people in a tailoring shop combine their individual skills to pursue a common goal. Effective teams are made up of individuals who work together to achieve this common goal. A great team is one who holds themselves accountable for the end result.

Importance of Teamwork in Entrepreneurial Success

For an entrepreneurial leader, building an effective team is critical to the success of a venture. An entrepreneur must ensure that the team he builds possesses certain crucial qualities, traits and characteristics. An effective team is one which has:

Unity of purpose: All the team members should clearly understand and be equally committed to the purpose, vision and goals of the team.

Great communication skills: Team members should have the ability to express their concerns, ask questions and use diagrams, and charts to convey complex information.

The ability to collaborate: Every member should feel entitled to provide regular feedback on new ideas.

Initiative: The team should consist of proactive individuals. The members should have the enthusiasm to come up with new ideas, improve existing ideas, and conduct their own research.

Visionary members: The team should have the ability to anticipate problems and act on this potential problem before they turn into real problems.

Great adaptability skills: The team must believe that change is a positive force. Change should be seen as the chance to improve and try new things.

Excellent organizational skills: The team should have the ability to develop standard work processes, balance responsibilities, properly plan projects, and set in place methods to measure progress and ROI.

10.5.1 Communication Skills

Listening is the ability to correctly receive and understand messages during the process of communication. Listening is critical for effective communication. Without effective listening skills, messages can easily be misunderstood. This results in a communication breakdown and can lead to the sender and the receiver of the message becoming frustrated or irritated.

It's very important to note that listening is not the same as hearing. Hearing just refers to sounds that you hear. Listening is a whole lot more than that. To listen, one requires focus. It means not only paying attention to the story, but also focusing on how the story is relayed, the way language and voice is used, and even how the speaker uses their body language. The ability to listen depends on how effectively one can perceive and understand both, verbal and non-verbal cues.

How to Listen Effectively

To listen effectively you should:

- Stop talking
- Stop interrupting
- Focus completely on what is being said
- Nod and use encouraging words and gestures
- Be open-minded
- Think about the speaker's perspective
- Be very, very patient
- Pay attention to the tone that is being used
- Pay attention to the speaker's gestures, facial expressions and eye movements

- ~~Not try and rush the person~~
- Not let the speaker's mannerisms or habits irritate or distract you

How to Speak Effectively

To speak effectively you should:

- Incorporate body language in your speech like eye contact, smiling, nodding, gesturing etc.
- Build a draft of your speech before actually making your speech.
- Ensure that all your emotions and feelings are under control.
- Pronounce your words distinctly with the correct pitch and intensity. Your speech should be crystal clear at all times.
- Use a pleasant and natural tone when speaking. Your audience should not feel like you are putting on an accent or being unnatural in any way.
- Use precise and specific words to drive your message home. Ambiguity should be avoided at all costs.
- Ensure that your speech has a logical flow.
- Be brief. Don't add any unnecessary information.
- Make a conscious effort to avoid irritating mannerisms like fidgeting, twitching etc.
- Choose your words carefully and use simple words that the majority of the audience will have no difficulty understanding.
- Use visual aids like slides or a whiteboard.
- Speak slowly so that your audience can easily understand what you're saying. However, be careful not to speak too slowly because this can come across as stiff, unprepared or even condescending.
- Remember to pause at the right moments.

10.5.1 Problem Solving & Negotiation skills

Solving a problem requires a level of rational thinking. Here are some logical steps to follow when faced with an issue:

- **Step 1:** Identify the problem
- **Step 2:** Study the problem in detail
- **Step 3:** List all possible solutions
- **Step 4:** Select the best solution
- **Step 5:** Implement the chosen solution
- **Step 6:** Check that the problem has really been solved

Important Traits for Problem Solving

Highly developed problem solving skills are critical for both, business owners and their employees.

The following personality traits play a big role in how effectively problems are solved:

- Being open minded
- Asking the right questions
- Being proactive
- Not panicking
- Having a positive attitude
- Focusing on the right problem

As an entrepreneur, it would be a good idea to assess the level of problem solving skills of potential candidates before hiring them. Some ways to assess this skill are through:

- **Application forms:** Ask for proof of the candidate's problem solving skills in the application form.
- **Psychometric tests:** Give potential candidates logical reasoning and critical thinking tests and see how they fare.
- **Interviews:** Create hypothetical problematic situations or raise ethical questions and see how the candidates respond.
- **Technical questions:** Give candidates examples of real life problems and evaluate their thought process.

What is Negotiation?

Negotiation is a method used to settle differences. The aim of negotiation is to resolve differences through a compromise or agreement while avoiding disputes. Without negotiation, conflicts are likely to lead to resentment between people. Good negotiation skills help satisfy both parties and go a long way towards developing strong relationships.

Why Negotiate

Starting a business requires many, many negotiations. Some negotiations are small while others are critical enough to make or break a startup. Negotiation also plays a big role inside the tailoring shop. As an

entrepreneur, you need to know not only how to negotiate yourself, but also how to train employees in the art of negotiation.

How to Negotiate

Take a look at some steps to help you negotiate:

- **Step 1:** Pre-Negotiation Preparation: Agree on where to meet to discuss the problem, decide who all will be present and set a time limit for the discussion.
- **Step 2:** Discuss the Problem: This involves asking questions, listening to the other side, putting your views forward and clarifying doubts.
- **Step 3:** Clarify the Objective: Ensure that both parties want to solve the same problem and reach the same goal.
- **Step 4:** Aim for a Win-Win Outcome: Try your best to be open minded when negotiating. Compromise and offer alternate solutions to reach an outcome where both parties win.
- **Step 5:** Clearly Define the Agreement: When an agreement has been reached, the details of the agreement should be crystal clear to both sides, with no scope for misunderstandings.
- **Step 6:** Implement the Agreed upon Solution: Agree on a course of action to set the solution

10.5.1 Business Opportunities Identification

*“The entrepreneur always searches for change, responds to it and exploits it as an opportunity.”*Peter Drucker

The ability to identify business opportunities is an essential characteristic of an entrepreneur.

What is an Opportunity?

The word opportunity suggests a good chance or a favorable situation to do something offered by circumstances.

A business opportunity means a good or favorable change available to run a specific business in a given environment, at a given point of time.

Common Questions Faced by Entrepreneurs

- A critical question that all entrepreneurs face is how to go about finding the business opportunity that is right for them.

- Some common questions that entrepreneurs constantly think about are:
- Should the new enterprise introduce a new product or service based on an unmet need?
- Should the new enterprise select an existing product or service from one market and offer it in another where it may not be available?
- Should the enterprise be based on a tried and tested formula that has worked elsewhere?
- It is therefore extremely important that entrepreneurs must learn how to identify new and existing business opportunities and evaluate their chances of success.

