



कक्षा उत्सव



Textual Summary
Dance (Group)
2025



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Note – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

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Andaman and Nicobar Islands

Name of Participants:

1. Jagrathi Kumari
2. G. Harshita
3. Naw Aishveen
4. Aman Kumar

Sub-category of Dance (Group): Regional Folk / Tribal Dance Contemporary Choreography

Details of the Art Form: Dance Group - Saila Nritya is one of the most celebrated folk dance traditions of Chhattisgarh, deeply rooted in the life and culture of the Gond tribal community. Originating from the lush, agrarian regions of central India, this dance form is performed during the post-harvest season, when farmers celebrate the joy of reaping their crops and express gratitude to nature and the divine forces.

Historical and Cultural Background: Saila Nritya traces its origin to ancient agrarian traditions of the Gond tribal community in Chhattisgarh, where it evolved as a ritualistic and celebratory dance marking the end of the harvest season. Historically, it was performed in villages under moonlit nights, symbolizing gratitude to nature, deities, and ancestors for a prosperous yield. The rhythmic striking of wooden sticks or bamboo poles—believed to represent the tools of cultivation—became a central feature, reflecting harmony, strength, and collective joy.

Over generations, Saila Nritya transformed into a social and cultural festival, performed during Diwali and post-harvest gatherings, accompanied by local instruments like dhol, nagada, and turhi. It promotes values of cooperation, discipline, and unity, while preserving oral traditions, music, and craftsmanship. Today, the dance continues to be a vibrant expression of tribal identity and ecological balance, celebrating the enduring relationship between man, land, and spirit.

Performance: The students presented Saila Nritya with vibrant energy and perfect synchronization, depicting the Gond community's post-harvest celebrations of Chhattisgarh. Dressed in traditional tribal attire and using bamboo sticks as rhythmic props, they showcased unity, harmony, and devotion to nature, beautifully blending music, movement, and cultural essence in an authentic folk performance.

Instruments used: Saila Nritya is the use of wooden sticks or bamboo poles as props, traditional percussion instruments such as dhol, nagada, manjira, turhi, and thali

Additional Information: Saila Nritya conveys a timeless message of unity, gratitude, and coexistence with nature. Rooted in agrarian life, it reminds communities of the importance of collective effort, environmental balance, and cultural continuity. In contemporary times, the dance holds great relevance as it promotes eco-conscious living, social harmony, and pride in indigenous heritage. By engaging the youth in traditional performances, it fosters cultural awareness and preserves tribal wisdom for future generations. Saila Nritya thus serves as a living link between tradition and modernity, inspiring respect for sustainable practices and reinforcing the idea that prosperity flourishes through community strength and harmony with nature.

Photos:



Andhra Pradesh

Name of Participants:

1. Gopiseti Siri
2. Boyina Vaishnavi
3. Madasi Lavanya
4. Anupaju Harini

Sub-category of Dance (Group): Group Dance folk-Lambadi dance (Teej festival)

Details of the Art Form: The Lambadi (also known as Banjara or Sugali) community is a significant and widespread Scheduled Tribe throughout Andhra Pradesh. Rayalaseema Region: Significant populations are found in Anantapur, Kurnool, Chittoor, and YSR Kadapa districts. Coastal Andhra Region: They also have a presence in districts like Nellore, Prakasam, Krishna, Guntur, Visakhapatnam, and Vizianagaram.

Historical and Cultural Background: The Lambadi community in Andhra Pradesh is a nomadic tribe from North India that migrated to the Deccan, possibly assisting the Mughal army and historically acting as traders and carriers. Their culture is distinct, with unique traditions, language (Gor Boli), and elaborate arts and crafts, especially embroidery and jewelry. Today, many have settled and are involved in agriculture, though their lifestyle, attire, and social structures continue to evolve.

Performance: “With great reverence, we celebrate the Teej festival, a symbol of lambadi community's honor and tradition. This festival is a testament to the strength, beauty, and patience of our women. We worship the seven Bhavanis, and this festival is a part of our cultural heritage. Notably, we refrain from using plastic and instead use natural materials like clay to create idols, which we worship with flowers and fruits. This celebration is not just about dancing; it's about showcasing our rich cultural traditions and values. We're proud to celebrate Teej with our families, friends, and community, filled with music, dance, and joy.

Instruments used: We used women planting and nurturing wheat seeds in baskets. clay idols, bamboo sticks, kolatam sticks, natural flowers and pots,

Additional Information: In essence, the Lambadi Teej festival, far from being just an archaic ritual, remains a dynamic and vital force for the Banjara community, adapting to contemporary life while continuing to fulfill essential roles in cultural continuity, social bonding, and personal expression. Teej is a festival centered around women, providing them a dedicated space to express themselves the celebrations bring the entire Tanda (settlement) together, promoting social cohesion and strengthening bonds among families and neighbors through shared rituals.

Photos:



Arunachal Pradesh

Name of Participants:

1. Ms. Terpu Taba
2. Ms. Ripu Doke
3. Ms. Marnu Tasar
4. Ms. Mige bomjen

Sub-category of Dance (Group):

Details of the Art Form: This folk dance is originated from our fore fathers, The Abotani. The name of the song is-Tami komjii.

Historical and Cultural Background: This ballad is narrated by our forefather's teaching the young girls how to husk rice, grind the grains, pluck vegetables, collect firewood, catch fish, how to weave and make traditional beads. These traditions and values are being carried forward till now and hopes the future generations will also carry forward.

Performance: This folk dance is being presented by the young girls using the traditional tools like -opo, chipaar, orok, tadok and taape. this folk dance shows how our fore fathers taught us to do household chores like-grinding, husking, winnowing, plucking vegetables etc.

Instruments used: Traditional tools-orok (machete), tadok (traditional beads), raaju (traditional fish catching device), chipaar (device for grinding rice), opo (device used for winnowing), taape (stick used for weaving).

Additional Information: This type of folk dance is very popular in the Galo tribe of Arunachal Pradesh. This dance form expresses the exact meaning of song, using the original traditional tools. This dance reminds us that our forefathers were the first who taught us to do things which are now overtaken by modern machinaries.

Photos:

Assam

Name of Participants:

1. Upashana Sarmah
2. Jeena Priyam Sarma
3. Jyotishmita Sarma

Sub-category of Dance (Group): Vyas- Ojapali

Details of the Art Form: Name of the Art form is Vyas Ojapali. It is a significant part of Darrang District Cultural heritage and was historically patronised by the Royal Family of Darrang Province during the rule of King Dharmanarayan (1615-1637AD)

Historical and Cultural Background: The Ojapali tradition was historically patronised by the Royal Family of Darrang District Province during the rule of King Dharmanarayan (1615-1637). VYAS Ojapali is an ancient form of religious and mythological storytelling through song, dance and drama and it is a significant part of Darrang district's cultural heritage.

Performance: In this performance An OJA (the leader) narrates stories often from religious texts while Palies (the two assistants) repeat the song and provide rhythmic accompaniment. This form blends sung narration, dialogue, gesture and semi- improvised dramatization.

Instruments used: The Main Instrument for Ojapali is Khuti Taal (a small pair of brass cymbals played by the Palies). The materials used in this performance are Nupur (worn by the OJA) and Mudura brought by the OJA.

Additional Information: This Performance is very significant of Darrang District's cultural heritage. Through this performance the youth can learn the ancient mythological and religious story telling through song,dance and drama which is very important for the contemporary time. The youth should know and practice their old cultural heritage otherwise it will disappear soon.

Photos:



Bihar

Name of Participants:

1. Nandani Dutta
2. Akshara Kumari
3. Muskan Kumari

Sub-category of Dance (Group): Folk dance

Details of the Art Form: Jhumur is a traditional folk dance of Bihar often performed as part of rural, agricultural and cultural heritage. The name “Jhumur” reflects the idea of “swaying” – which corresponds to the rhythmic and graceful movements the prominent rasa which dominant is Sringara. The whole idea of performing jhumar is expressing happiness. It is a community dance – often performed collectively by villagers to express joy, celebration, and solidarity. Bihar has different regional languages like Bhojpuri, Maghi, Maithili, bajjika, and angika thus jhoomar is sung in all these languages.

Historical and Cultural Background: In decades ago female community were confined to there homely affairs only. So whatever they use to do they did it with there surroundings female communities. The jhumar often played during the occassions like wedding or some special moments where they got the chance to express their happiness with each other, they sang and danced together.

Performance: The jhumar we are going to present is in Maghi language. A local language spoken in magadh region of Bihar. The jhumar describes the beautiful spring season, where nayikas or rural community girls thinking about there beloved and sharing the passionate feeling with each other by enjoying the nature.

Instruments used: The dance is performed on pre recorded music.

Additional Information: Protecting and promoting our traditional heritage.

Photos:



Chandigarh

Name of Participants:

1. Khushi Verma
2. Navneet Kaur
3. Lovely Karakoti
4. Ilma Ansari

Sub-category of Dance (Group): Folk

Details of the Art Form: Luddi is a lively folk dance from Punjab, traditionally performed by women to celebrate victory or joyous occasions. Dancers form circles or lines, moving rhythmically to dhol beats. With graceful hand gestures, energetic footwork, and vibrant expressions, Luddi reflects Punjab's spirited culture, unity, and the joy of communal celebration.

Historical and Cultural Background: Luddi is a traditional Punjabi folk dance that originated as a celebration of victory, especially after battles or successful endeavours. Rooted in Punjab's agrarian and warrior culture, Luddi embodies joy, pride, and community spirit. The dance's rhythmic movements and expressive gestures mirror the exuberance of rural life and the region's deep connection to music and festivity. Today, Luddi continues to symbolize Punjab's vibrant heritage, performed at cultural events, weddings, and festivals to honor collective happiness and cultural unity.

Performance: While performing Luddi, participants showcase vibrant Punjabi attire with colorful dupattas and traditional jewellery. They perform synchronized, energetic movements to lively dhol beats, expressing joy and celebration. The presentation highlights teamwork, rhythm, and cultural pride, reflecting the essence of Punjab's festive spirit and traditional folk heritage.

Instruments used: During this performance recorded music of traditional Punjabi instruments, primarily the dhol along with chimta, tumbi, and algoza are played, enhancing the melodious lyrics of Punjabi folk song. Performers wear bright coloured dupattas, traditional salwar kameez, and ornaments. These materials and instruments together create the vibrant atmosphere of Punjab's folk culture.

Additional Information: In coherence with the vision of NEP 2020, to promote rich cultural diversity of India, Luddi conveys a message of unity, joy, and pride in cultural identity. It celebrates hard work, victory, and harmony, reflecting the resilient and spirited nature of the people of Punjab. In contemporary times, Luddi holds great cultural significance as it preserves traditional values while promoting cultural awareness among youth. It is often performed at festivals, schools, and cultural events, keeping rich heritage of Punjab alive. This dance also serves as a symbol of empowerment and community bonding, connecting modern generations to their roots through rhythm, expression, and collective celebration.

