

Dr. Norman Prinsky & Art Instructor & Music Instructor  
Humanities 2001 - World Humanities I

On-Campus Interdisciplinary Lab on India (Due by End of Today's Lab Period or No Later Than 4:30 p.m. Today)

1. The class will divide up into separate teams, as indicated by the document broadcast on the docucam in class. Find your team members in the classroom. Any group that has fewer than the required four persons should be joined by one of the "extra students" listed after Lab Team 9 on the separate document listing team members.

2. Each lab team will investigate in the required course textbooks and Prinsky Notes and Questions, as well as on the Internet (and possibly ASU Reese Library) its designated topic and word process an essay, using MLA format, except that instead of a single name in the upper left corner of the first page, all the names of the team members contributing to the report will be listed. *List only members of the team actually present for the lab.* The following is a sample:

Hal Toliver, Jim Calderwood, R.L. Montgomery, Roger Porter  
Professors Norman Prinsky, Michael Schwartz [Name of the Art Instructor], Clayton Shotwell [Name of the Music Instructor]  
Humanities 2001 [Plus Section Letter]  
28 August 2020 [Date, military or European style]

How the Subjects of Music and Sound Occur in Teaching 1 [Book 1] of the *Bhagavad Gita*

[Essay body, each paragraph properly indented by pressing the Tab key once . . . ]

References [Centered Title Placed at the End of the Document, Indicating Internet Sources or Books That Were Used]

3. The document will then be e-mailed to Professor Prinsky at the Prinsky e-mail address specified in the combined General Syllabus for the Class -- NOT Professor Prinsky's ASU e-mail address. All the lab reports from the class will then be placed in the Files section of Pipeline for the class.

4. Credit of between 1 to 3 points will be given to the relevant (India) section of the literature portion of Interdisciplinary Test 1. Lab reports should run a minimum of 500 words, but may run (substantially) more.

#### Lab Team Topics

Lab Team #1 Topic - What is suggested, and how (through particular details), about the subjects of music and sound in Teaching 1 (Book 1) of the *Bhagavad Gita*, reproduced in the Prinsky Notes and Questions on the *Mahabharata* and *Bhagavad Gita*, as well as in Teaching 3, stanza 15, of the *Gita* (in NAWLS2)

Lab Team #2 Topic - What is suggested, and how (through particular details), about the visual arts in Teaching 11, stanzas 7, 9-13, and 45-46

Lab Team #3 Topic - Referring to the Shiva Nataraja in Henry Sayre's *The Humanities: Culture, Continuity & Change* (pp. 120 and 121), as well as to photos of other sculptures of Shiva Nataraja (the Dancing Shiva) to be found on the Internet, what and how -- *exactly* -- does the circlet surrounding Shiva represent? How many fire symbols can be found on the surrounding circlet are there in the various images? What is the total number of such fire symbols, when added to the fire symbol Shiva holds? How can fire or the circle represent both creation and destruction? In which hand (e.g., left, right) and with what hand position does Shiva hold the fire, and what seem to be the significance of these details?

Lab Team #4 Topic - With reference to the material referred to for Lab Team #3, how is the cycle or circle, through fire and creation and destruction, responsible for disseminating matter throughout the universe, according to the science of modern astronomy? Why do many modern astronomers and astronomy textbooks

like to say about human beings that they -- we -- are "made of star stuff"?

Lab Team #5 Topic - Referring to the Shiva Nataraja in Henry Sayre's *The Humanities: Culture, Continuity & Change* (pp. 120 and 121), as well as to photos of other sculptures of Shiva Nataraja (the Dancing Shiva or Lord of the Dance) to be found on the Internet, what are the differing headdresses or hair styles of Shiva in different statues, and what significance or symbolism do they have?

Lab Team #6 Topic - Referring to the Shiva Nataraja in Henry Sayre's *The Humanities: Culture, Continuity & Change* (pp. 120 and 121), as well as to photos of other sculptures of Shiva Nataraja (the Dancing Shiva or Lord of the Dance) to be found on the Internet, how, exactly, do details of the head and body of Shiva seem to combine both male and female aspects? What might be the meanings of such a combination with reference to this deity and what the deity represents?

Lab Team #7 Topic - Referring to the Shiva Nataraja in Henry Sayre's *The Humanities: Culture, Continuity & Change* (pp. 120 and 121), as well as to photos of other sculptures of Shiva Nataraja (the Dancing Shiva or Lord of the Dance) to be found on the Internet, what are the multiple meanings of the drum held by Shiva? How are ideas about music in Indian culture represented here? How does the drum connect (parallel or contrast or both) with the fire held in another of Shiva's hands? How does the drum, through ideas about music and the universe in ancient India, connect with the idea of rhythm or cyclicity? How is there rhythm or cyclicity in the natural world (from aspects of human physiology to the plant or agricultural world)? How is there sound actually produced by the universe, according to the discoveries of modern astronomy? How does the geometrical shape of a drum head echo another such geometrical shape in the sculpture? Feel free to use the material from Chapter 1 of Dr. Clayton Shotwell's Music Supplement, to be found on the Prinsky Humn. 2001 webpage.

Lab Team #8 Topic -Body and Hand Positions - Referring to the Shiva Nataraja in Henry Sayre's *The Humanities: Culture, Continuity & Change* (pp. 120 and 121), as well as to photos of other sculptures of Shiva Nataraja (the Dancing Shiva or Lord of the Dance) to be found on the Internet, (a) What are the meanings of the Nrityamurti (dancing body) position of a god, especially Shiva Nataraja; why should dancing be so significant? (b) In the mudras (symbolic hand positions), what are the meanings of the Abhaya mudra of one of Shiva's hands (palm outward)? Which hand (right or left) and why? (c1) What are the meanings of the left hand of Shiva that points downward -- to where, exactly, and with what meaning or meanings? (c2) Why is the left hand pointing downward placed where it is -- with what proximity? -- in relation to the hand in the Abhaya mudra? (c3) What are the meanings or what is the symbolism of the "Gaja" arm gesture (the combination of hand and arm gesture falls in the category of "Hastas") of the left arm of Shiva with the hand pointing downward? (d) What may be the meanings of the upraised leg and foot of Shiva Nataraja? (e) How does the overall posture of Shiva Nataraja in any way suggest both balance and strength, and what meanings might be suggested by the concepts of balance and strength?

Lab Team #9 Topic - Referring to the Shiva Nataraja in Henry Sayre's *The Humanities: Culture, Continuity & Change* (pp. 120 and 121), as well as to photos of other sculptures of Shiva Nataraja (the Dancing Shiva or Lord of the Dance) to be found on the Internet, the small figure under one of Shiva's feet is Apasmara; who is Apasmara, and according to traditional stories how did Apasmara come into conflict with Shiva? What are the symbolic meanings of Apasmara, and of Apasmara being trodden by one of Shiva's feet in the dance that Shiva does?