When is an Idea an Opportunity?

An idea is an opportunity when:

- It creates or adds value to a customer
- It solves a significant problem, removes a pain point or meets a demand
- as a robust market and profit margin
- Is a good fit with the founder and management team at the right time and place

Factors to Consider When Looking for Opportunities

Consider the following when looking for business opportunities:

- Economic trends Changes in funding
- Changing relationships between vendors, partners and suppliers
- Market trends
- Changes in political support

- Shift in target audience

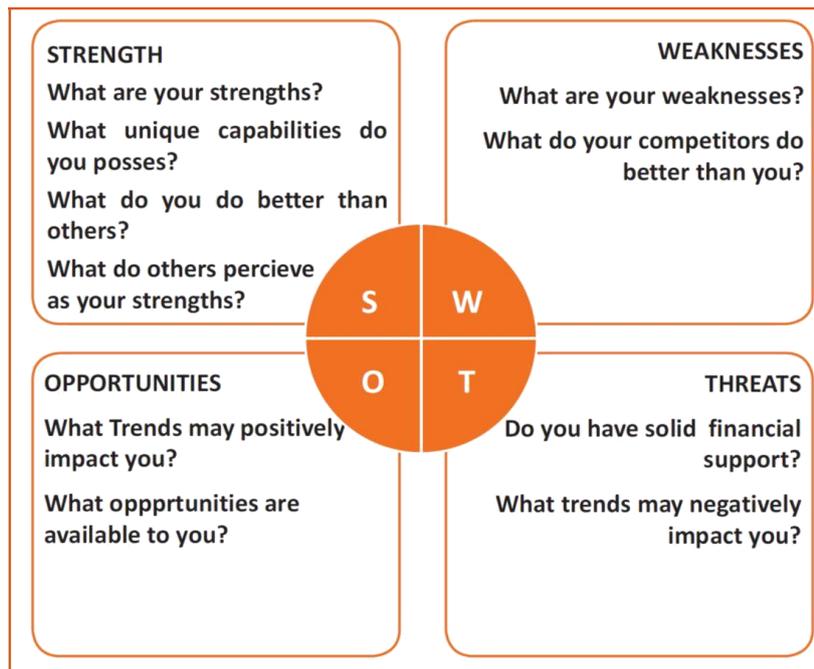
Ways to Identify New Business Opportunities

- **Identify Market Inefficiencies:** When looking at a market, consider what inefficiencies are present in the market. Think about ways to correct these inefficiencies.
- **Remove Key Hassles:** Rather than create a new product or service, you can innovatively improve a product, service or process.
- **Create Something New:** Think about how you can create a new experience for customers, based on existing business models.
- **Pick a Growing Sector/Industry:** Research and find out which sectors or industries are growing and think about what opportunities you can tap in the same.
- **Think about Product Differentiation:** If you already have a product in mind, think about ways to set it apart from the existing ones.

Ways to Identify Business Opportunities within Your Business

SWOT Analysis: An excellent way to identify opportunities inside your business is by creating a SWOT analysis.

The acronym SWOT stands for strengths, weaknesses, opportunities, and threats. SWOT analysis framework:



Consider the following when looking for business opportunities:

By looking at yourself and your competitors using the SWOT framework, you can uncover opportunities that you can exploit, as well as manage and eliminate threats that could derail your success.

Establishing Your USP

Establish your USP and position yourself as different from your competitors. Identify why customers should buy from you and promote that reason.

Opportunity Analysis

Once you have identified an opportunity, you need to analyze it. To analyze an opportunity, you must:

- Focus on the idea
- Focus on the market of the idea
- Talk to industry leaders in the same space as the idea
- Talk to players in the same space as the idea

10.5.1 Entrepreneurship Support Eco-System

An entrepreneur is a person who:

- Does not work for an employee
- Runs a small enterprise
- Assumes all the risks and rewards of the enterprise, idea, good or service

Types of Entrepreneurs

There are four main types of entrepreneurs:

- **The Traditional Entrepreneur:** This type of entrepreneur usually has some kind of skill – they can be a carpenter, mechanic, cook etc. They have businesses that have been around for numerous years like restaurants, shops and carpenters. Typically, they gain plenty of experience in a particular industry before they begin their own business in a similar field.
- **The Growth Potential Entrepreneur:** The desire of this type of entrepreneur is to start an enterprise that will grow, win many customers and make lots of money. Their ultimate aim is to eventually sell their enterprise for a nice profit. Such entrepreneurs usually have a science or technical background.
- **The Project-Oriented Entrepreneur:** This type of entrepreneur generally has a background in the Arts or psychology. Their enterprises tend to be focus on something that they are very passionate about.
- **The Lifestyle Entrepreneur:** This type of entrepreneur has usually worked as a teacher or a secretary. They are more interested in selling something that people will enjoy, rather than making lots of money.

Characteristics of an Entrepreneur

Successful entrepreneurs have the following characteristics:

- They are highly motivated
- They are creative and persuasive
- They are mentally prepared to handle each and every task

- They have excellent business skills – they know how to evaluate their cash flow, sales and revenue
- They are willing to take great risks
- They are very proactive – this means they are willing to do the work themselves, rather than wait for someone else to do it
- They have a vision – they are able to see the big picture
- They are flexible and open-minded
- They are good at making decisions

Entrepreneur Success Stories

Dhiru Bhai Ambani

Dhirubhai Ambani began his entrepreneurial career by selling “bhajias” to pilgrims in Mount Girnar on weekends. At 16, he moved to Yemen where he worked as a gas-station attendant, and as a clerk in an oil company. He returned to India with Rs. 50,000 and started a textile trading company. Reliance went on to become the first Indian company to raise money in global markets and the first Indian company to feature in Forbes 500 list.