Photos:

Chhattisgarh

Name of Participants:

1. Ku. Gunja Patel
2. Ku. Garima Yadav
3. Ku. Jyoti Mandavi
4. Ku. Ishu Yadav

Sub-category of Dance (Group): Regional (Folk)

Details of the Art Form: सेवा जोहार नामक गीत पर यह नृत्य एक आदिवासी सामूहिक नृत्य है। यह गीत श्री दुर्गेश साहू और ज्योति कंवर जी द्वारा प्रमुख रूप से गाया गया है। सेवा जोहार शब्द आदिवासी समुदाय से जुड़ा अभिवादन के रूप में किया जाता है। जो स्वयं को प्रकृति के पूजक मानते हैं। यह एक छत्तीसगढ़ के गोड़ जनजातियों द्वारा त्यौहारों में किया जाने वाला सामूहिक अनुष्ठानिक नृत्य है। सेवा जोहार नृत्य के माध्यम से बस्तर के महाराजा श्री भंजदेव एवं बस्तर के वीर शहीद श्रीगुण्डाधुर एवं आदिवासियों के देवी-देवताओं का आह्वान किया गया है।

Historical and Cultural Background: आदिवासी संस्कृति में यह नृत्य केवल कलात्मक अभिव्यक्ति से कहीं अधिक एक सामाजिक भावनात्मक और आध्यात्मिक रीति रीवाजों से जुड़ा हुआ है। जो आदिवासी समुदाय को एक साथ एक ही धागे में बांधकर रखता है। आदिवासी नृत्य और सेवा जोहार का अभिवादन आदिवासी संस्कृति के मूल में है। जो प्रकृति के साथ सामुदायिक भावना और समृद्ध परम्परा को संरक्षित रखने का माध्यम है। आदिवासी जीवन में नृत्य का अपना एक अलग सांस्कृतिक महत्व है। जो उनकी समृद्ध विरासत प्रकृति से जुड़ाव और सामाजिक सामूहिकता को दर्शाता है। सेवा जो हार केवल एक नृत्य शैली नहीं है, बल्कि प्रकृति के सम्मान, सामूहिक एकता, धार्मिक, अनुष्ठानिक महत्व एवं जीवन के अभिन्न अंग मानसिक और शारीरिक उर्जा को दर्शाता है।

Performance: सेवा जोहार आदिवासी सामूहिक नृत्य सेवा जोहार नृत्य में आमतौर पर समूहों में किया जाता है। जिसे पुरुष और महिलाएं दोनों शामिल होती हैं। नर्तक रंग-बिरंगे परिधान पहनते हैं और ढोल के लय तालपरसमकालीनगतिविधियों के माध्यम से नर्तकों के द्वारा समूह में प्रस्तुत करते हैं। इसमें सरपंच मुखिया होता है। जो नृत्य की अगुवाई करता है। जो सिरपर मुकुट धारण किये रहते हैं। आदिवासी जनजातियों की कई अद्भुत परम्पराएं हैं। जिनमें उनके धर्म संस्कृति और पर्यावरण से जुड़ा रिश्ता शामिल है। वह इस नृत्य के माध्यम से पेड़-पौधें, धरती, सूरज, नदिया, पहाड़, ठाकुर देवता, बुढ़ी माई, शीतला माई, सात बहनिया का आह्वान एवं पूजा करते हैं।

Instruments used: आंगा देव-यह बस्तर के ईष्ट देव है। यह सागौन के लकड़ी से बनाये जाते हैं। धनुष-इसका उपयोग पारम्परिक शिकार, युद्ध, खेल में किया जाता है। ढोलक- यह नृत्य में ताल देने के लिये इस्तेमाल किया जाता है। भाला-इसे आदिवासी समुदाय के लोग शिकार और स्वयं के बचाव एवं सुरक्षा के लिये उपयोग में लाते हैं। राउत डंडा-यादव कुल के नर्तक नृत्य के दौरान ताल और लय बनाने के लिये रखते हैं, जिससे नृत्य में उर्जा उत्साह मिलता है। फूल दतिया (टोकरी)-आदिवासी लोग फूल और अनाज रखने के लिये विशेष रूप से उपयोग किया जाता है। अन्य सामग्री-हल, हसिया, मांग पट्टी, कलगी, मुकुट, धोती, साड़ी, पगड़ी आदि।

Additional Information: सेवा जोहार आदिवासी सामूहिक नृत्य समस्त आदिवासी समुदाय के द्वारा किये जाने वाला नृत्य है। जो आदिवासी समुदाय के लोगों के जीवन में देवी-देवताओं की स्तुति या सामाजिक संदेशों पर

आधारित होते हैं। यह नृत्य केवल मनोरंजन नहीं बल्कि एक समृद्ध सांस्कृतिक विरासत का हिस्सा है। जिसे भावी पीढ़ियों के लिये संरक्षित करने की आवश्यकता है। आदिवासी नृत्य बस्तर की सर्वोपरि नृत्य है। आज भी छत्तीसगढ़ के बस्तर सरगुजा एवं छत्तीसगढ़ के पूरे आदिवासी समुदाय के लोग इस नृत्य को त्यौहारों में बड़े उत्साह के साथ करते हैं। सेवा जोहार नृत्य आदिवासी संस्कृति की पहचान और प्रकृति का सम्मान जंगल जमीन को सुरक्षित रखने के लिये एकजुटता का परिचय देते हैं। इस नृत्य में सम्मान और समर्पण की भावना है।

Photos:



Daman and Diu + Dadra and Nagar Haveli

Name of Participants:

1. Purva Kirankumar Prajapati
2. Henry Maheshbhai Patel
3. Riddhi Mistry
4. Paridhi Bhupesh Prajapati

Sub-category of Dance (Group): Traditional Folk Dance

Details of the Art Form: The Ahir Dance is a lively folk dance of Madhya Pradesh, mainly performed in the Malwa, Bundelkhand, and Nimar regions. It is presented by the Ahir (Yadav) community to celebrate festivals, harvests, and joyous occasions. The dance reflects their pastoral lifestyle, community unity, and vibrant rural traditions.

Historical and Cultural Background: The Ahir Dance of Madhya Pradesh is a traditional folk dance performed by the Ahir (Yadav) community, who are historically associated with Lord Krishna and cattle-rearing. This dance form reflects their agrarian lifestyle, joy, and devotion. It is performed mainly during festivals, harvest celebrations, and social gatherings. The rhythmic movements, accompanied by dholak, flute, and nagada, depict scenes from daily life and Krishna's playful acts. Culturally, the Ahir Dance symbolizes unity, simplicity, and the vibrant spirit of rural Madhya Pradesh.

Performance: The student will perform the Ahir Dance of Madhya Pradesh in Kala Utsav, representing the rich cultural heritage of the Ahir community. Through graceful yet energetic movements and traditional music, the performance will depict rural life, devotion to Lord Krishna, and the festive spirit that embodies the essence of this folk tradition.

Instruments used: In the performance, no live instruments will be used. The student will perform using recorded traditional folk music of the Ahir Dance. Props include a stick, used for rhythmic movements, and a hand prop of Lord Krishna holding a flute, symbolizing devotion and the cultural spirit of the Ahir community.

Additional Information: In the performance, no live instruments will be used. The student will perform using recorded traditional folk music of the Ahir Dance. Props include a stick, used for rhythmic movements, and a hand prop of Lord Krishna holding a flute, symbolizing devotion and the cultural spirit of the Ahir community.

Photos:



Delhi

Name of Participants:

1. Sonal
2. Sonakshi
3. Karishma
4. Sonakshi

Sub-category of Dance (Group): Regional Folk Group Dance

Details of the Art Form: “Mahua Jhare” is a Art form, of “Karma from “ Bastar Chhattisgarh, and is performed as part of tribal cultural traditions. It is often performed during festivals and cultural events showcasing the region's rich cultural & heritage. It presents the beauty of nature. The Geographical presence of chhattisgarh folk dance is mainly associated with the different regions and tribal groups of the state. Each dance has its own distinct gergraphical and cultural roots. The culture of chhattisgarh is very rich which is reflected in the traditional folk dances.

Historical and Cultural Background: Chhattisgarh is home to various tribes. each with its own unique dance styles that reflect their culture and history. This dance is associated with nature, such as the karma dance which marks the end of the rainy and agricultural seasons. This dance is not just physical movements., but a means of expressing social unity, the ups and downs of life and spiritual messages. This folk dance have ancient origins, linked to imitations of nature and life.

Performance: This dance is very popular in Whole world. The Karma dance is a vibrant symbol of chhatisgarh's rich culture and tradition. This dance performed with swinging movements. This dance is performed by bending down by raising one leg. The dancers perform vartakar dance on “Mandar” or “Jhanjh” in which the dancers moves, bend and get up by their feet. This dance is performed while picking new crops.

Instruments used: This dance is musically orchestrated instruments like the “Maa” and “Manjira “are prominent in the 'Karma dance. Timki drums and Mohri are also used. Dancers wear peacock feather, tassels and turbans crests other ornaments include the Rupaya, sutail, bahunta and Kardhani. Young men and Women wear bangles and bahunta which add beauty to the rhythm of their dance. We used hand made head gears which are made by ourselves.

Additional Information: Chhattisgarhi dance form remain highly relevant in Contemporary times, primarily as vital tools for cultural preservation, community bonding, story telling and moral education. It serve as a bridge between ancient tribal traditions and modern society, adapting to new contexts while maintaining their core essence. Participation in this energetic and rhythmic dance helps children develop physical Co-ordination, balance and self control.

Photos:



Goa

Name of Participants:

1. Tanishka Vithal Ramnathkar
2. Saiksha Damodar Naik
3. Purvi Nilesh Gaude
4. Deepal Janu Naik

Sub-category of Dance (Group): Tribal

Details of the Art Form: Kunbi is a traditional folk dance of Goa, performed by the Kunbi tribal community. It is especially prevalent in Salcete, Quepem, Canacona, and Sanguem regions. Known for its simple steps, red sarees, and rhythmic songs, the dance reflects the agrarian lifestyle and cultural heritage of Goa's earliest inhabitants.

Historical and Cultural Background: Kunbi dance is one of Goa's oldest folk art forms, rooted in the traditions of the Kunbi tribe, among the region's earliest settlers. Historically performed during harvests and community celebrations, the dance reflects the simple agrarian lifestyle of the Kunbis. Women dressed in the traditional red-and-white saree (Kunbi saree) dance in rhythmic formations, often accompanied by folk songs called Dhalo or Fugdi. The performance highlights cultural values like unity, hard work, and gratitude to nature, preserving the community's identity through vibrant movement and song.

Performance: Traditionally, the lyrics of Kunbi songs depict themes related to community living, culture, and daily experiences. In this presentation by the students of G.V.M.'s R.P.R.S. High School, the Kunbi dance is given a contemporary dimension with newly composed lyrics inspired by the vision of Viksit Bharat -Developed India. The performance aims to blend Goa's rich cultural heritage with the spirit of modern progress and national development.

Instruments used: Kunbi dance uses simple folk instruments and materials reflecting the community's rural lifestyle. Traditional percussion like gummat, dhol, and madlem provide rhythm, while clapping and singing add to the musical texture. Performers wear the iconic Kunbi saree, tied in a working-woman style, along with basic ornaments, enhancing the authenticity of the dance.

Additional Information: Kunbi dance conveys the spirit of unity, simplicity, and hard work of the Kunbi community. Rooted in agrarian life, it reflects themes of companionship, resilience, and gratitude expressed through rhythmic steps and traditional saree draping. In contemporary times, it holds cultural relevance as a symbol of Goa's indigenous heritage, promoting community identity, women's empowerment, and the preservation of folk traditions amidst rapid modernization.

Photos:



Gujarat

Name of Participants:

1. Dangodara Nikunj Mohanbhai
2. Vekariya Jash Rajubhai
3. Bhalala Aryan Bharatbhai
4. Gajera Preet Hiteshbhai

Sub-category of Dance (Group): Sorthi ras

Details of the Art Form: Sorthi Raas is a vigorous and energetic traditional folk dance from Gujarat. It is characterized by its powerful, fast-paced footwork and martial energy, performed exclusively by men in groups. Its geographical presence is concentrated in the Sorath region of Saurashtra, Gujarat, where it originated and is a key part of cultural festivals.

