APPENDIX - I  Alphabet of Basic symbols, 'LABANOTATION',
by Ann Hutchinson (Pg. 263 to 268)

APPENDIX - II  Questionnaire for Data Collection
Direction is indicated by the shape of the symbol.

The three levels are distinguished by the different shading of the symbol.

The relative length of the symbol determines its time value.

**THE STAFF**

The staff represents the body.

The placement of the direction symbol on the staff shows which part of the body executes the movement.

**THE BODY SIGNS**

The Joints

- Shoulder
- Elbow
- Wrist
- Hand
- Fingers
- Thumb
- Little finger
- Middle finger, etc.
- Hip
- Knee
- Ankle
- Foot
- Toes
- Big toe
- Little toe
- Middle toe, etc.

**The Body Areas**

- C Head
- Face*
- Chest*
- Center of gravity
- Whole torso
- Waist

*Alternate version: Face: C Chest: O if "looking" (being turned toward a direction)
**Rotation Signs, Turns, Revolution Signs**

- To the right (clockwise): Somersault over forward
- Somersault over backward

**Way Signs, Circular Path**

- Straight path forward
- Circular path clockwise (counterclockwise)
- Revolving on a straight path

**Degrees of Rotation or Circling**

- Indicators for the amount of circling or of rotation are placed within the symbol.

**Space Measurement Signs**

<table>
<thead>
<tr>
<th>Small, Flexed.</th>
<th>Large, Stretched.*</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \times )</td>
<td>( \div )</td>
</tr>
<tr>
<td>- 1 degree, small (rounded)</td>
<td>- 1 degree, long (stretched)</td>
</tr>
<tr>
<td>( \times )</td>
<td>( \div )</td>
</tr>
<tr>
<td>- 2 degrees</td>
<td>- 2 degrees</td>
</tr>
<tr>
<td>( \times )</td>
<td>( \div )</td>
</tr>
<tr>
<td>- 3 degrees (right angle)</td>
<td>- 3 degrees</td>
</tr>
<tr>
<td>( \times )</td>
<td>( \div )</td>
</tr>
<tr>
<td>- 4 degrees, very small (bent)</td>
<td>- 4 degrees, very long (extended)</td>
</tr>
<tr>
<td>( \times )</td>
<td>( \div )</td>
</tr>
<tr>
<td>- 5 degrees</td>
<td>- 5 degrees</td>
</tr>
<tr>
<td>( \times )</td>
<td>( \div )</td>
</tr>
<tr>
<td>- 6 degrees (totally flexed)</td>
<td>- 6 degrees</td>
</tr>
</tbody>
</table>

*Alternate version:
Cartwheel over right: \( \times \) Cartwheel over left: \( \div \) Long: \( \backslash \) Very long: \( \backslash \)
Distance Sign

3 step lengths 6 step lengths

VERTICAL BOWS

Simultaneous action (continuation) Phrasing bow

HORIZONTAL BOWS

Touch Carry, take weight.
X Grasp Support, hold.
X

Addressing sign

CONTACT HOOKS

Toe contact
Heel contact
Whole foot contact

Meeting Line

\[ \text{A is in front of you.} \quad \text{A is to your right.} \]

DEVELOPMENT SIGNS

\( \sqrt{\text{Increase}} \quad \sqrt{\text{Increase in space}} \)
\( \sqrt{\text{Decrease}} \quad \sqrt{\text{Increase in height, becoming higher.}} \)

HOLD SIGNS

\( \bigcirc \quad \text{Hold weight (body hold)} \)
\( \diamond \quad \text{Space hold (K)*} \)
\( \square \quad \text{Spot hold (K)*} \)

*Symbols marked (K) were contributed by Albrecht Knust.

\[ \text{Weak \ accent} \quad \text{Strong \ accent} \]

EFFECT SIGNS**

Strong

\( / \quad \text{Direct, slow (press).} \)
\( / \quad \text{Direct, fast (punch).} \)
\( \downarrow \quad \text{Flexible, slow (wring).} \)
\( \downarrow \quad \text{Flexible, fast (slash).} \)

Light

\( / \quad \text{Direct, slow (glide).} \)
\( / \quad \text{Direct, fast (dab).} \)
\( \downarrow \quad \text{Flexible, slow (float).} \)
\( \downarrow \quad \text{Flexible, fast (flick).} \)

Element of Control

\( / \quad \text{Press, fluent flow.} \)
\( / \quad \text{Punch, fluent flow.} \)
\( \downarrow \quad \text{Press, bound flow.} \)
\( \downarrow \quad \text{Punch, bound flow, etc.} \)

ANALOGY SIGNS (K)*

\( = \quad \text{Equal} \)

\( \sim \quad \text{Similar, ad lib.} \)
\( \text{Ad lib. in timing} \)

\( \bigcup \quad \text{Symmetrical (exchange of right and left)} \)
\( \text{Symmetrical (exchange of forward and back)} \)

**Alternate version: \( / \quad / \quad \downarrow \quad \text{etc.} \)
**Direction Variations**

A point in space halfway between the two stated directions.