Dr. Karsanbhai Patel

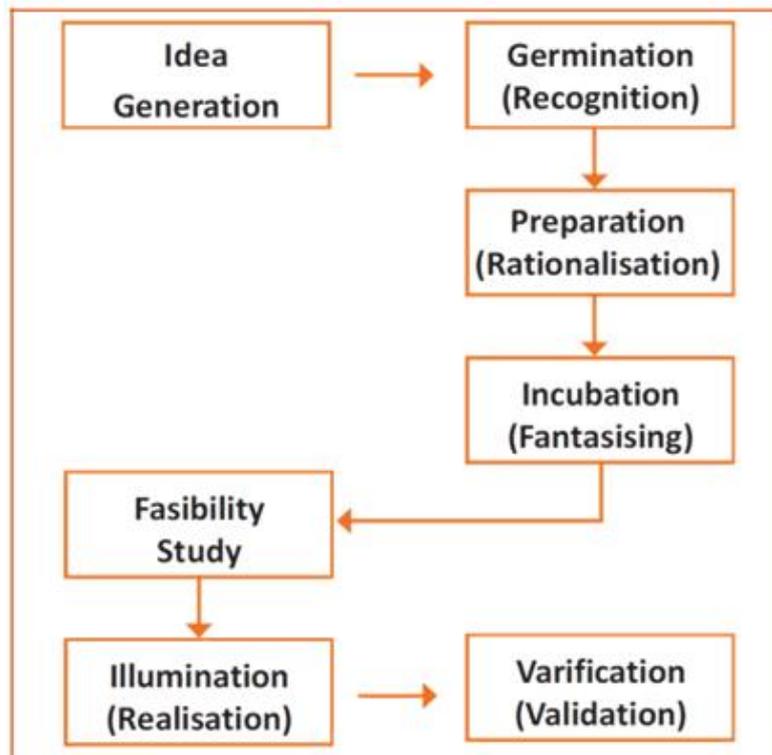
Karsanbhai Patel made detergent powder in the backyard of his house. He sold his product door-to-door and offered a money back guarantee with every pack that was sold. He charged Rs. 3 per kg when the cheapest detergent at that time was Rs.13 per kg. Dr. Patel eventually started Nirma which became a whole new segment in the Indian domestic detergent market.

10.5.1 The Entrepreneurial Process

Let's take a look at the stages of the entrepreneurial process.

- **Stage 1:** Idea Generation. The entrepreneurial process begins with an idea that has been thought of by the entrepreneur. The idea is a problem that has the potential to be solved.
- **Stage 2:** Germination or Recognition. In this stage a possible solution to the identified problem is thought of.
- **Stage 3:** Preparation or Rationalization. The problem is studied further and research is done to find out how others have tried to solve the same problem.
- **Stage 4:** Incubation or Fantasizing. This stage involves creative thinking for the purpose of coming up with more ideas. Less thought is given to the problem areas.

- **Stage 5:** Feasibility Study: The next step is the creation of a feasibility study to determine if the idea will make profit and if it should be seen through.
- **Stage 6:** Illumination or Realization. This is when all uncertain areas suddenly become clear. The entrepreneur feels confident that his idea has merit.
- **Stage 7:** Verification or Validation. In this final stage, the idea is verified to see if it works and if it is useful. Take a look at the diagram below to get a better idea of this process.



What is an Entrepreneur?

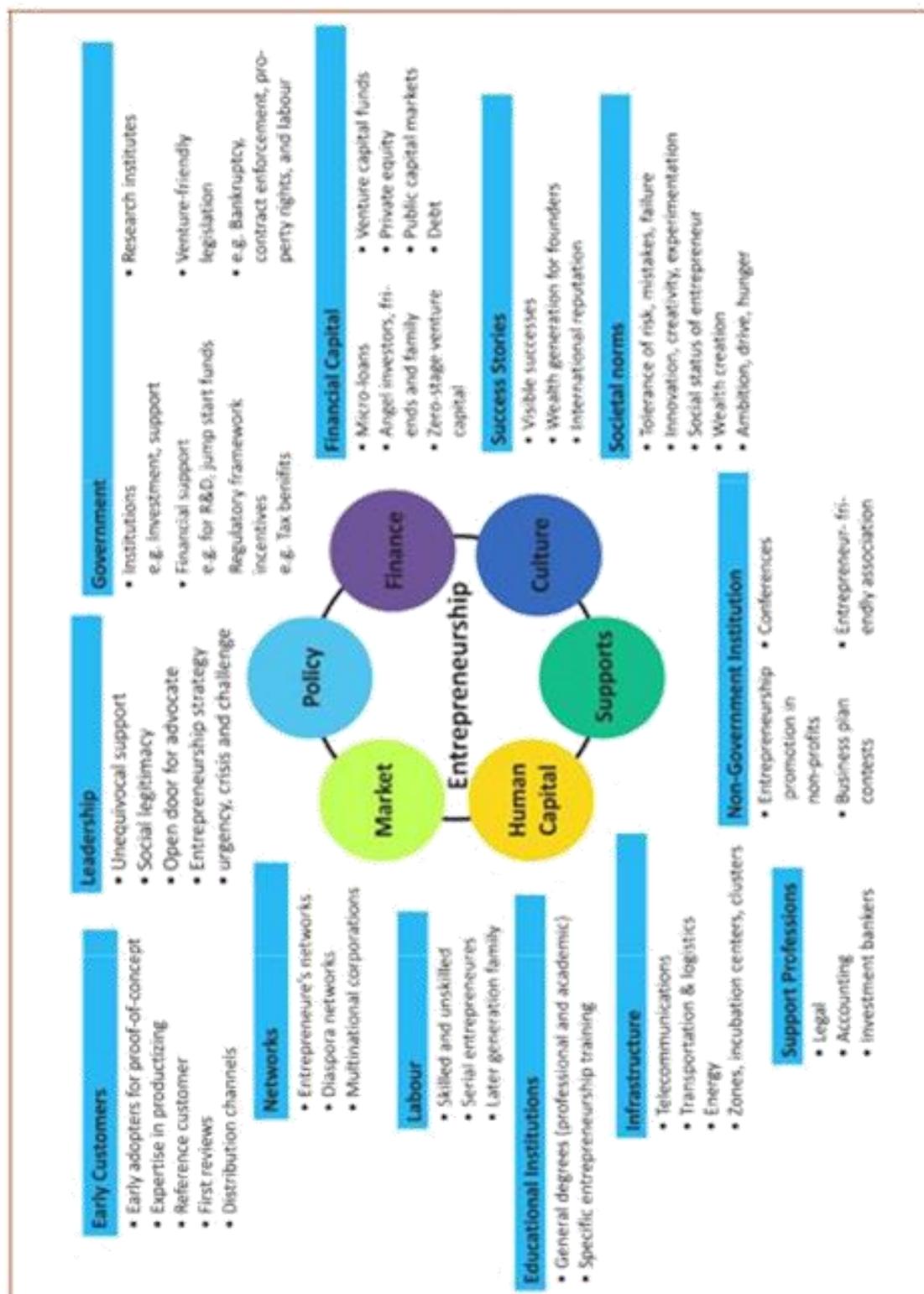
The entrepreneurship support ecosystem signifies the collective and complete nature of entrepreneurship. New companies emerge and flourish not only because of the courageous, visionary entrepreneurs who launch them, but they thrive as they are set in an environment or ‘ecosystem’ made of private and public participants. These players nurture and sustain the new ventures, facilitating the entrepreneurs’ efforts.

An entrepreneurship ecosystem comprises of the following six domains:

- **Favorable Culture:** This includes elements such as tolerance of risk and errors, valuable networking and positive social standing of the entrepreneur.