Historical and Cultural Background: Revisiting Sorthi Ras

I'm revisiting the historical and cultural context of "Sorthi Ras," as requested. However, I recall I've previously provided this background. I'm focusing now on ensuring the information is presented in a clear and concise manner, directly addressing the user's need. I aim to prevent unnecessary repetition of information.

Reviewing Historical Context

I'm retrieving the historical and cultural context of "Sorthi Ras" for the second time. I've already shared details about its origins as a martial dance celebrating victories, performed by communities like Rajputs and Mers. I'm aiming to avoid redundancy by providing a fresh perspective that aligns with the user's specific requirements.

Confirming Details Again

I'm double-checking the historical and cultural underpinnings of "Sorthi Ras." My previous summary covered its martial roots, originating in Gujarat and linked to warrior communities. I'm cross-referencing that information to ensure accuracy and aiming to present a concise, updated overview. I'll maintain brevity while addressing all the key elements the user seeks, even though I've already shared this before.

Considering Contextual Origins

I'm now digging into the historical context of Sorthi Ras. I'm focusing on its Shaivite roots and trying to understand how this dance evolved within that religious framework. The research is leaning towards understanding the specific deities and rituals that played a role in its development. I'm exploring connections to local folklore and how it might have influenced the dance's themes and movements.

Tracing Geographic Roots

I'm now grappling with the conflicting information regarding Sorthi's origins. While I initially focused on Gujarat and its Shaivite influences, search results are pulling me in various directions, including Nepal, Sikkim, and Bhojpuri folklore. This geographic disparity is

complicating my understanding. I'm prioritizing the Gujarat connection, aiming to distinguish the true Sorthi Ras from similar-sounding traditions.

Refining Focus & Filtering

I'm now struggling with the geographical ambiguity. The Nepali and Sikkimese influences are proving distracting. I'm prioritizing the Gujarat connections and rigorously filtering for sources that specifically reference the dance of Sorthi Ras. I'm focusing on the "Raas" aspect. Finding those sources has been a challenge due to the prevalence of literary and other cultural uses of the term.

Confirming Context & Filtering

I'm now clarifying the original context of my search after some confusing results emerged. I'm focusing on the Sorthi Ras dance, a Shaaurya Raas rooted in Gujarat's Sorath region (Porbandar, Junagadh, Saurashtra). It was historically a martial dance of warrior communities celebrating victories, with vigorous, high-energy movements simulating combat. It's now performed at festivals, weddings and gatherings to showcase community pride. The new search results are a bit misleading, and I'm discarding the Nepali/Sikkimese and Gujarati literary interpretations to stay on track.

Focusing & Reasserting

I'm now focusing on the dance itself and reasserting its origin. Sorthi Ras is a high-energy, all-male folk dance from Gujarat's Sorath region. It was historically a martial dance, celebrating victories of warrior communities. Today, it's a vibrant expression of community pride, performed during festivals and social gatherings, and known for its powerful footwork and masculine grace.

Sorthi Ras is a traditional, all-male folk dance from the Sorath region of Saurashtra, Gujarat.

Historically, it is a Shaurya Raas (martial dance) originating from warrior communities like the Mers. Its powerful, high-energy movements and fast footwork were originally used to celebrate victories in battle.

Culturally, this art form has evolved into a celebratory dance. It is now a key cultural practice performed during festivals such as Janmashtami and Holi, as well as at weddings and social gatherings, embodying community pride and vigorous energy.

Performance: Sorathi Raas is a popular and often award-winning choice for student folk dance teams, especially in Gujarat. All-male groups present this vigorous, martial dance at state and national youth festivals, adapting its powerful footwork and energetic formations for competitive stage performances.

Instruments used: live music / Pen drive

Additional Information: Message & Modern Relevance of Sorthi Ras
Sorthi Ras, classified as a Shaurya Raas (martial dance), primarily conveys the message of valor, masculine energy (\$Vir\ Rasa\$), and community unity. Core Message: It reflects the untiring spirit and physical strength of the people from the Saurashtra region, particularly the warrior communities, serving

as a powerful demonstration of energy and fighting spirit. Contemporary Relevance: In modern times, its relevance lies in cultural preservation and celebrating regional identity. It's a high-energy art form that promotes physical discipline, rhythm, and teamwork among performers, making it a popular and respected choice in competitive youth festivals across India.

Photos:



Haryana

Name of Participants:

1. Sumit Bharti
2. Meenakshi Rawat
3. Kishan Yadav
4. Shivam Yadav

Sub-category of Dance (Group): Folk Dance

Details of the Art Form: हरियाणवी लोक नृत्य हरियाणा की संस्कृति और परंपराओं का सुंदर प्रतीक है। इस नृत्य में लोकजीवन की खुशियाँ, प्रेम और उमंग झलकती हैं। “हूर परी” गीत लड़के के सपने के बारे में है जिसमें लड़के एक “हूर परी” का सपना देख रहे हैं। इस गीत पर 3 लड़के और 1 लड़की मिलकर नृत्य करते हैं। यह नृत्य शैली “धमाल” कहलाती है, जो हरियाणा के लोकनृत्यों में अत्यंत प्रसिद्ध है। इसमें ढोलक, नगाड़े और हारमोनियम की ताल पर जोरदार कदम और घुमाव लिए जाते हैं। “हूर परी” गीत और धमाल नृत्य मिलकर हरियाणवी लोकसंस्कृति की ऊर्जा और आनंद को दर्शाते हैं।

Historical and Cultural Background: हरियाणवी लोक नृत्य का इतिहास हरियाणा की प्राचीन सांस्कृतिक परंपराओं से जुड़ा हुआ है। यह नृत्य मुख्य रूप से खेती-बाड़ी, त्यौहारों और लोक उत्सवों के अवसर पर किया जाता है। पहले यह नृत्य गाँवों में फसल कटाई या विवाह समारोहों में लोगों के मनोरंजन का प्रमुख साधन था। “धमाल” जैसे नृत्य रूप वीरता, खुशी और सामाजिक एकता का प्रतीक माने जाते हैं। इसमें ढोलक, नगाड़े और बांसुरी जैसे पारंपरिक वाद्ययंत्रों का उपयोग होता है। हरियाणवी लोक नृत्य न केवल मनोरंजन का माध्यम है, बल्कि यह हरियाणा की लोकसंस्कृति, परंपराओं और सामाजिक जीवन की झलक भी प्रस्तुत करता है।

Performance: यह हरियाणवी लोक नृत्य चार विद्यार्थियों द्वारा प्रस्तुत किया गया है, जिसमें तीन लड़के और एक लड़की शामिल हैं। इसमें लड़के अपने सपनों में आई हुई एक “हूर परी” को अपने नृत्य के माध्यम से दर्शा रहे हैं। “हूर परी” का किरदार लड़की द्वारा निभाया गया है।

Instruments used: हरियाणवी लोक नृत्य में संगीत और सजावट का विशेष महत्व होता है। इस नृत्य में ढोलक, हारमोनियम, नगाड़ा और घुँघरू का उपयोग किया गया है, जो नृत्य को ताल, लय और जोश प्रदान करते हैं। साथ ही इसमें कई पारंपरिक सहायक सामग्रियों का प्रयोग किया जा रहा है, जैसे चिमटा, लाठी, दीया, कोरडा (जो कपड़े से बनाया जाता है), फूल और घास आदि। ये सभी वस्तुएँ नृत्य को और भी आकर्षक और जीवंत बना रही हैं। नर्तक और नर्तकियाँ ने इन सामग्रियों का उपयोग भावों को अभिव्यक्त करने और मंच की सुंदरता बढ़ाने के लिए किया गया है, जिससे हरियाणवी लोक संस्कृति की पारंपरिक झलक आपको स्पष्ट दिखाई देगी।

Additional Information: यह नृत्य खेत-खलिहानों में काम करने वाले किसान लड़कों के एक सपने के बारे में है। लड़कों के मन में अपनी शादी को लेकर भाव उठते हैं। उन्हें एक बहुत ही खूबसूरत हूर परी का सपना आता है। तीनों लड़कों ने अपने-अपने अंदाज़ में हूर परी की खूबसूरती का वर्णन अपने नृत्य व अभिनय से करने की कोशिश की है।

Photos:

Himachal Pradesh

Name of Participants:

1. Suraj Negi
2. Sujal Negi
3. Jyotika
4. Ridhima Negi

Sub-category of Dance (Group): Regional (Tribal)

Details of the Art Form: The art form is a Kinnauri Traditional Folk Dance (किन्नौरी पारम्परिक लोकनृत्य). It originates from the Kinnaur region of Himachal Pradesh, India. This group dance is an essential part of the region's rich cultural heritage, performed primarily during festivals, religious celebrations, and social functions, symbolizing community unity and continuity of tradition.

Historical and Cultural Background: The Kinnauri Traditional Folk Dance (किन्नौरी पारम्परिक लोकनृत्य) is deeply rooted in the ancient traditions and religious syncretism of the Kinnaur region, where both Hinduism and Tibetan Buddhism thrive. Historically, these dances were integral to communal life, performed to honor local 'Devi-Devtas' (deities) and celebrate cycles of life, like harvests and New Year (Losar).

The dance, often performed hand-in-hand in a circle, symbolizes community unity and the rhythmic connection to nature. The movements are typically slow and graceful (Lasya variety), enacting stories from folklore or depicting agricultural activities, which are central to the mountain community's identity.

Performance: Students Suraj Negi, Sujal Negi, Jyotika, and Ridhima will present the Kinnauri Traditional Folk Dance. Clad in authentic Kinnauri attire and ornaments, they will perform to traditional folk songs, showcasing this vital part of Himachal Pradesh's cultural heritage which promotes unity and preserves ancient traditions.

Instruments used: The presentation incorporates a wide range of symbolic materials reflecting Kinnauri culture and nature. Key items include the Chauri (yak tail whisk) and Kilta (traditional woven basket). The setup also features a Zari, Kettle, Puja ki Thali (worship plate), local products like Chilgoza (pine nuts) and apples, and natural elements like Brahma Kamal and wildflower garlands, enhancing the visual and cultural authenticity of the performance.

Additional Information: The Kinnauri folk dance conveys a powerful message of unity, cooperation, and deep reverence for nature and local deities. The circular formation emphasizes the spirit of collective harmony essential for mountain life.

In contemporary times, this dance remains highly relevant as a crucial tool for cultural preservation and establishing a distinct regional identity. By performing it, students actively participate in keeping this generational legacy alive, ensuring that the unique customs of Kinnaur thrive against the pressures of modernization and globalization.

Photos:



Jammu & Kashmir

Name of Participants:

1. Rishika Sharma
2. Divya Kumari
3. Prakriti Sharma
4. Manayta Kaith

Sub-category of Dance (Group): Dogri Folk

Details of the Art Form:

1. Damati (दामती)
 - Region: Jammu (Dogra region)
 - Type: Folk song and dance form performed mostly by women.
 - Occasion: During weddings, social gatherings, or seasonal festivals.
 - Features: Performed in a circle with clapping and graceful hand movements.
2. Paakh
 - Region: Jammu hills and surrounding areas.
 - Type: Traditional theatrical folk dance-drama.
 - Occasion: Religious or festive celebrations.
3. Damaal / Damaalo
 - Region: Widespread in Jammu.
 - Type: Devotional folk dance, often performed during temple festivals.
 - Significance: A form of worship and celebration thanking local deities or celebrating victories.
4. Tapusia
 - Region: Jammu & adjoining hilly areas.
 - Type: Light-hearted folk dance of women.
 - Occasion: Domestic functions like marriages or seasonal gatherings.
 - Features: Performed in pairs or groups, marked by rhythmic clapping.
5. Jaagran (जागरण)
 - Region: Entire Jammu & Dogra belt.
 - Type: Devotional night-long singing and dance event dedicated to local deities or Mata (goddess).
 - Occasion: Religious ceremonies, especially during Navratras.