Move halfway to this direction.

**Stage Direction Pins**

- Audience
- Upstage
- Stage right, etc.

The in-between directions can be indicated, as shown.

**Deviations, Indirect Way**

- An influence away from a straight path
- etc.

**Timing**

- Accelerando
- Ritardando

Duration-line: Tremolo, trill.

**Parts of the Body**

- Front of the chest

*Alternate version: Stage pins:

- etc.

**Parts of the Body (continued)**

- Back of the chest
- Right side of the chest, etc.
- Shoulder area

**Limb**

- Sign for limb
- Upper arm
- Lower arm
- Thigh
- Lower leg
- Thigh, upper side
- Thigh, right side
- Neck

**Parts of the Hands and Feet**

The same symbols are used for each, being placed in their respective columns.

- Area sign for foot or hand
- Sole of foot or palm
- Top of foot, instep; back of hand
- Big toe side; thumb side
- Little toe side; little finger side
- Tip of toes; tip of fingers
- Tip of heel
- Palm when used in the support column
- Sole of foot when used outside its own column

*Alternate version:

Parts of the body: etc. Palm:
DIVISION OF THE COLUMN

Upper leg

Lower leg

Upper arm

Lower arm

TURNS

Turn to face the focal point

Turn over right or left

Log rolling (turn on body axis)

Inclusions (continued)

Hip included

Whole torso included

Part Leading

Led by the hand

Led by the wrist, etc.

HORIZONTAL BOWS

Near (relationship of two parts)

Contact

Additional hooks for parts of foot:

High arch (3/4)

Ball of foot (1/2)

Low arch (1/4)

Heel just off the floor

1/4 heel

VERTICAL BOWS

Same part of the body

The staple: Part remains where it is (used in position writing).

DYNAMICS

Weak, relaxed.

With strength, resistance.

CANCELLATION SIGNS

Release, let go.

Back to normal

KEY SIGNATURES

Read from space (stance)

Read from body
DEVELOPMENTS

\( \vee \) An outward development
\( \wedge \) An inward development
\( \bigvee \) Development from the center of the body

Body Waves

\( \bigtriangledown \) Outward development through the whole body
\( \bigtriangleup \) Inward development through the whole body

STAGE AREA SIGNS

GROUP NOTATION

Boy (Alternate symbols: ● △)
Girl (Alternate symbols: ○ △)

Canon Staff

exit
enter

Reverting canon = Synchronized canon

REPEAT SIGNS*

Within the Staff

\( / \) Repeat the same.
\( / \) Repeat to the other side.
\( A / \) Do what A is doing now.
\( \checkmark / \) Do what you did in bar 4.
\( \checkmark A / \) Do what A did in bar 4.

Outside the Staff: Sectional Repeats

Repeat the same.

Repeat to the other side.

Total of four times

For shorter sections
For longer sections

Labeling a reprise

*For alternate version of repeats analogy signs in the Alphabet.
NAME : 
ADDRESS : 

PH./FAX/E-MAIL : 
EDUCATIONAL QUALIFICATION : 

DANCE QUALIFICATION : 

NAME OF YOUR INSTITUTION : 
STARTED WHEN : 
HOW MANY STUDENTS AND WHAT LEVEL : 
ANY OTHER TEACHER EMPLOYED : 
DANCE TRAINING :
(a)  NAME OF THE GURU/INSTITUTION.
(b)  YEAR OF TRAINING : FROM _____________ TO ______________

It is observed and experienced that during learning and teaching Bharatanatyam technique, regional words such as “ARAMANDI”, “ATTAMI”, “ARADHI” and sanskrit words as “ANCITA”, “AYATA”, “SAMAPADA” etc. are used as technical terms. Please give a list of all such technical terms that you have come across or are using.
(1) List of Adavu sets learnt (with their school's specific names)

(2) The technical terms in Tamil / Sanskrit as used by your teachers.

**Body Positions:**

(a) Feet:
- Standing
- On the balls
- Heel Striking
- Feet Striking
- Two Heels Striking
- Two balls Striking
- Slide
- Sitting
- On the heels
- Toe Striking
- Two Heels Striking
- Jump
- Stretched

(b) Finger Movements:
- Flexing
- Stretching

(c) Hands:
- On the waist
- Opening
- Front of the chest
- Elbows up

(d) Stomach in
(e) Hip in

(f) Shoulder back
(g) Chin up

(h) Open your knees
(i) Body Bends

(j) Neck Movement
(k) Shoulder movement