- **Facilitating Policies & Leadership:** This includes regulatory framework incentives and existence of public research institutes.
- **Financing Options:** Angel financing, venture capitalists and micro loans would be good examples of this.
- **Human Capital:** This refers to trained and untrained labor, entrepreneurs and entrepreneurship training programmers etc.
- **Conducive Markets for Products & Services:** This refers to an existence or scope of existence of a market for the product/service.
- **Institutional & Infrastructural Support:** This includes legal and financing advisers, telecommunications, digital and transportation infrastructure, and entrepreneurship networking programmers’.

These domains indicate whether there is a strong entrepreneurship support ecosystem and what actions should the government put in place to further encourage this ecosystem. The six domains and their various elements have been graphically depicted.



Every entrepreneurship support ecosystem is unique and all the elements of the ecosystem are interdependent. Although every region's entrepreneurship ecosystem can be broadly described by the

above features, each ecosystem is the result of the hundred elements interacting in highly complex and particular ways.

Entrepreneurship ecosystems eventually become (largely) self-sustaining. When the six domains are resilient enough, they are mutually beneficial. At this point, government involvement can and should be significantly minimized. Public leaders do not need to invest a lot to sustain the ecosystem. It is imperative that the entrepreneurship ecosystem incentives are formulated to be self-liquidating, hence focusing on sustainability of the environment.

Government's Role in the Entrepreneurship Ecosystem

Encouraging new ventures is a major focus for policymakers. Governments across the world are recognizing that new businesses flourish in distinctive types of supportive environments. Policymakers should study the scenario and take into account the following points whilst they formulate policies and regulations that enable successful entrepreneurship support ecosystems.

Policymakers should avoid regulations that discourage new entrants and work towards building efficient methods for business startups. Policies and regulations that favor existing, dominant firms over entrepreneurial ventures restrict competition and obstruct entry for new companies.

Instead of developing policies conceptually intended to correct market failures, policymakers should interact with entrepreneurs and understand the challenges faced by them. The feedback should be used to develop policies that incite idea exploration, product development and increased rates of deal flow.

Entrepreneurial supporters should create a database that enables identifying who the participants in the ecosystem are and how they are connected. These ecosystem maps are useful tools in developing engagement strategies.

Disruptions are unavoidable in economic and social life. However, it's important to note that

Economic disruption gives rise to entrepreneurial opportunities. Architects of the entrepreneurship ecosystems (entrepreneurs, mentors, policymakers and consumers,) should anticipate these dips, thus capitalizing on the opportunities they create.

The need for effective strategies to enable local entrepreneurship support ecosystems is a practical one. Better understanding of the actual ecosystems provides a framework within which policy makers can ask relevant questions, envisage more efficient approaches, and assess ensuing outcomes.

Snapshot of the Entrepreneurship Ecosystem in India

Entrepreneurship has earned a newfound respect in India. Many Indians, with exposure to the world of business, who traditionally would have opted for a job, are setting up their own ventures. Many elements of the entrepreneurship ecosystem are beginning to come together. For example, increase in venture capitalists, government schemes and incubators, academia industry linkages, and emerging clusters and support to rural economy. All these initiatives are effective but there is a need to scale up and enrich the ecosystem further in the following ways:

- We need to review our attitude towards failures and accept them as learning experiences.
- We must encourage the educated to become entrepreneurs and provide students in schools and colleges with entrepreneurship skills.
- Universities, research labs and the government need to play the role of enablers in the entrepreneurship support ecosystem.
- Policymakers need to focus on reducing the obstacles such as corruption, red tape and bureaucracy.
- We need to improve our legal systems and court international venture capital firms and bring them to India.
- We must devise policies and methods to reach the secondary and tertiary towns in India, where people do not have access to the same resources available in the cities.
- Today, there is a huge opportunity in this country to introduce innovative solutions that are capable of scaling up, and collaborating within the ecosystem as well as enriching it.

10.5.1 Make in India Campaign

Every entrepreneur has certain needs. Some of their important needs are:

- To easily get loans
- To easily find investors
- To get tax exemptions

- To easily access resources and good infrastructure
- To enjoy a procedure that is free of hassles and is quick
- To be able to easily partner with other firms
- The Make in India campaign, launched by Prime Minister Modi aims to satisfy all these needs of young, aspiring entrepreneurs. Its objective is to:
 - Make investment easy
 - Support new ideas
 - Enhance skill development
 - Safeguard the ideas of entrepreneurs
 - Create state-of-the-art facilities for manufacturing goods

10.5.1 Risk Appetite & Resilience

Entrepreneurship and Risk

Entrepreneurs are inherently risk takers. They are path-makers not path-takers. Unlike a normal, cautious person, an entrepreneur would not think twice about quitting his job (his sole income) and taking a risk on himself and his idea.

An entrepreneur is aware that while pursuing his dreams, assumptions can be proven wrong and unforeseen events may arise. He knows that after dealing with numerous problems, success is still not guaranteed. Entrepreneurship is synonymous with the ability to take risks. This ability, called risk-appetite, is an entrepreneurial trait that is partly genetic and partly acquired.

What is Risk Appetite?

Risk appetite is defined as the extent to which a company is equipped to take risk, in order to achieve its objectives. Essentially, it refers to the balance, struck by the company, between possible profits and the hazards caused by changes in the environment (economic ecosystem, policies, etc.). Taking on more risk may lead to higher rewards but have a high probability of losses as well. However, being too conservative may go against the company as it can miss out on good opportunities to grow and reach their objectives.

The levels of risk appetite can be broadly categorized as “low”, “medium” and “high.” The company’s entrepreneur(s) have to evaluate all potential alternatives and select the option most likely to succeed.

Companies have varying levels of risk appetites for different objectives. The levels depend on:

The type of industry

- Market pressures
- Company objectives

For example, a startup with a revolutionary concept will have a very high risk appetite. The startup can afford short term failures before it achieves longer term success. This type of appetite will not remain constant and will be adjusted to account for the present circumstances of the company.

Risk Appetite Statement

Companies have to define and articulate their risk appetite in sync with decisions made about their objectives and opportunities. The point of having a risk appetite statement is to have a framework that clearly states the acceptance and management of risk in business. It sets risk taking limits within the company. The risk appetite statement should convey the following:

- The nature of risks the business faces.
- Which risks the company is comfortable taking on and which risks are unacceptable.
- How much risk to accept in all the risk categories.
- The desired tradeoff between risk and reward.
- Measures of risk and methods of examining and regulating risk exposures.

Entrepreneurship and Resilience

Entrepreneurs are characterized by a set of qualities known as resilience. These qualities play an especially large role in the early stages of developing an enterprise. Risk resilience is an extremely valuable characteristic as it is believed to protect entrepreneurs against the threat of challenges and changes in the business environment.

What is Entrepreneurial Resilience?