Historical and Cultural Background: Whenever a mela (fair) is organized in our region, it brings life and joy to the surroundings. The entire atmosphere becomes vibrant and full of celebration. The women, who are usually busy with their daily household work, finish their chores early and eagerly head to the mela to enjoy the festivities.

One of the main attractions of the mela is the Dogri dance, which beautifully reflects the culture and traditions of Jammu. This dance is full of energy, grace and rhythm — showcasing the happiness and togetherness of our people.

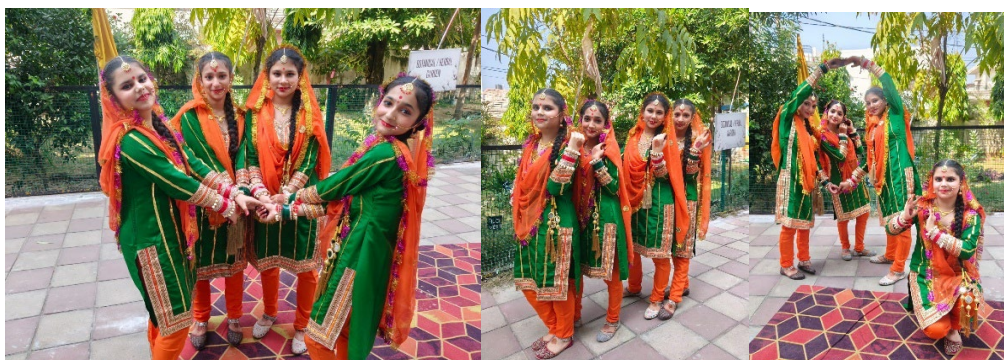
Performance: Our students proudly presented the rich Dogra folk heritage of Jammu through five traditional dance forms — Damati, Paakh, Damaal, Tapusia, and Jaagran. Their performance beautifully showcased the region's devotion, celebration, and storytelling

traditions, reflecting the cultural vibrance of the Dogra community with graceful movements, rhythm, and authenticity.

Instruments used: Dogri folk dances like Damati, Paakh, Damaal, Tapusia and Jaagran use traditional instruments such as the dholki, flute and chimta. Performers wear colourful Dogra attire with dupattas and traditional jewellery. Props like chati–madhani, chulha, sticks, gagars, brass utensils, seba and chura further enhance the rhythm, theme and storytelling of the performance.

Additional Information: Dogri folk dances such as Damati, Paakh, Damaal, Tapusia, and Jaagran hold strong significance even in contemporary times. These art forms preserve the cultural identity of the Dogra community and keep traditional stories, values, and rituals alive for the younger generation. In a fast-paced world, they remind society of togetherness, collective celebration, and respect for nature and deities. Their themes—such as women's strength, community bonding, devotion, and folk wisdom—promote cultural pride and social harmony. Today, these dances are showcased in schools, competitions, and festivals, helping revive heritage and inspire youth to stay connected to their roots.

Photos:



Jharkhand

Name of Participants:

1. Diya Mahato
2. Rashmita Kachhap
3. Sujata Gope
4. Shivani Banra

Sub-category of Dance (Group): Group Dance (Samuh Samkalin Nritya)

Details of the Art Form: Our group contemporary dance is a modern artistic expression that blends classical Indian movement vocabulary with innovative choreography, abstract formations, and expressive storytelling.

Historical and Cultural Background: (a brief history of Art form and the cultural practices associated with it): The theme Mahishasura Mardini has deep historical and cultural roots in Indian mythology, spirituality, and artistic traditions. The story originates from ancient scriptures such as the Devi Mahatmyam (part of the Markandeya Purana), composed around the 5th–6th century CE. It narrates how Goddess Durga, an embodiment of combined divine energies, defeats the buffalo demon Mahishasura, symbolizing the eternal triumph of good over evil and Shakti over destructive forces. This narrative has been celebrated for centuries in semi classical dance, sculpture, temple art, and regional folklore across India.

Performance: Choosing a contemporary dance theme on Mahishasura Mardini would be a closeup photograph of a particular part of Naari Shakti. It expresses the powerful story of Goddess Durga defeating the demon Mahishasura, symbolizing the triumph of good over evil. As the dance progresses, the group shifts to dynamic sequences representing the divine energy of Maa Durga. The use of sharp lines, lifted postures and synchronized patterns symbolizes her shakti, courage, and protection.

Instruments used:

1. Trishul a divine weapon that symbolizes her supreme power to destroy evil and protect the universe.
2. Steel pot
3. Steel pot with fire on Head at the beginning of the performance.
4. Crafted 8 hand for the final formation
5. Talwar, Dhaal Mahishasura primarily used a sword and a shield in battle. He also possessed the ability to shape-shift into different forms, including a giant buffalo, a lion, an elephant, and a swordsman, to deceive his opponents.

Music: We have used Stotram and mantras in this performance.

1. Bhairavi stotram and
2. Mahishasura Mardini. A Bhairavi Stotram is a hymn or prayer that praises the Hindu goddess Bhairavi, a fierce and benevolent form of Devi. These stotrams typically describe her various aspects, such as her beauty, strength, and connection to Shiva, as well as her roles as the destroyer of evil and the source of joy and liberation. The “Mahishasura Mardini Stotram,” also known as “Ayi Giri Nandini,” is a hymn composed by Adi Shankaracharya that praises Goddess Durga for slaying the demon Mahishasura.

Additional Information: Additional information about the Art form (message it conveys/relevance in contemporary times): The performance of our dance Mahishasura Mardini symbolizes the eternal victory of good over evil, Shakti over ego, and light over darkness. In our contemporary dance format, the theme can be explored not only as a mythological story but also as a metaphorical representation of the inner battles every human faces.

Photos:



हर खबर पर नजर
ब्रेकिंग न्यूज चक्रधरपुर
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सुक्रवार 10 अक्टूबर 2025

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English academy
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Class 1 to 8
Matrix: Inter Science (Maths, Physics, Chemistry, Biology, Computer Science, English) (CNS)
SPOKEN ENGLISH (OR) DANCE EXAM (NAVODAYA, NEETARIAT, SARNI, POLYTECHNIC, JNU, CNU)

मधुसूदन महतो उच्च विद्यालय आसनतलिया, चक्रधरपुर के नृत्य दल ने

राज्य स्तरीय कला उत्सव 2025 - 26 में समूह समकालीन नृत्य अन्तर्गत लोकनृत्य/ आदिवासी नृत्य श्रेणी में प्रथम स्थान प्राप्त की, शिवानी बानरा, दीया महतो, सुजाता गोप, एवं रश्मिता कच्छप दल में थी शामिल.



Karnataka

Name of Participants:

1. Druthi
2. Anvitha
3. Jyothi
4. M S likhitha kulal

Sub-category of Dance (Group): Pooja Kunita

Details of the Art Form: Pooja Kunita is performed during religious festivals and ceremonies to invoke the blessings of Goddess Shakthi. Cultural significance- Pooja Kunita is an integral part of Karnataka's cultural heritage, reflects the state's devotion, storytelling and community spirit.

Historical and Cultural Background: Pooja Kunita is a traditional folk dance from Karnataka, primarily performed by the Kuruba community and certain rural groups of southern Karnataka-notably in Mandya, Ramanagara, Tumakuru and Bengaluru rural districts. It is a ritualistic and devotional dance, expressing reverence to village deities through music, rhythm and symbolic performance.

Performance: The term “Pooja Kunita” literally means “ritual dance of worship.” It dates back several centuries, originating as part of agrarian village rituals performed to invoke divine blessings for rain, fertility and protection from diseases. The dance involved in the context of temple festivals and annual village celebrations, making it both a religious ritual and community entertainment. Historically, it is linked to the Shaiva and Shakta traditions of Hinduism-especially the worshipped of Goddess Shakti and Lord Shiva's forms as guardian deities (Gramadevata)

Instruments used: 1. Musical Instruments -Music is central to Pooja Kunita-it provides rhythm, energy, and spiritual vibration to the dance. The instruments are traditional, handmade and regionally rooted. a) Drum- Dolu/Chende Type: Cylindrical double-headed drum. Material: Wooden body usually jackfruit or mango wood) with leather skins on both ends. Use: Played with sticks or palms, produces deep rhythmic beats that guide the dancers' movements. Significance: Represents the divine sound (Nada)-believed to awaken the gods and energize the ritual. Other instruments are-Tamte, Dholu (Nagari), Tasay, Nagaswara Material

Additional Information: This dance carries deep spiritual and cultural meanings.

Devotion and gratitude: The dance is a form of Pooja-an offering of devotion to local dieties.

Community unity: The performance brings the whole community together during temple festivals. It symbolizes collective faith co-operation and social bonding.

Cultural identity: Through its rhythm and traditional attire Pooja Kunita conveys the rich heritage of rural Karnataka and preserves indigenous customs that have been passed down for generations.

Relevance in contemporary times-

In a rapid modernizing society Pooja Kunita serves as an link to ancestral roots and traditional wisdom reminding younger generations for their cultural heritage. It acts as a medium of cultural education, promoting awareness of folk arts in schools, cultural festivals and heritage

programmes. Even today it is performed during community gathering, symbolising social harmony and inclusiveness, irrespective of caste or class.

The dances' invocation for fertility, rain and balance with nature resonates strongly today as a reminder of environmental respect and gratitude to natural forces.

Photos:



Kerala

Name of Participants:

1. Parvathi P
2. Meghna P
3. Devika Rajeev K
4. Aavani Lijesh

Sub-category of Dance (Group): Tribal Folk-Paliya Nritham

Details of the Art Form: Paliya Dance is a traditional ritual art form of the Paliya tribal community, mainly found in Kumily in the Idukki district of Kerala. It is deeply connected to nature worship, agriculture, and ancestral beliefs. The dance is performed by both men and women as part of their cultural and spiritual practices

Historical and Cultural Background: Paliya Dance has its roots in the ancient traditions of the Paliya tribe, who have lived in the forest regions of Idukki for generations. The dance is performed as a sacred offering to Elathu Palichiyamma, their mother goddess. Historically, it served as a prayer for rain, protection of crops, and relief from illnesses. Their rituals include bringing sacred water from the forest shrine, singing in the Paliya language, and performing rhythmic movements. The dance reflects their lifestyle, close relationship with nature, and strong communal culture.

Performance: In the presentation, the students describes the origin, purpose, and cultural importance of the Paliya Dance. The performance will highlight its rhythmic steps, traditional songs, and devotional movements. Through this, the student aims to showcase the beauty of Kerala's tribal heritage and the spiritual depth of the Paliya community.

Instruments used: Paliya Dance is accompanied by traditional instruments such as nagaara, urumi, udukku, mulavaadyam, jalanga, and jaalarai. In earlier times, performers wore clothes made from incha fibre and beaten tree bark, decorated their faces using ramakkal, and used natural dyes like red colour prepared from teak oil.

