

Acknowledgement



This thesis could not have been possible without Prof. Dr. Parul Shah. She suggested the topic looking at its long-range importance in the conservation of dance and streamlining of dance teaching. She motivated me to look beyond the immediate gratification of performance and explore academic areas of relevance to dance teaching. Her own extensive knowledge of Laban movement analysis and sustained research in international dance notation systems over the last two decades, made her the ideal guide, philosopher and friend. At each and every step of this research work, I would not have been able to do justice but for her total help, in the sense of knowledge, analysis and presentation. I can never thank her enough.

I am very thankful to Prof. C. V. Chandrasekhar for developing in me the sensibility to dance. He has been an inspiring figure. Perhaps Ann Hutchinson does not know of my existence. But for her text, "Labanotation, The System for Recording Movement", my knowledge of the vast Laban System would have been incomplete. Though I have never been in direct contact with them, I thank Dr. Kapila Vatsyayan and Shri G. Venu, who have inspired me to work on this topic and in that sense, have been inspirational figures too. I thank Dr. Kanak Rele (Mumbai), V. P. Dhananjaya (Chennai), Sonal Mansingh and Dr. Sunil Kothari (New Delhi), Darshana Jhaveri (Kolkata), Mrinalini Sarabhai, Elakshi Thakor and Uma Anantani (Ahmedabad) for sparing time for personal interviews or making available information on e-mail and sharing their expert knowledge.

I wholeheartedly thank Prof.(Dr.) Mahesh Champaklal, Dean, Faculty of Performing Arts, for always encouraging me and providing sensible guidance at every step. I also thank Shri N. R. Pillai, officiating Head, Department of

Dance and other staff members for their support and consideration. I am extremely grateful to my seniors and alumni of the Department for their assistance at various stages. I thank Dr. Deepak Kannal, officiating Dean, and Dr Shivaji Panikkar, Head, Department of Art History & Aesthetics, Faculty of Fine Arts, for access to the Archives of the Department and the Faculty Library, and Mr. Pandya and Mr. Dave, the librarians, Faculty of performing Arts.

The continuous strong moral support and encouragement from my entire extended and immediate family has played an extremely important role in helping me stay focused on my study. My special thanks are due to, my Parents-in-law, my Parents and Purvi. I am grateful to Bhaskarbhai, Shakumasi, Dolly, for being there when I needed them. I especially thank Bapu (Ramesh Pandya) and Pappaji (Vinod Shah) for designing the cover of the thesis. My husband, Dhaivat's technical guidance in the physical preparation of my entire thesis was absolutely invaluable. My children, Vaishanvi and Sujaan, were a source of delight, refreshing and energizing me especially in moments of self-doubt.

I profusely thank Ms. Sandhya Bordewekar for going through my thesis. She spent invaluable time for language corrections and her input made significant contribution in my thought process. For being strong pillars of constant support, I thank Dr. Prabuddhabhai and Ba. I also thank Shri Abhay Goghari, Shri Mukesh Bhatt, Ms. Anjali Pahad, Ms. Payal Barot and Shri Pankaj Rana for providing thorough technical support. Lastly I thank all those who directly or indirectly offered support, assistance, guidance and encouragement all through the years it took me to complete this task.