Resilience is used to describe individuals who have the ability to overcome setbacks related to their life

and career aspirations. A resilient person is someone who is capable of easily and quickly recovering from setbacks. For the entrepreneur, resilience is a critical trait. Entrepreneurial resilience can be enhanced in the following ways:

- By developing a professional network of coaches and mentors
- By accepting that change is a part of life
- By viewing obstacles as something that can be overcome

Characteristics of a Resilient Entrepreneur

The characteristics required to make an entrepreneur resilient enough to go the whole way in their business enterprise are:

- A strong internal sense of control
- Strong social connections
- Skill to learn from setbacks
- Ability to look at the bigger picture
- Ability to diversify and expand
- Survivor attitude
- Cash-flow conscious habits
- Attention to detail

10.5.1 Success & Failures

Understanding Successes and Failures in Entrepreneurship

Shyam is a famous entrepreneur, known for his success story. But what most people don't know is that Shyam failed numerous times before his enterprise became a success. Read his interview to get an idea of what entrepreneurship is really about, straight from an entrepreneur who has both, failed and succeeded.

Interviewer: Shyam, I have heard that entrepreneurs are great risk-takers who are never afraid of failing. Is this true?

Shyam: Ha ha, no of course it's not true! Most people believe that entrepreneurs need to be fearlessly enthusiastic. But the truth is, fear is a very normal and valid human reaction, especially when you are planning to start your own business! In fact, my biggest fear was the fear of failing. The

Reality is entrepreneurs fail as much as they succeed. The trick is to not allow the fear of failing to stop you from going ahead with your plans. Remember, failures are lessons for future success!

Interviewer: What, according to you, is the reason that entrepreneurs fail?

Shyam: Well, there is no one single reason why entrepreneurs fail. An entrepreneur can fail due to numerous reasons. You could fail because you have allowed your fear of failure to defeat you. You could fail because you are unwilling to delegate (distribute) work. As the saying goes, “You can do anything, but not everything!” You could fail because you gave up too easily – maybe you were not persistent enough. You could fail because you were focusing your energy on small, insignificant tasks and ignoring the tasks that were most important. Other reasons for failing are partnering with the wrong people, not being able to sell your product to the right customers at the right time at the right price... and many more reasons!

Interviewer: As an entrepreneur, how do you feel failure should be looked at?

Shyam: I believe we should all look at failure as an asset, rather than as something negative. The way I see it, if you have an idea, you should try to make it work, even if there is a chance that you will fail. That’s because not trying is failure right there, anyway! And failure is not the worst thing that can happen. I think having regrets because of not trying and wondering ‘what if’ is far worse than trying and actually failing.

Interviewer: How did you feel when you failed for the first time?

Shyam: I was completely heartbroken! It was a very painful experience. But the good news is you do recover from the failure. And with every subsequent failure, the recovery process gets a lot easier. That’s because you start to see each failure more as a lesson that will eventually help you succeed, rather than as an obstacle that you cannot overcome. You will start to realize that failure has many benefits.

Interviewer: Can you tell us about some of the benefits of failing?

Shyam: One of the benefits that I have experienced personally from failing is that the failure made me see things in a new light. It gave me answers that I didn’t have before. Failure can make you a lot stronger. It also helps keep your ego in control.

Interviewer: What advice would you give entrepreneurs who are about to start their own enterprises?

Shyam: I would tell them to do their research and ensure that their product is something that is actually wanted by customers. I'd tell them to pick their partners and employees very wisely and cautiously. I'd tell them that it's very important to be aggressive – push and market your product as aggressively as possible. I would warn them that starting an enterprise is very expensive and that they should be prepared for a situation where they run out of money.

I would tell them to create long term goals and put a plan in action to achieve that goal. I would tell them to build a product that is truly unique. Be very careful and ensure that you are not copying another startup. Lastly, I'd tell them that it's very important that they find the right investors.

Interviewer: That's some really helpful advice, Shyam! I'm sure this will help all entrepreneurs to be more prepared before they begin their journey! Thank you for all your insight!

Unit Objectives

At the end of this unit, you will be able to:

- Discuss how market research is carried out
- Describe the 4 Ps of marketing
- Discuss the importance of idea generation
- Recall basic business terminology
- Discuss the need for CRM
- Discuss the benefits of CRM
- Discuss the need for networking
- Discuss the benefits of networking
- Understand the importance of setting goals
- Differentiate between short-term, medium-term and long-term goals
- Discuss how to write a business plan
- Explain the financial planning process
- Discuss ways to manage your risk
- Describe the procedure and formalities for applying for bank finance
- Discuss how to manage your own enterprise
- List important questions that every entrepreneur should ask before starting an enterprise

10.6.1 Market Study / The 4 Ps of Marketing / Importance of an IDEA

Understanding Market Research

Market research is the process of gathering, analyzing and interpreting market information on a product or service that is being sold in that market. It also includes information on:

- Past, present and prospective customers
- Customer characteristics and spending habits
- The location and needs of the target market

- The overall industry
- Relevant competitors

Market research involves two types of data:

- **Primary information.** This is research collected by yourself or by someone hired by you.
- **Secondary information.** This is research that already exists and is out there for you to find and use.

Primary research

Primary research can be of two types:

- **Exploratory:** This is open-ended and usually involves detailed, unstructured interviews.
- **Specific:** This is precise and involves structured, formal interviews. Conducting specific research is the more expensive than conducting exploratory research.

Secondary research

Secondary research uses outside information. Some common secondary sources are:

- **Public sources:** These are usually free and have a lot of good information. Examples are government departments, business departments of public libraries etc.
- **Commercial sources:** These offer valuable information but usually require a fee to be paid. Examples are research and trade associations, banks and other financial institutions etc.
- **Educational institutions:** These offer a wealth of information. Examples are colleges, universities, technical institutes etc.

10.6.1 The 4 Ps of Marketing

The 4 Ps of marketing is:

- Product,
- Price,
- Promotion and

- Place.

Let us look at each of these 4 Ps in detail.

Product

A product can be:

- A tangible good
- An intangible service

Whatever your product is, it is critical that you have a clear understanding of what you are offering, and what its unique characteristics are, before you begin with the marketing process. Some questions to ask you are:

- What does the customer want from the product/service?
- What needs does it satisfy?
- Are there any more features that can be added?
- Does it have any expensive and unnecessary features?
- How will customers use it?
- What should it be called?
- How is it different from similar products?
- How much will it cost to produce?
- Can it be sold at a profit?

Price

Once all the elements of Product have been established, the Price factor needs to be considered. The Price of a Product will depend on several factors such as profit margins, supply, demand and the marketing strategy. Some questions to ask you are:

- What is the value of the product/service to customers?
- Do local products/services have established price points?

- Is the customer price sensitive?