Additional Information: Paliya Dance conveys a strong message of living in harmony with nature. Its rituals remind us of the importance of rain, agriculture, and forest conservation. In contemporary times, this art form highlights the cultural identity of tribal groups and teaches respect for traditional knowledge systems. Today paliya nirtham is added as group item in Kerala school kalolsavam inorder to bring their community to the upfront and to preserve and transmit the heritage and cultural values of tribal communities amongst the young generation.

Photos:



Lakshadweep

Name of Participants:

1. Sanam Shafeeq
2. Maleeha Didduge
3. Ahsanath G B
4. Mysha Mohammed

Sub-category of Dance (Group): Regional (Folk/Tribel)

Details of the Art Form: The Kalbelia folk dance is an exceptionally vibrant and sensuous art form originating from Rajasthan, India, primarily performed by the Kalbelia community, who are traditionally snake charmers (also known as Saperas). The dance is a captivating cultural expression, recognized by UNESCO in 2010 as part of the Representative List of the Intangible Cultural Heritage of Humanity. The performance is exclusively carried out by Kalbelia women, who don long, flowing black skirts (Ghagra) and upper garments (Angrakhi), richly embroidered with silver threads and tiny mirrors, which visually mimic the appearance of a black snake with white spots. Their fluid and acrobatic movements—twirling, swaying, and gyrating—mimic the movements of a serpent, creating a mesmerizing spectacle. The male performers provide the rhythmic accompaniment using traditional instruments like the Pungi (a wind instrument historically used for snake charming), Dholak, and Khanjari. The songs, which are passed down through oral tradition and often improvised, convey mythological knowledge and are a source of identity and pride for the community.

Historical and Cultural Background: The Kalbelia dance is inseparable from the Kalbelia tribe, a historically nomadic community of Rajasthan known as snake-charmers (Saperas). Their traditional livelihood involved catching snakes and trading venom, and their cultural life revolves around a deep spiritual connection with serpents, whom they revere. The dance itself evolved as a form of celebration and a means of earning alms, with the women performing snake-like, mesmerizing movements while the men played the pungi (snake charmer's flute). Since snake handling was prohibited by law, the performances have become their primary source of income and a marker of their distinct identity and oral tradition, leading to its inscription as a UNESCO Intangible Cultural Heritage of Humanity in 2010.

Performance: The presentation should cover the art form's historical context, its significance to the Kalbelia community and a detailed description of the performance elements (costumes, music, and movements). The student will ideally perform some basic steps demonstrating the characteristic fluid snake-like mudras and twirling motions accompanied by recorded traditional Kalbelia music featuring the Pungi.

Instruments used: The traditional Kalbelia performance is a breathtaking synergy of movement, costume, and sound, deeply rooted in the community's heritage. The female dancers are clad in a distinctive outfit, primarily in black or dark red, symbolizing the revered cobra. This attire includes a long, flowing skirt known as a ghagra, an upper garment called Angrakhi, and a veil, the Odhani. These pieces are not merely clothing but highly intricate works of art, profusely decorated with colorful thread embroidery, shimmering silver gota work, and thousands of tiny mirror pieces (aabla work) that catch the light, creating a dazzling, serpentine visual effect as the dancers execute rapid spins and fluid, swaying movements. The soundscape is provided by the male performers who use instruments like the Pungi (or Been), the traditional snake charmer's reed instrument, to weave a hypnotic, high-pitched melody. This is powerfully

underscored by the dynamic rhythm of the Dholak (a two-headed hand drum) and the metallic clatter of the Khanjari (tambourine), which together dictate the tempo and energy, propelling the dancers' intricate, snake-like movements.

Additional Information: The Kalbelia dance is a profound expression of the community's resilience, adaptability, and deep connection to nature, particularly the revered snake. The music and spontaneous songs often disseminate mythological knowledge, folklore, and tales of their nomadic life, serving as a living oral history. In contemporary times, the dance's relevance is paramount, especially after the community lost its traditional snake-charming livelihood due to the Wildlife Act of 1972. The dance and songs have become their primary source of income, acting as a powerful tool for cultural preservation and economic sustenance. Its UNESCO recognition in 2010 elevated the art form to a global stage, providing the community with international visibility, pride, and a renewed sense of identity amidst changing socio-economic conditions.

Photos:



Madhya Pradesh

Name of Participants:

1. Payal Chauhan
2. Roshni Barde
3. Nayana Barde
4. Khushi Barde

Sub-category of Dance (Group): Tribal

Details of the Art Form: परिचय: बारेला नृत्य मध्य प्रदेश के आदिवासी समुदायों का एक पारंपरिक लोकनृत्य है, जो विशेष रूप से झाबुआ, अलीराजपुर, बड़वानी, धार और खरगोन जिलों में बारेला जनजाति द्वारा किया जाता है। यह नृत्य उनकी संस्कृति, परंपरा और जीवनशैली का जीवंत प्रतीक है।

Historical and Cultural Background: नृत्य का स्वरूप:

बारेला नृत्य समूह में किया जाता है, जिसमें पुरुष और महिलाएँ एक गोले में या पंक्ति में नाचते हैं। नर्तक पारंपरिक आदिवासी वेशभूषा पहनते हैं — पुरुष सिर पर पगड़ी, धोतिया-कुर्ता, और महिलाएँ रंगीन लुगड़ा तथा चांदी के आभूषण धारण करती हैं।

संगीत व वाद्य:

इस नृत्य में मांदल, ढोल, थाली, झांझ, और तुरही जैसे वाद्ययंत्रों की थाप पर नर्तक नाचते हैं। गीतों में खेती, फसल, प्रकृति, प्रेम और सामाजिक जीवन के भाव प्रकट होते हैं।

अवसर:

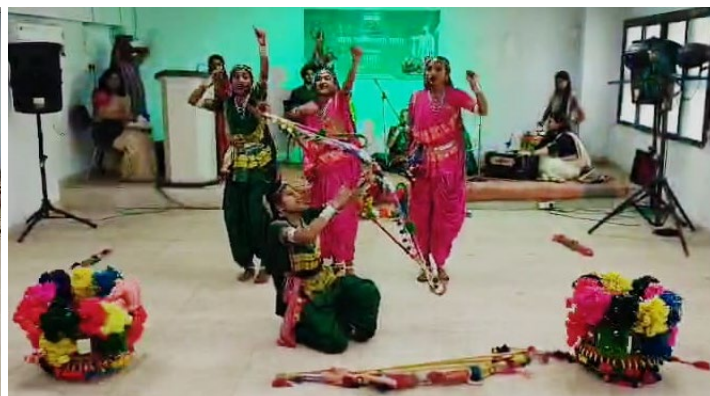
बारेला नृत्य प्रायः त्योहारों, विवाह, होली, फसल कटाई या देव पर्व के अवसर पर किया जाता है। यह नृत्य केवल मनोरंजन नहीं बल्कि सामुदायिक एकता और उत्सव का प्रतीक है।

Performance: तालबद्ध पदचालन और झूमते हुए शरीर की गति इसकी पहचान है। इसमें पारंपरिक गीतों के माध्यम से जनजातीय जीवन का दर्शन होता है। नृत्य में ऊर्जा, उल्लास और सामूहिकता का अद्भुत समन्वय देखने को मिलता है। संक्षेप में: बारेला नृत्य मध्य प्रदेश की आदिवासी सांस्कृतिक धरोहर का अभिन्न अंग है, जो पीढ़ी दर पीढ़ी चली आ रही परंपरा को जीवंत रखता है। प्रस्तुत बारेला नृत्य में आदिवासी बालिकाएँ पारंपरिक वेशभूषा में ढोलक एवं मांदल की थाप पर प्रकृति के साथ साम्य दर्शाते हुए उत्साह से नृत्य कर रही हैं।

Instruments used: इस नृत्य में मांदल, ढोल, थाली, झांझ, और तुरही जैसे वाद्ययंत्रों की थाप पर नर्तक नाचते हैं।

Additional Information: यह नृत्य मध्य प्रदेश के भिलाला और बारेला जनजाति के उत्सव के समय किया जाता है। प्रायः भगोरिया मेले में इस नृत्य का मंचन किया जाता है।

Photos:



Maharashtra

Name of Participants:

1. Ovi Rahul Kadam
2. Sara Vinayak Kale
3. Avani Sushant Rajole
4. Arohi Mahendra Borase

Sub-category of Dance (Group): Rajasthani Folk Dance

Details of the Art Form: Cultural and folk Rajasthani dance called as kalbelia

Historical and Cultural Background:

History of Kalbelia Dance

Kalbelia dance is a traditional folk dance of the Kalbelia community from Rajasthan, India. The Kalbelias were originally snake charmers (sapera or saperas) and their dance reflects their close association with snakes.

The dance developed as a form of celebration and storytelling, performed during festivals and joyful occasions. The movements of the dancers imitate the graceful and swaying motions of a serpent. Traditionally, women perform the dance while men play musical instruments like the been (pungi), dholak, and khanjari.

The costumes are also significant — women wear black swirling skirts decorated with silver ribbons and mirror work, symbolizing the color of a snake. The dance, music, and songs of the Kalbelia people are passed orally from generation to generation, without written records.

In **201

Performance: A very well performance wearing colourful and typical Rajasthani women's costume and heavy jewellery and different kinds of props

Instruments used: Props like sticks, paraat, diya stand, a decorative shield

Additional Information: Here's the message conveyed by the Kalbelia dance 🙌

Message of Kalbelia Dance

The Kalbelia dance conveys a message of joy, celebration, and harmony with nature. It shows the deep connection between humans and animals, especially snakes, which the Kalbelia people worship and protect.

The dance also spreads the message of freedom, grace, and resilience — even though the Kalbelia community lived a nomadic life and faced hardships, they express happiness through their art. It celebrates life, tradition, and the pride of their culture.

Photos:



Manipur

Name of Participants:

1. Pukhrambam Nevani Devi
2. Mayanglambam Tanuja Devi
3. Yengkhom Linthoi Devi
4. Waikhom Jeenita Devi

Sub-category of Dance (Group): Regional Folk

Details of the Art Form: It is a dance of Kakching Haraoba kind of Umanglai Haraoba (merry-making of Sylvan God and Goddess) of Manipur. Kakching is located in the South of Manipur about 40 km from Imphal, the capital of Manipur. There are many God and Goddess in Kakching. Among the Gods, Ibudhou Khamlangba, the creator of Kakching is the Supreme God. The merry making (haraoba) of Ibudhoi Khamlangba is known as Kakching Haraoba.

Historical and Cultural Background: There are many types of Umanglai Haraoba of Manipur. Kakching Haraoba is different from other Lai-Haraoba of Manipur. The structural shrine, the house of God is different.

Kakching Haraoba has two houses of God: (i) Sana Sanghi (Rest home) (ii) Yathokshang Playground)

The dance form and music is also different from others. The performing dance is only a little part of Laibou Jagoi. The male and female dancers dance by clapping their hands when the Maibis dance in front while performing the part of Hakchng sagatpa (Mody formation of Human body) and Yumshaba (House making). The Panthoibi Jagoi is danced slowly and the dancers dance with happy and joy but the dance is performed by the female dancers only.

Performance: The Panthoibi Jagoi is danced slowly and the dancers dance with happy and joy but the dance is performed by the female dancers only.

Instruments used: The instruments used are indigenous.

- i. Pena: It is an ancient instrument of Manipur.
- ii. Langdeng-Pung: It is an ancient drum of Manipur
- iii. Banshi (Flute): It is also an ancient instrument of Manipur.
- iv. Dhulok (Modern drum);
- v. Sen (Taal) All of these instruments are necessary for Lai Haraoba.

Additional Information: The dance form is the indigenous dance form of Manipur. The Umang Lai Haraoba is also very important that is related to the livelihood of Manipur. It shows the creation of Earth and the development of human beings. The dance is mainly performed by the Maibis for the formation of earth and human beings and the male and female dancers perform the dance following the Maibis (Female Priestess).

In early period, the people danced gently. During that time, Pena, Banshi, Shen and Langdeng Pung but after 2nd World War, change in instrument occurred. Instruments like Dhon and Dholok were used after 2nd World War, Lai Haoraoba also showed the indigenous games of Manipur like Mukna (Wrestling), Kangei, (Polo) and Lamjel (Race/Marathon).

So Lai Haoraoba is very important that can't be separated from the livelihood of the people of Manipur.

Photos:



Meghalaya

Name of Participants:

1. Daiahunlang I Lanong
2. Ridameshisha Gayang
3. Fecility Khonglah
4. Namdiyam Tongper

Sub-category of Dance (Group): Folk

Details of the Art Form: The Synrai dance is a traditional harvest and thanksgiving dance of the Khasi–Jaintia community, especially associated with the Jaintia (Pnars) of Meghalaya. Performed during the Behdeinkhlam festival, one of the most important cultural celebrations of the Jaintias, the dance expresses joy, unity, and gratitude to the divine for a good harvest and the well-being of the community.

Historical and Cultural Background: Historically, the Synrai dance is deeply rooted in the agricultural and spiritual traditions of the Jaintia (Pnar) community of Meghalaya. It forms an important part of the ancient festival Behdeinkhlam, which predates modern religions and reflects the indigenous Niamtre faith system. The dance emerged as a ceremonial expression of gratitude to the deities and ancestral spirits for protection, fertility of the land, and good harvests.

Performance: The students in their traditional attire dances with the pdung in their hands

Instruments used: Traditional string and drum instrument

Additional Information: Traditionally performed by young women, the Synrai dance symbolizes purity, renewal, and blessings for the community. The synrai wands decorated with flowers were historically seen as carriers of divine grace, used to bless the surroundings during the festival. The rhythmic movements, accompanied by age-old instruments like the ksing and bom, echo the communal harmony and social unity that have defined Jaintia society for centuries.

Photos:



Mizoram

Names of Participants:

1. HC Vanlalhruaii
2. Lalnunfeli Sailo
3. Sarah Lalhriatpuii
4. Abisak Lalkulhpuii

Sub-category of Dance (Group):

Details of the Art Form: The Fold Dance is a 'Medley of Various Mizo Traditional Dances' such as Cheraw, Chheihlam, Sarlamkai, Khuallam, Chawnglaizawn. They showcase the Mizoram state's rich cultural heritage. Performed during festivals and celebrations, these dances reflect the state's unique identity and diversity, with intricate footwork, rhythmic movements, and vibrant costumes. They are an integral part of Mizo culture.

Historical and Cultural Background:

1. CHERAW DANCE

ORIGIN: The Origin of Cheraw dance is ancient and traditional to the Mizo people as considered one of the oldest dances of Mizo, with some traditions placing its origins in the 1st century AD, prior to the Mizo's migration to their current homeland. The dance has deep spiritual and cultural roots, having evolved from agricultural practices and a ritual for ensuring the safe passage of a deceased mother of soul.

2. CHHEIHLAM

ORIGIN -Chheihlam is originated in Mizoram after the year 1900 on the lines of the songs known as 'PUMA ZAI 'and the dance known as TLANGLAM.

3. SARLAMKAI

ORIGIN - Sarlamkai Dance is originated from the Pawi and Mara communities in Southern Mizoram, India. In older times, Sarlamkai was performed during a ceremony involving a beheaded enemy skull to demean the defeated enemy.

4. KHUALLAM

ORIGIN: Khuallam's origin lies in the Mizo culture of Mizoram where it is a traditional community Folk dance performed during significant ceremonies like the Khuangchawi Thla.

5. CHAWNGLAIZAWN.

ORIGIN - The origin of Chawnglaizawn Dance is rooted in the Pawi community of Mizoram, reflecting both grief and triumph by being performed during a husband's mourning for his wife and to celebrate successful hunt.

Performance: The performance will be a 'Medley of Mizo Cultural Dance 'featuring a combination of different Mizo Traditional Dances. These Medley are frequently performed during festivals and events, highlighting the diverse and vibrant culture heritage of the Mizo tribe. Mizo Cultural dances included in a Medley are :

1. CHERAW DANCE
2. CHHEIHLAM
3. SARLAMKAI
4. KHUALLAM

5. CHAWNGLAIZAWN.

Instruments used: For the Dance, background music tracks made with various Mizo traditional music instruments like Gongs, Drums, reeds and keyboards and guitars are used to produce a melodic and traditional beat and tempo for the dance. The background music is pre-recorded, firstly with various mizo traditional musical instruments, and some guitar and strings are added in a few points for harmony. The students are dressed in a typical mizo traditional dress with Vakiria as the Head Gown, Kawrchei and Puanchei-a traditional attire of the traditional women will be worn by the performing students.

Additional Information: Mizo traditional dances convey messages of unity, celebration, and cultural heritage. In contemporary times, these dances remain relevant by:

- Preserving traditional values and customs
- Promoting cultural identity and pride
- Fostering community bonding and social cohesion
- Showcasing Mizoram's rich cultural diversity
- Providing a platform for cultural exchange and expression

These dances continue to play a vital role in Mizo society, adapting to modern contexts while retaining their traditional significance. They inspire new generations and promote cultural understanding, ensuring the preservation of Mizo cultural heritage.

Photos:



Nagaland

Name of Participants:

1. Mr. Rapashen
2. Mr. Kikumsungba
3. Miss Imtisula
4. Miss Yajensangla Longkumer

Sub-category of Dance (Group): Tribal folk dance

Details of the Art Form: Folk Fusion is a contemporary dance that blends the traditional movements of various tribes of Nagaland. Known as the Land of Festivals, Nagaland is home to 16 Indigenous tribes, each with unique cultures and traditions. This performance of Folk Fusion offers a lively glimpse into the rich cultural tapestry and timeless spirit of Nagaland, a celebration of tradition reimaged in a contemporary form

Historical and Cultural Background: This folk dance is a blend of few traditional dances like the Fire Dance, Hornbill Dance, and the rhythmic Up-and-Down Dance.

The Fire Dance is performed around a fire with fast movements and is usually performed by youths during festivals.

The Hornbill Dance is a traditional dance replicating the movements of the hornbill bird. This folk dance has a deep connection to Naga culture, expressing bravery through its lively rhythms, and is often accompanied by folk songs celebrating ancient warriors.

The rhythmic Up-and-Down Dance is a dance featuring upward and downward movements, symbolizing alertness as dancers look forward and backward to watch for enemies during the performance

Performance: Four students, two girls and two boys, will present a traditional Naga folk dance showcasing the rich culture and unity of the Naga people. Dressed in colourful traditional attire, they will perform rhythmic movements from the origin of the Nagas as Headhunters and later celebrate friendship, bravery, togetherness/unity and pride in their heritage, reflecting the vibrant spirit of Naga traditions.

Instruments used: Girls attire Necklace: 1)Chubaküp 2)Metsungsangshi 3)Berem Head: 1)Küpok 2)Ozümi Mekhela: 1)Takatsür süpeti Tops: 1)Chingko Boys attire Head: 1)Ozümi 2)Temko Neck: 1)Shopo Shoulder : 1) Lakepmulong 2) Sukuyu Arm and hand: 1)Kap 2)Nok Hip: 1) Nokleptsü 2) Sukupong 1)Shitsak Shin: 1)Jonta

Additional Information: The forefathers of Nagaland once lived in small hilltop villages, each with its own chief and customs. In ancient times, the Naga tribes were known as headhunters, a practice linked to their warrior traditions and belief in honour and protection. As years passed, with the coming of education, and modern ideas, the tribes gave up warfare and embraced peace and unity. Today, the Nagas are known for their hospitality, courage, and community spirit. During festivals, they dance together in colourful attire, celebrating friendship and unity while proudly preserving their rich cultural heritage.

Photos:



Odisha

Name of Participants:

1. Jajnaseni Behera
2. Krishna Priya Parida
3. Dibya Prakash Rout
4. Kumar Arnab

Sub-category of Dance (Group): Group Dance (Folk)

Details of the Art Form: The Kandhamal district of Odisha is home to several tribal communities such as the Kondh, Kui, and Panas, each with their own rich traditions of music and dance. Tribal dances in Kandhamal are an integral part of their social and cultural life, performed during festivals, marriages, harvesting seasons, and religious rituals.

Historical and Cultural Background: One of the most prominent tribal dances of the region is the Dhemsas dance, performed in groups by both men and women. The dancers form circles or chains, holding each other's hands and moving rhythmically to the beats of traditional instruments like dhol, madal, and mahuri. The steps are simple yet graceful, symbolizing unity, joy, and collective spirit.

Performance: One of the most prominent tribal dances of the region is the Dhemsas dance, performed in groups by both men and women. The dancers form circles or chains, holding each other's hands and moving rhythmically to the beats of traditional instruments like Dhol, Madal, and Mahuri. The steps are simple yet graceful, symbolizing unity, joy, and collective spirit. Colorful traditional attire, ornaments, and body painting enhance the visual beauty of these performances. Singing accompanies the dance, with lyrics reflecting themes of love, nature, and community bonding. Overall, Kandhamal's tribal dances are more than entertainment—they express the deep connection between the people, their land, and their ancestral traditions. These vibrant performances preserve the cultural identity and communal harmony of the tribal communities of Kandhamal.

Instruments used: Dhol, Madal, Mahuri, some traditional items etc.

Additional Information: Srimati Droupadi Murmu, the 15th President of India, hails from Uparbeda village in Mayurbhanj district.

- She belongs to the Santhal tribe, one of the largest tribal communities in eastern India.
- Her rise from a tribal region to the highest constitutional post of India is seen as a symbol of empowerment and representation for Adivasi (tribal) communities.

Photos:



Puducherry

Name of Participants:

1. Ananthsia Abimadhi. A
2. Shalini. L
3. Lakshanaa. A
4. Kanishma. V

Sub-category of Dance (Group): Traditional Folk

Details of the Art Form: Tamil Nadu's traditional folk dances include Karakattam, a dance where performers balance a pot on their heads; Kavadi Aattam, a devotional dance performed with a decorated arch; and Kolattam, a dance using sticks that create rhythmic sounds. Other traditional dances are Mayil Attam (peacock dance), Ottan Koothu, Poikkal Kuthirai Aattam (dummy horse dance), and Parai Attam, which is performed with drumbeats

Historical and Cultural Background: Tamil traditional folk dances (e.g., Karakattam, Oyilattam, Silambattam) are rooted in ancient rituals, temple worship, martial arts, and storytelling, serving as cultural expression for festivals, rain prayers, and community identity. These vibrant forms evolved from sources like Sangam literature and Bharatam, emphasizing synchronized movement, religious devotion, and folk narratives. Karakattam (Pot Dance): Ancient, dedicated to Goddess Mariamman (rain/river deities), evolved from Bharatam, involves balancing a pot while dancing for rain. Mayilattam/Poikkal Kuthirai Attam (Peacock/Dummy Horse): Animal/deity-inspired dances (peacock, horse, bull, bear) symbolizing connection to nature/gods, often linked to Ayyanar worship.