- Should discounts be offered?
- How is your price compared to that of your competitors?

Promotion

Once you are certain about your Product and your Price, the next step is to look at ways to promote it. Some key elements of promotion are advertising, public relations, social media marketing, email marketing, search engine marketing, video marketing and more. Some questions to ask you are:

- Where should you promote your product or service?
- What is the best medium to use to reach your target audience?
- When would be the best time to promote your product?
- How are your competitors promoting their products?

Place

According to most marketers, the basis of marketing is about offering the right product, at the right price, at the right place, at the right time. For this reason, selecting the best possible location is critical for converting prospective clients into actual clients. Some questions to ask you are:

- Will your product or service be looked for in a physical store, online or both?
- What should you do to access the most appropriate distribution channels?
- Will you require a sales force?
- Where are your competitors offering their products or services?
- Should you follow in your competitors' footsteps?
- Should you do something different from your competitors?

Importance of an IDEA

Ideas are the foundation of progress. An idea can be small or ground-breaking, easy to accomplish or extremely complicated to implement. Whatever the case, the fact that it is an idea gives it merit. Without ideas, nothing is possible. Most people are afraid to speak out their ideas, out for fear of being ridiculed. However, if is an entrepreneur and want to remain competitive and innovative, you need to bring your ideas out into the light. Some ways to do this are by:

- Establishing a culture of brainstorming where you invite all interested parties to contribute
- Discussing ideas out loud so that people can add their ideas, views, opinions to them

- Being open minded and not limiting your ideas, even if the idea who have seems ridiculous
- Not discarding ideas that you don't work on immediately, but instead making a note of them and shelving them so they can be revisited at a later date.

10.6.1 Business Entity Concepts: Basic Business Terminology

If your aim is to start and run a business, it is crucial that you have a good understanding of basic business terms. Every entrepreneur should be well versed in the following terms:

- **Accounting:** A systematic method of recording and reporting financial transactions.
 - **Accounts payable:** Money owed by a company to its creditors.
 - **Accounts Receivable:** The amount a company is owed by its clients.
 - **Assets:** The value of everything a company owns and uses to conduct its business.
 - **Balance Sheet:** A snapshot of a company's assets, liabilities and owner's equity at a given moment.
 - **Bottom Line:** The total amount a business has earned or lost at the end of a month.
 - **Business:** An organization that operates with the aim of making a profit.
 - **Business to Business (B2B):** A business that sells goods or services to another business.
 - **Business to Consumer (B2C):** A business that sells goods or services directly to the end user.
 - **Capital:** The money a business has in its accounts, assets and investments. The two main types of capital are debt and equity.
 - **Cash Flow:** The overall movement of funds through a business each month, including income and expenses.
 - **Cash Flow Statement:** A statement showing the money that entered and exited a business during a specific period of time.
 - **Contract:** A formal agreement to do work for pay.
 - **Depreciation:** The degrading value of an asset over time.
 - **Expense:** The costs that a business incurs through its operations.
 - **Finance:** The management and allocation of money and other assets.
-
- **Financial Report:** A comprehensive account of a business' transactions and expenses.
 - **Fixed Cost:** A one-time expense.

- **Income Statement (Profit and Loss Statement):** Shows the profitability of a business during a period of time.
- **Liabilities:** The value of what a business owes to someone else.
- **Marketing:** The process of promoting, selling and distributing a product or service.
- **Net Income/Profit:** Revenues minus expenses.
- **Net Worth:** The total value of a business.
- **Payback Period:** The amount of time it takes to recover the initial investment of a business.
- **Profit Margin:** The ratio of profit, divided by revenue, displayed as a percentage.
- **Return on Investment (ROI):** The amount of money a business gets as return from an investment.
- **Revenue:** The total amount of income before expenses is subtracted.
- **Sales Prospect:** A potential customer.
- **Supplier:** A provider of supplies to a business.
- **Target Market:** A specific group of customers at which a company's products and services are aimed.
- **Valuation:** An estimate of the overall worth of the business.
- **Variable Cost:** Expenses that change in proportion to the activity of a business.
- **Working Capital:** Calculated as current assets minus current liabilities.

10.6.1 CRM & Networking

What is CRM?

CRM stands for Customer Relationship Management. Originally the expression Customer Relationship Management meant managing one's relationship with customers. However, today it refers to IT systems and software designed to help companies manage their relationships.

The Need for CRM

The better a company can manage its relationships with its customers, the higher the chances of the company's success. For any entrepreneur, the ability to successfully retain existing customers and expand the enterprise is paramount. This is why IT systems that focus on addressing the problems of dealing with customers on a daily basis are becoming more and more in demand.

Customer needs change over time, and technology can make it easier to understand what customers really want. This insight helps companies to be more responsive to the needs of their customers. It enables them to modify their business operations when required, so that their customers are always

served in the best manner possible. Simply put CRM helps companies recognize the value of their clients and enables them to capitalize on improved customer relations.

Benefits of CRM

CRM has a number of important benefits:

- It helps improve relations with existing customers which can lead to:
 - Increased sales
 - Identification of customer needs
 - Cross-selling of products
- It results in better marketing of one's products or services
- It enhances customer satisfaction and retention
- It improves profitability by identifying and focusing on the most profitable customers

10.6.1 What is networking?

In business, networking means leveraging your business and personal connections in order to bring in a regular supply of new business. This marketing method is effective as well as low cost. It is a great way to develop sales opportunities and contacts. Networking can be based on referrals and introductions, or can take place via phone, email, and social and business networking websites.

The Need for Networking

Networking is an essential personal skill for business people, but it is even more important for entrepreneurs. The process of networking has its roots in relationship building. Networking results in greater communication and a stronger presence in the entrepreneurial ecosystem. This helps build strong relationships with other entrepreneurs.

Business networking events held across the globe play a huge role in connecting like-minded entrepreneurs who share the same fundamental beliefs in communication, exchanging ideas and converting ideas into realities. Such networking events also play a crucial role in connecting entrepreneurs with potential investors. Entrepreneurs may have vastly different experiences and backgrounds but they all have a common goal in mind – they all seek connection, inspiration, advice, opportunities and mentors. Networking offers them a platform to do just that. **Benefits of Networking**

Networking offers numerous benefits for entrepreneurs. Some of the major benefits are:

- Getting high quality leads
- Increased business opportunities

- Good source of relevant connections
- Advice from like-minded entrepreneurs
- Gaining visibility and raising your profile
- Meeting positive and enthusiastic people
- Increased self-confidence
- Satisfaction from helping others
- Building strong and lasting friendships

10.6.1 Business Plan: Why Set Goals

Setting goals is important because it gives you long-term vision and short-term motivation. Goals can be short term, medium term and long term.