Performance: Students here perform the following Folk dances: Thamuku, Thudumbu, Kai Thalam, Maiyilattam, Maankombu, Karagam, Kattakkal Karagam, Poikal Kuthirai, Kaali, Karupasamy, Parai. with the theme Viksit Bharat 2047

Instruments used: Karakattam, Mayil, Kaikkilambu

Additional Information: By learning our traditional dance forms, we shall promote the cultural heritage of our rich tradition, through which we shall attain the goal.

Photos:



Punjab

Name of Participants:

1. Ramandeep Kaur
2. Damanpreet Kaur
3. Shubhneet Kaur
4. Neha Lahout

Sub-category of Dance (Group): Bazigarnia Da Gidha

Details of the Art Form: This is a tribal culture of Punjab which has now become an integral part of Punjab's overall culture. It mainly belongs to the bar region.

Historical and Cultural Background: Its roots are supposed to have originated from the historical background of the Rajasthan (chittorgarh and Marwar). Baazigars are famous for the art of performing acrobatics (or daring feats).

Performance: The students performed Baazigarnian da Giddha. They sang boliyan (folk verses) and danced on plates, representing the baazigar culture. Props representing the original items by baazigar community were used during giddha.

Instruments used: Parant, Khundi, Dolu, Gathri, Bhambeerian, Tribal bag

Additional Information: Baazigarnian da Giddha is a traditional folk dance of Punjab performed by women belonging to the Baazigar community, known for their acrobatic skills and lively spirit. Through energetic movements, rhythmic clapping, and powerful boliyan (folk verses), this dance conveys messages of courage, unity, and the celebration of womanhood. In contemporary times, it helps preserve Punjab's cultural heritage and reminds the younger generation of the strength, creativity, and resilience of rural women.

Photos:



Rajasthan

Name of Participants:

1. Mohit
2. Tanu Soni
3. Pratigya

Sub-category of Dance (Group): Rajasthani Folk Dance

Details of the Art Form: प्रस्तुत नृत्य राजस्थान के पारंपरिक मेलों में लगभग सम्पूर्ण राजस्थान में किया जाता है। जिसमें भवाई नृत्य-हाड़ौती क्षेत्र का नृत्य है अग्नि नृत्य-बीकानेर के कतरियासर में सिद्ध जसनाथ के honour में किया जाता है। थाली नृत्य- फलोदी के कोलूमंड के पाबूजी राठौड़ (लोकदेवता) की आराधना में किया जाता है।

Historical and Cultural Background: इस मिश्रित नृत्य को मेले और थियेटर के कलाकारों द्वारा प्राचीन समय से किया जाता रहा है। भवाई नृत्य-14वीं शताब्दी से किया जा रहा है। अग्नि नृत्य-500 साल पहले जसनाथी संप्रदाय द्वारा नकारात्मक प्रभाव को दूर करने के लिए किया जाता है थाली नृत्य-तेरहवीं शताब्दी में जन्में पाबूजी राठौड़ (लोकदेवता) की आराधना में किया जाता है।

Performance: मेले में किए जाने वाले इस राजस्थानी लोकनृत्य में एक से अधिक नृत्य रूपों की प्रस्तुति दी गई है। जिसमें

1. भवाई नृत्य..का संतुलन बनाते हुए सिर पर चाय बनाने के साथ ही तीन मटकों का संतुलन,चकरी का संतुलन करते हुए नृत्य के साथ टूटे काँच के टुकड़ों पर नृत्य किया जाएगा।
2. अग्नि नृत्य...पश्चिमी राजस्थान के बीकानेर अँचल में किया जाने वाला जसनाथी नृत्य/ अग्नि नृत्य में मुँह से आग निकालना और अंगारों पर नृत्य किया जाएगा।
3. थाली नृत्य...लोकदेवता पाबूजी की आराधना में किया जाने वाला थाली नृत्य की झलक भी इस नृत्य में दिखाई जाएगी। मूलतः इस नृत्य में एक से अधिक dance forms का प्रयोग किया जाएगा। जो कि मेलों में perform किया जाता है।

Instruments used: अग्नि-कोयले और जलती आग मटके, चकरियाँ, थालियाँ और अन्य.

Additional Information: स्थानीय (राजस्थानी) मेलों में नृत्य कलाकारों द्वारा आमदनी के मनोरंजन हेतु यह नृत्य किया जाता है जिसमें एक ही **dance form** का प्रयोग ना करते हुए विभिन्न डांस **forms** के कौशल को प्रस्तुत करता है।

Photos:



Sikkim

Name of Participants:

1. Shera Manger
2. Sriyanjali Rai
3. Neyarika Chettri

Sub-category of Dance (Group): Purbeli Maruni Dance

Details of the Art Form: Purbeli Maruni is a vibrant traditional dance of Eastern Nepal, known for its graceful movements, colourful attire, and rhythmic steps. Performed during festivals, it beautifully blends storytelling, music, and expressive gestures, showcasing the rich cultural heritage of the Purbeli community.

Historical and Cultural Background: Purbeli Maruni has its origins in the traditional folk culture of Eastern Nepal, especially among the Rai, Limbu, and hill communities. Historically performed during festivals and harvest celebrations, it features colorful costumes, rhythmic steps, and lively music played on traditional instruments. The dance often includes playful storytelling and represents joy, prosperity, and community bonding. Passed down through generations, Maruni continues to be an important part of cultural gatherings, preserving the rich heritage and festive spirit of the Purbeli region.

Performance: The student presented the Purbeli Maruni dance with confidence, grace, and coordination. Their expressions, hand movements, and rhythm reflected a good understanding of the traditional style. The performance showcased dedication, teamwork, and cultural appreciation, making the presentation both engaging and meaningful for the audience.

Instruments used: The performance used traditional materials such as a copper kalash (gagri), bamboo nanglo, diyo, copper plates (kacha ko thaal), and rice seeds. These items added cultural authenticity and helped represent the rituals and symbolism connected to the Purbeli Maruni tradition.

Additional Information: The Nepali Maruni dance, with its colourful costumes and joyful rhythm, celebrates values like respect, unity, kindness, and hard work. It beautifully links age-old traditions with the vision of a Viksit Bharat—a developed, self-reliant, and progressive India. In today's world, this dance remains important because it reminds us that true development comes from cultural roots. Maruni teaches social harmony, inclusiveness, women's empowerment, and community strength—values that guide modern growth in education, sustainability, and digital progress. By honouring such traditions, we build a future that is modern yet deeply connected to our heritage.

Photos:



Telangana

Name of Participants:

1. R. Madhulatha
2. R. Malleshwari
3. Ch. Nandini
4. P. Saritha

Sub-category of Dance (Group): Folk/Tribal (Non film)

Details of the Art Form: The art form I am presenting is Folk/Tribal Group Dance (Non-Film), which reflects the life, traditions, and celebrations of people from different regions of India. Folk dances are performed during festivals, harvests, and community gatherings to express joy and togetherness. Each state has its own unique style — such as Bhangra of Punjab, Garba of Gujarat, Lavani of Maharashtra, Ghoomar of Rajasthan, Bihu of Assam, and Kolattam and Lambadi of Telangana. These dances use traditional music, colorful costumes, and rhythmic group movements. They represent the rich cultural diversity and unity of our nation through graceful expressions and energetic steps.

Historical and Cultural Background: Folk and tribal dances have been an important part of India's cultural life since ancient times. These dances originated from the daily activities, rituals, and celebrations of village communities. They were performed to thank nature, celebrate harvests, weddings, and religious festivals. Unlike classical dance, which follows strict rules, folk dance evolved naturally from the people's way of living. Over centuries, every region developed its own unique form — such as Kolattam and Lambadi in Telangana, Garba in Gujarat, Bhangra in Punjab, and Bihu in Assam. Each dance reflects the local traditions, costumes, language, and rhythm of that community. Folk and tribal dances thus preserve India's cultural heritage and express unity in diversity through movement and music.

Performance: Historical and Cultural Background: Our performance portrays the traditional folk dance of the Banjaras, inspired by the Teej Utsav festival of Telangana. This festival reflects the Banjara community's devotion, joy, and harmony with nature. During Teej, Banjara maidens, called Gor Betis, collect fertile soil, craft bamboo baskets, and sow nine types of grains. For nine days, they nurture the seedlings, singing and dancing with enthusiasm, symbolizing prosperity and fertility. On the final day, they offer prayers to Goddess Mariamma Matha and seek elders' blessings. Our dance showcases the Banjaras' vibrant costumes, rhythmic movements, and deep cultural spirit, celebrating unity, tradition, and eco-conscious living.

Instruments used: TABLA & HORMONIUM, Tabla provides rhythmic beats that match the dancers' footwork and energy. Harmonium adds melody and supports the folk songs sung during the dance. Together they create a lively traditional atmosphere and enhance the overall performance.

Additional Information: Folk and tribal dances convey the message of unity, hard work, and celebration of life. They remind us of our connection with nature, community, and tradition. Even in modern times, these dances remain relevant as they promote cultural identity, teamwork, and joy among people. Performing them helps the younger generation understand and preserve India's rich rural heritage while spreading positivity and togetherness in society.

Photos:



Tripura

Name of Participants:

1. Siluta Reang
2. Parmaiti Reang
3. Sanita Reang
4. Shilpa Reang

Sub-category of Dance (Group): Regional (Tribal Dance of Tripura)

Details of the Art Form: Hojagiri is a folk dance from the Reang community of Tripura, known for its unique balance-based choreography and connection to agricultural and religious festivals. Performed exclusively by young women, it features intricate movements of the lower body while the upper body remains mostly still. Dancers balance on earthen pots while holding props like a bottle on their head and a lighted lamp in their hand, creating a mesmerizing effect. The dance is accompanied by traditional musical instruments like the Kham, Siphung (flute), and Sarinda (string instrument).

Historical and Cultural Background:

- **Origin and purpose:** The Hojagiri dance is performed by the Reang (Bru) community of Tripura, who are also found in states like Assam and Mizoram. It is a key part of the Hojagiri festival, celebrated after the Dussehra festival, to honor the goddess Mailuma (Lakshmi) and seek her blessings for a prosperous harvest.
- **Agrarian representation:** The dance is a visual representation of the Reang community's agrarian lifestyle and their connection to the land. It symbolically depicts the various stages of jhum cultivation, from sowing to harvesting.
- **Community and identity:** It is an integral part of the Reang people's cultural identity, preserving their heritage through traditional attire, music, and dance forms. The resilience and harmony of the community are symbolized by the dancers' ability to maintain balance while performing difficult maneuvers

Performance:

- **Performers:** The dance is performed exclusively by young women, who are highly skilled in balance and agility.
- **Props:** Dancers use props like earthen pots, oil pitchers, plates, and bailing (a traditional rice-cleaning container) to showcase their dexterity.
- **Performance:** The dance involves intricate and graceful movements of the waist and hands while balancing the props. It takes extensive training and can last for about 30 minutes.

Instruments used: Men often participate by playing traditional instruments like the Kham and Sumui (flute), and singing the lyrics, while women may also form part of the chorus.

Additional Information:

- **Team and choreography:** The dance is performed by a team of about 4 to 6 young women, who are skilled at maintaining balance.
- **Intricate movements:** The focus is on graceful, rhythmic movements of the waist and feet, creating a wave-like effect. The upper body is kept almost still.

- Props: Dancers balance on earthen pitchers while holding a bottle on their head and a lighted lamp in their hand. Other props include a **বকানিক্যাল** (rice-cleaning article), a dish, and a handkerchief.
- Symbolism: The dance serves to showcase the entire cycle of Jhum cultivation (a traditional method of agriculture).
- Attire: Women typically wear a black pachra and rea. They also wear ornamental coins on their ears and coin rings that cover their upper body, and they are fond of flowers as ornaments.

Musical accompaniment

- Male participation: While women perform the dance, men often participate by singing the lyrics and playing the musical instruments.
- Instruments: The dance is accompanied by melodious songs and traditional instruments such as the Kham (a type of drum), Siphung (bamboo flute), and Sarinda (a string instrument).
- Occasion
- Hojagiri festival: The dance is performed during the Hojagiri festival, which is a significant cultural event for the Reang community.
- Laxmi Puja: The festival is also known as Laxmi Puja, and it is celebrated on the full moon night following the third day of Dashera.
- Goddess Mailuma: The celebration involves worshipping the goddess Mailuma (also known as Goddess Lakshmi).

Photos:



Uttar Pradesh

Names of Participants:

1. Rishabh Soni
2. Dev Chahar
3. Krishna Kulshreshtha
4. Kuldeep

Sub-category of Dance (Group): Folk Dance-Diwari Nritya

Details of the Art Form: Diwari Nritya is a traditional folk dance of Uttar Pradesh, performed mainly during the festival of Diwali. It is celebrated with great enthusiasm by the Yadav community. The dance symbolizes joy, devotion, and brotherhood, with performers dressed in colorful attire, dancing rhythmically to drums and traditional songs.

Historical and Cultural Background: Diwari Nritya originated in the rural regions of Uttar Pradesh, especially among the Yadav community, as a mark of celebration after Lord Krishna's victory over evil. It is performed during the Diwali festival, combining music, dance, and drama. Dancers wear vibrant costumes and decorate their faces with traditional designs. The dance showcases cultural unity, devotion to Lord Krishna, and festive spirit. Over time, Diwari Nritya has become an integral part of Uttar Pradesh's cultural identity, preserving age-old traditions and community bonding through joyful performance.

Performance: The students presented Diwari Nritya with vibrant energy and devotion. Their synchronized steps, traditional attire, and rhythmic movements reflected the spirit of Diwali celebrations. Through expressive gestures and coordinated formations, the performance beautifully depicted the victory of good over evil and the cultural richness of Uttar Pradesh.

Instruments used: The performance used traditional Decorative props such as bamboo sticks to enhance the authenticity and vibrancy of the Diwari Nritya presentation

Additional Information: Diwari Nritya conveys the timeless message of joy, unity, and the triumph of good over evil. Even in modern times, it reminds people of their cultural roots and the importance of community bonding. The dance promotes teamwork, devotion, and festive harmony. Its continued practice among youth helps preserve India's folk traditions and instills pride in regional heritage. By celebrating this art form, we keep alive the values of gratitude, positivity, and togetherness that define Diwali and Indian culture.

Photos:



Uttarakhand

Names of Participants:

1. Harshit
2. Ashu
3. Ishika
4. Supriya

Sub-category of Dance (Group): Group

Details of the Art Form: कर्मा नृत्य: विवरण - नृत्य शैली: कर्मा (जनजातीय लोक नृत्य). - भौगोलिक उपस्थिति: छत्तीसगढ़, झारखंड, उड़ीसा, मध्य प्रदेश. - समुदाय: सरगुजा, बैगा, उरांव, गोंड. - प्रसंग: फसल कटाई, वर्षा ऋतु, समृद्धि का उत्सव.

Historical and Cultural Background: कर्मा नृत्य: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि कर्मा नृत्य छत्तीसगढ़, झारखंड, उड़ीसा, मध्य प्रदेश की आदिवासी परंपरा का हिस्सा है। कर्मा देवता (फल, हरियाली, समृद्धि के प्रतीक) को समर्पित। फसल कटाई या वर्षा ऋतु में किया जाता है। सांस्कृतिक महत्व: प्रकृति, एकता, और समुदायिक भाव का प्रतीक। ढोल-मंजीरा की ताल पर लड़के-लड़कियों का सामूहिक नृत्य। परंपरा: गीतों में जीवन की सरलता, सहारे की महत्ता।

Performance: छात्र की प्रस्तुति छात्र कर्मा नृत्य प्रस्तुत करेंगे, जिसमें लड़के-लड़कियों का गोल घेरा, ढोल-मंजीरा की लय पर झूमते कदम होंगे। विषय: कर्मा देवता की स्तुति, समृद्धि और एकता का संदेश। वेशभूषा: पारंपरिक धोती, साड़ी, चांदी के गहने।

Instruments used: वाद्य सामग्री - प्राथमिक: ढोल, मंजीरा, नगाड़ा, मांदल. - संगत: लेजियम (ताल). - वेशभूषा: पुरुष—धोती, कुर्ता; महिलाएं—रंगीन साड़ी, चांदी के गहने, फूल. - अन्य: फूल, हरियाली, प्राकृतिक सजावट

Additional Information: कर्मा नृत्य: संदेश और समकालीन प्रासंगिकता कर्मा नृत्य एकता, प्रकृति प्रेम, और सहारे की महत्ता सिखाता है। संदेश: “साथ हो तो जीवन हल्का होता है।”

आज की प्रासंगिकता:

- संस्कृति संरक्षण: आदिवासी परंपरा को नई पीढ़ी तक पहुंचाना।
- समुदायिक जुड़ाव: फेस्टिवल, सांस्कृतिक कार्यक्रम में जीवंत।
- सामाजिक संदेश: पर्यावरण, एकता, सहयोग का प्रचार।
- डिजिटल माध्यम: वीडियो, सोशल मीडिया पर प्रचार।

निष्कर्ष: परंपरा और आधुनिकता का संगम।

Photos:



KVS

Name of Participants:

1. Adwaitha K Raj
2. Sreya Aravind
3. Poojitha Krishnadas
4. M Vedha

Sub-category of Dance (Group): Tribal Folk

Details of the Art Form: THEYYAM Theyyam is a ritualistic art form from the Kolathunadu region of North Kerala, encompassing present-day Kasargod, Kannur, and parts of Wayanad and Kozhikode districts, as well as adjacent areas of Tulu Nadu in Karnataka. It is a vibrant combination of dance, music, and elaborate rituals that depict divine beings, ancestral spirits, and mythological heroes. Performed in temples and sacred groves, Theyyam reflects the deep spiritual and cultural ethos of North Malabar

Historical and Cultural Background: Rooted in the ancient tribal traditions of North Malabar, Theyyam evolved as a sacred ritual blending indigenous animistic beliefs with Hindu mythology. These rituals, tracing their origins possibly to the Sangam era, served as a means of direct divine interaction — where performers embody deities to narrate myths, local legends, and moral tales. Beyond its spiritual dimension, Theyyam fosters communal unity, preserves folklore and heritage, and strengthens collective identity within the community.

Performance: Each performer in Theyyam represents a specific divine or heroic figure, brought to life through intense dance, music, and ritual expression. The performance, deeply devotional in nature, seeks to invoke the deity's presence and blessings for the well-being and prosperity of the community. The audience experiences this encounter as both spiritual and emotional, deeply connecting with the divine through the performer.

Instruments used: Musical instruments: Chenda, Elathalam, Kurumkuzal, and Udukku provide rhythmic and melodic accompaniment. Makeup and costume: Natural substances such as turmeric, sandalwood, rice paste, charcoal, and coconut oil are used for body and face painting. The magnificent headgear (Mudi) is crafted from coconut and areca nut wood, while costumes are made using cloth, metal, and tender coconut leaves.

Additional Information: Cultural and Social Significance more than an art form, Theyyam serves as a medium of divine expression and social dialogue. Through performance, it conveys messages of faith, justice, and equality, while also preserving oral traditions and community narratives. It bridges the earthly and spiritual realms, offering worshippers a space to seek blessings, protection, and guidance, reaffirming their cultural and moral foundations.

Photos:



NVS

Name of Participants:

1. Ladup Bhutia
2. Bidyut Barman
3. Jeet Das

Sub-category of Dance (Group): Dance Group: Folk / Tribal / Contemporary

Details of the Art Form: Santali Dance is one of the most vibrant and culturally rich tribal dance forms of India, performed by the Santhal community, mainly found in Jharkhand, West Bengal, Odisha, Bihar, and Assam. It reflects the Santhals' deep connection with nature, agriculture, festivals, and community life.

Historical and Cultural Background: Santali dance is a traditional tribal dance of the Santal community, often performed during festivals, harvest celebrations, and social gatherings. It is characterized by synchronized group movements, rhythmic drumming, and colorful attire that reflect the joy and unity of the community. Over time, artists have begun blending this folk heritage with contemporary dance styles, creating unique performances that preserve the essence of tradition while exploring new creative possibilities. My choreography follows this path-honoring the roots of Santali dance while giving it a modern interpretation.

Performance: Through this performance, I aim to bridge the gap between past and present, showing that tradition and modernity can coexist beautifully. Folk dances are the heartbeat of our culture, and by reimagining them in contemporary forms, we keep them alive for future generations.

Instruments used: NA

Additional Information: Performed by the Santhal tribe, one of the largest tribal groups in India.

Photos:



EMRS

Names of Participants:

1. Divya
2. Deekshitha
3. Vaishnavi
4. Krishnaveni

Sub-category of Dance (Group): Folk

Details of the Art Form: “Chori Jhumma Kesiye” is a traditional Lambadi (Banjara) tribal dance from Telangana, showcasing the colourful cultural expressions of the nomadic Banjara community. Known for its energetic movements, rhythmic footwork, and vibrant costumes, Lambadi dance is performed across Telangana, Karnataka, Maharashtra, and parts of central India during festivals and community gatherings.

Historical and Cultural Background: The Lambadi or Banjara community is historically known as a nomadic tribe with rich traditions of storytelling, embroidery, music, and dance. Their dance forms celebrate everyday life—harvesting, courtship, festivities, and togetherness. The vivid attire, decorated with mirrors, cowrie shells, beads, and hand-stitched motifs, reflects centuries-old craftsmanship passed down through generations. Folk songs like “Chori Jhumma Kesiye” capture the playful, celebratory spirit of the community. Traditionally performed in groups, Lambadi dance symbolizes unity, joy, and the harmonious bond between movement, music, and cultural identity.

Performance: The performance showcases dynamic footwork, circular formations, expressive hand gestures, and synchronized group patterns set to traditional Lambadi folk rhythms. Through vibrant choreography, the dancers depict festive moments, social bonding, and the joyful narrative of the song “Chori Jhumma Kesiye.” Their coordinated movements highlight the community’s deep connection to rhythm and collective expression.

Instruments used: The Lambadi dance presentation incorporates traditional village elements such as handwoven baskets, symbolic chulha setups, coconuts, agricultural tools, and household props that reflect daily Lambadi life. These culturally rooted materials create an authentic rural atmosphere on stage. The dancers also wear traditional mirror-work costumes, cowrie-shell jewellery, and ankle bells, which enrich the visual appeal and enhance the rhythmic quality of their movements.

Additional Information: Lambadi dance is deeply connected to the nomadic heritage of the Banjara community, expressing their resilience, celebration, and communal harmony. Known for its vibrant colours and expressive movements, the dance often represents themes of harvest, togetherness, and festive joy. The use of symbolic props and rhythmic choreography showcases the tribe’s close relationship with nature and rural life. This art form plays a vital role in preserving cultural identity, passing traditional stories, craftsmanship, and social values from one generation to the next.

Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

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