Short-Term Goals

- These are specific goals for the immediate future. Example: Repairing a machine that has failed.

Medium-Term Goals

- These goals are built on your short term goals.
- They do not need to be as specific as your short term goals.

Example: Arranging for a service contract to ensure that your machines don't fail again.

Long-Term Goals

- These goals require time and planning. They usually take a year or more to achieve.

Example: Planning your expenses so you can buy new machinery

Why Create a Business Plan

A business plan is a tool for understanding how your business is put together. It can be used to monitor progress, foster accountability and control the fate of the business. It usually offers a 3-5 year projection and outlines the plan that the company intends to follow to grow its revenues. A business plan is also

a very important tool for getting the interest of key employees or future investors. A business plan typically comprises of eight elements.

10.6.1 Elements of a Business Plan

Executive Summary

The executive summary follows the title page. The summary should clearly state your desires as the business owner in a short and businesslike way. It is an overview of your business and your plans. Ideally this should not be more than 1-2 pages.

Your Executive Summary should include:

The Mission Statement: Explain what your business is all about.

Example: Nike's Mission Statement

Nike's mission statement is "To bring inspiration and innovation to every athlete in the world."

- **Company Information:** Provide information like when your business was formed, the names and roles of the founders, the number of employees, your business location(s) etc.
- **Growth Highlights:** Mention examples of company growth. Use graphs and charts where possible.
- **Your Products/Services:** Describe the products or services provided.
- **Financial Information:** Provide details on current bank and investors.
- **Summarize future plans:** Describe where you see your business in the future.
- **Business Description**

The second section of your business plan needs to provide a detailed review of the different elements of your business. This will help potential investors to correctly understand your business goal and the uniqueness of your offering.

Your Business Description should include:

- A description of the nature of your business
- The market needs that you are aiming to satisfy
- The ways in which your products and services meet these needs

- The specific consumers and organizations that you intend to serve
- Your specific competitive advantages

Market Analysis

The market analysis section usually follows the business description. The aim of this section is to showcase your industry and market knowledge. This is also the section where you should lay down your research findings and conclusions.

Your Market Analysis should include:

- Your industry description and outlook
- Information on your target market
- The needs and demographics of your target audience
- The size of your target market
- The amount of market share you want to capture
- Your pricing structure
- Your competitive analysis
- Any regulatory requirements

Organization & Management

This section should come immediately after the Market Analysis. Your Organization & Management section should include:

- Your company's organizational structure
- Details of your company's ownership
- Details of your management team
- Qualifications of your board of directors

- Detailed descriptions of each division/department and its function
- The salary and benefits package that you offer your people

The incentives that you offer

Service or Product Line

The next section is the service or product line section. This is where you describe your service or product, and stress on their benefits to potential and current customers. Explain in detail why your product of choice will fulfill the needs of your target audience.

Your Service or Product Line section should include:

- A description of your product/service
- A description of your product or service's life cycle

A list of any copyright or patent filings. A description of any R&D activities that you are involved in or planning

Marketing & Sales

Once the Service or Product Line section of your plan has been completed, you should start on the description of the marketing and sales management strategy for your business.

Your Marketing section should include the following strategies:

- **Market penetration strategy:** This strategy focuses on selling your existing products or services in existing markets, in order to increase your market share.
- **Growth strategy:** This strategy focuses on increasing the amount of market share, even if it reduces earnings in the short-term.
- **Channels of distribution strategy:** These can be wholesalers, retailers, distributors and even the internet.
- **Communication strategy:** These can be written strategies (e-mail, text, and chat), oral strategies (phone calls, video chats, and face-to-face conversations), non-verbal strategies (body language, facial expressions, tone of voice) and visual strategies (signs, web-pages, illustrations).

Your Sales section should include the following information:

A sales force strategy: This strategy focuses on increasing the revenue of the enterprise.

A breakdown of your sales activities: **This means detailing out how you intend to sell your products or services** – will you sell it offline or online, how many units do you intend to sell, what price do you plan to sell each unit at, etc.

Funding Request

This section is specifically for those who require funding for their venture. The Funding Request section should include the following information:

- How much funding you currently require.
- How much funding you will require over the next five years. This will depend on your long-term goals.
- The type of funding you want and how you plan to use it. Do you want funding that can be used only for a specific purpose, or funding that can be used for any kind of requirement?
- Strategic plans for the future. This will involve detailing out your long-term plans – what these plans are and how much money you will require to put these plans in motions.
- Historical and prospective financial information. This can be done by creating and maintaining all your financial records, right from the moment your enterprise started, to the present day. Documents required for this are your balance sheet which contains details of your company's assets and liabilities, your income statement which lists your company's revenues, expenses and net income for the year, your tax returns (usually for the last three years) and your cash flow budget which lists the cash that came in, the cash that went out and states whether you had a cash deficit (negative balance) or surplus (positive balance) at the end of each month.

Financial Planning

Before you begin building your enterprise, you need to plan your finances. Take a look at the steps for financial planning:

- **Step 1:** Create a financial plan. This should include your goals, strategies and timelines for accomplishing these goals.

- **Step 2:** Organize all your important financial documents. Maintain a file to hold your investment details, bank statements, tax papers, credit card bills, insurance papers and any other financial records.
- **Step 3:** Calculate your net worth. This means figure out what you own (assets like your house, bank accounts, investments etc.), and then subtract what you owe (liabilities like loans, pending credit card amounts etc.) the amount you are left with is your net worth.
- **Step 4:** Make a spending plan. This means write down in detail where your money will come from, and where it will go.
- **Step 5:** Build an emergency fund. A good emergency fund contains enough money to cover at least 6 months 'worth of expenses.
- **Step 6:** Set up your insurance. Insurance provides long term financial security and protects you against risk.

Risk Management

As an entrepreneur, it is critical that you evaluate the risks involved with the type of enterprise that you want to start, before you begin setting up your company. Once you have identified potential risks, you can take steps to reduce them. Some ways to manage risks are:

Research similar business and find out about their risks and how they were minimized.

Evaluate current market trends and find out if similar products or services that launched a while ago are still being well received by the public.

Think about whether you really have the required expertise to launch your product or service.

Examine your finances and see if you have enough income to start your enterprise.

Be aware of the current state of the economy, consider how the economy may change over time, and think about how your enterprise will be affected by any of those changes.

10.6.1 Procedure and Formalities for Bank Finance

The Need for Bank Finance

For entrepreneurs, one of the most difficult challenges faced involves securing funds for startups. With numerous funding options available, entrepreneurs need to take a close look at which funding methodology works best for them. In India, banks are one of the largest funders of startups, offering funding to thousands of startups every year.

What Information Should Entrepreneurs Offer Banks for Funding

When approaching a bank, entrepreneurs must have a clear idea of the different criteria that banks use to screen, rate and process loan applications. Entrepreneurs must also be aware of the importance of providing banks with accurate and correct information. It is now easier than ever for financial institutions to track any default behavior of loan applicants. Entrepreneurs looking for funding from banks must provide banks with information relating to their general credentials, **financial situation** and guarantees or collaterals that can be offered.

General Credentials

This is where you, as an entrepreneur, provide the bank with background information on yourself. Such information includes:

- **Letter(s) of Introduction:** This letter should be written by a respected business person who knows you well enough to introduce you. The aim of this letter is set across your achievements and vouches for your character and integrity.
- **Your Profile:** This is basically your resume. You need to give the bank a good idea of your educational achievements, professional training, qualifications, employment record and achievements.
- **Business Brochure:** A business brochure typically provides information on company products, clients, how long the business has been running for etc.
- **Bank and Other References:** If you have an account with another bank, providing those bank references is good idea.
- **Proof of Company Ownership or Registration:** In some cases, you may need to provide the bank with proof of company ownership and registration. A list of assets and liabilities may also be required.

- **Financial Situation:** Banks will expect current financial information on your enterprise. The standard financial reports you should be prepared with are:
 - Balance Sheet

- Profit-and-Loss Account
- Cash-Flow Statement
- Projected Sales and Revenues
- Business Plan
- Feasibility Study
- **Guarantees or Collaterals:** Usually banks will refuse to grant you a loan without security. You can offer assets which the bank can seize and sell off if you do not repay the loan. Fixed assets like machinery, equipment, vehicles etc. are also considered to be security for loans.

10.6.1 The Lending Criteria of Banks

Your request for funding will have a higher chance of success if you can satisfy the following lending criteria:

- Good cash flow
- Adequate shareholders' funds
- Adequate security
- Experience in business
- Good reputation

The Procedure

- To apply for funding the following procedure will need to be followed.
- Submit your application form and all other required documents to the bank.
- The bank will carefully assess your credit worthiness and assign ratings by analyzing your business information with respect to parameters like management, financial, operational and industry information as well as past loan performance.
- The bank will make a decision as to whether or not you should be given funding.

10.6.1 Enterprise Management - An Overview

To manage your enterprise effectively you need to look at many different aspects, right from managing the day-to-day activities to figuring out how to handle a large scale event. Let's take a look at some simple steps to manage your company effectively.

Step 1: Use your leadership skills and ask for advice when required.

Let's take the example of Ramu, an entrepreneur who has recently started his own enterprise. Ramu has good leadership skills – he is honest, communicates well, knows how to delegate work etc. These leadership skills definitely help Ramu in the management of his enterprise. However, sometimes Ramu comes across situations that he is unsure how to handle. What should Ramu do in this case? One solution is for him to find a more experienced manager who is willing to mentor him. Another solution is for Ramu to use his networking skills so that he can connect with managers from other organizations, who can give him advice on how to handle such situations.

Step 2: Divide your work amongst others – realize that you cannot handle everything yourself.

Even the most skilled manager in the world will not be able to manage every single task that an enterprise will demand of him. A smart manager needs to realize that the key to managing his enterprise lies in his dividing all his work between those around him. This is known as delegation. However, delegating is not enough. A manager must delegate effectively if he wants to see results. This is important because delegating, when done incorrectly, can result in you creating even more work for yourself. To delegate effectively, you can start by making two lists. One list should contain the things that you know you need to handle yourself. The second list should contain the things that you are confident can be given to others to manage and handle. Besides incorrect delegation, another issue that may arise is over-delegation. This means giving away too many of your tasks to others. The problem with this is, the more tasks you delegate, the more time you will spend tracking and monitoring the work progress of those you have handed the tasks to. This will leave you with very little time to finish your own work.

Step 3: Hire the right people for the job.

Hiring the right people goes a long way towards effectively managing your enterprise. To hire the best people suited for the job, you need to be very careful with your interview process. You should ask potential candidates the right questions and evaluate their answers carefully. Carrying out background checks is always a good practice. Running a credit check is also a good idea, especially if the people you are planning to hire will be handling your money. Create a detailed job description

for each role that you want filled and ensure that all candidates have a clear and correct understanding of the job description. You should also have an employee manual in place, where you

put down every expectation that you have from your employees. All these actions will help ensure that the right people are approached for running your enterprise.

Step 4: Motivate your employees and train them well.

Your enterprise can only be managed effectively if your employees are motivated to work hard for your enterprise. Part of being motivated involves your employees believing in the vision and mission of your enterprise and genuinely wanting to make efforts towards pursuing the same. You can motivate your employees with recognition, bonuses and rewards for achievements. You can also motivate them by telling them about how their efforts have led to the company's success. This will help them feel pride and give them a sense of responsibility that will increase their motivation.

Besides motivating your people, your employees should be constantly trained in new practices and technologies.

Remember, training is not a one-time effort. It is a consistent effort that needs to be carried out regularly.

Step 5: Train your people to handle your customers well.

Your employees need to be well-versed in the art of customer management. This means they should be able to understand what their customers want, and also know how to satisfy their needs. For them to truly understand this, they need to see how you deal effectively with customers. This is called leading by example. Show them how you sincerely listen to your clients and the efforts that you put into understanding their requirements. Let them listen to the type of questions that you ask your clients so they understand which questions are appropriate.

Step 6: Market your enterprise effectively.

Use all your skills and the skills of your employees to market your enterprise in an effective manner. You can also hire a marketing agency if you feel you need help in this area.

Now that you know what is required to run your enterprise effectively, put these steps into play, and see how much easier managing your enterprise becomes!

10.6.1 Considering Entrepreneurship

Questions to Ask Yourself before Considering Entrepreneurship

- Why am I starting a business?
- What problem am I solving?
- Have others attempted to solve this problem before? Did they succeed or fail?
- Do I have a mentor¹ or industry expert that I can call on?
- Who is my ideal customer²?
- Who are my competitors³?
- What makes my business idea different from other business ideas?
- What are the key features of my product or service?
- Have I done a SWOT⁴ analysis?
- What is the size of the market that will buy my product or service?
- What would it take to build a minimum viable product⁵ to test the market?
- How much money do I need to get started?
- Will I need to get a loan?
- How soon will my products or services be available?
- When will I break even⁶ or make a profit?
- How will those who invest in my idea make a profit?
- How should I set up the legal structure⁷ of my business?
- What taxes⁸ will I need to pay?
- What kind of insurance⁹ will I need?
- Have I reached out to potential customers for feedback

Tips

It is very important to validate your business ideas before you invest significant time, money and resources into it.

The more questions you ask yourself, the more prepared you will be to handle the highs and lows of starting an enterprise.

Footnotes:

- A mentor is a trusted and experienced person who is willing to coach and guide you.

