STUDENT'S WORKSHEETS

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 8

DANCE

MOEHR
MAHATMA GANDHI INSTITUTE
2026

ACKNOWLEDGEMENT

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FOREWORD

It gives me great pleasure to present this series of Educator's Guidelines and Student's Workbooks developed by the Mahatma Gandhi Institute under the Foundation Programme for Literacy, Numeracy and Skills (FPLNS). These publications reflect our sustained commitment to strengthening foundational education while promoting the linguistic and cultural heritage that forms an essential part of the Mauritian identity.

The FPLNS constitutes a major national initiative aimed at consolidating core competencies and equipping Grade 7-9 FPLNS learners with essential skills for meaningful participation in society. Within this framework, the inclusion of Asian Languages (Hindi, Urdu, Tamil, Telugu, Marathi, and Modern Chinese) together with the Performing Arts subjects of Indian Music (Vocal and Instrumental) and Indian Dance, reaffirms the importance of culturally grounded and holistic learning. Asian Languages and the Performing Arts serve not only as academic disciplines, but also as vital instruments for communication, creativity, and identity formation.

The Mahatma Gandhi Institute has, for over five decades, served as a centre of excellence in the promotion of Asian languages, culture, and the performing arts in Mauritius. These materials are the result of our continuous scholarly engagement, pedagogical innovation, and collaborative effort among subject specialists, educators, and curriculum designers dedicated to meeting the evolving needs of our learners.

These resources have been carefully designed to align with the competency-based orientation of the FPLNS. They seek not only to enhance linguistic proficiency and artistic skills, but also to foster values of discipline, perseverance, intercultural understanding, and respect for diversity. In doing so, they reflect the broader educational philosophy that learning must cultivate both intellectual growth and ethical citizenship.

I wish to place on record my sincere appreciation to all contributors who have worked diligently on this project. It is my firm belief that these Educator's Guidelines and Student Workbooks will serve as effective instruments in nurturing confident, competent, and culturally rooted learners, thereby advancing the national vision of inclusive and holistic education.

Director
Mahatma Gandhi Institute

PREFACE

Performing Arts as part of the secondary school curriculum reflects the commitment of the Ministry of Education and Human Resources and the Mahatma Gandhi Institute to providing learners with a balanced education that promotes intellectual, emotional, cultural and artistic development. Through the study of Vocal Music, Instrumental Music and Dance, learners are offered meaningful opportunities to develop their artistic potential while cultivating creativity, discipline, confidence and an appreciation of our rich cultural heritage. The textbooks contribute to the preservation, promotion and transmission of the Indian performing arts traditions in Mauritius while fostering respect for cultural diversity.

These textbooks have been developed in accordance with the revised Teaching and Learning Syllabus for Grades 7, 8 and 9 and are intended to support both educators and learners in the effective implementation of the Performing Arts curriculum. While each discipline retains its own unique artistic identity, the textbooks share a common educational philosophy that encourages active participation, experiential learning and the progressive development of artistic knowledge, practical skills and positive values.

The content has been carefully organised to ensure a logical progression of learning across the three grades. Each chapter introduces concepts and skills in a structured and accessible manner, enabling learners to build confidence through observation, listening, demonstration, practice, creativity and performance. A variety of learning activities has been incorporated to encourage participation, collaboration, critical thinking and artistic expression within an engaging classroom environment.

Recognising that the Performing Arts are essentially practical disciplines, these textbooks seek to establish a balanced integration of theoretical understanding and practical application. Learners are encouraged not only to acquire knowledge of musical and dance traditions but also to experience the joy of artistic expression through singing, playing, movement, creativity and performance. In doing so, they develop aesthetic sensitivity, cultural awareness and the confidence to express themselves through the arts.

These textbooks are intended to serve as valuable teaching and learning resources rather than exhaustive manuals. Educators are encouraged to enrich classroom experiences through demonstrations, discussions, practical workshops, performances, collaborative activities and creative projects that respond to the diverse abilities and interests of learners. Such approaches will further strengthen the development of artistic competence and foster a lifelong appreciation for the Performing Arts.

The successful completion of this project has been made possible through the dedication and collaborative efforts of curriculum developers, subject specialists, educators, editors, graphic designers and supporting staff whose expertise and commitment have contributed significantly to the production of these textbooks. Their collective efforts reflect a shared vision of providing quality educational resources that will inspire future generations of learners.

It is our sincere hope that these textbooks will serve as an effective guide for educators and an enduring source of inspiration for learners as they embark upon their artistic journey. May these resources contribute meaningfully to the development of knowledge, creativity, self-expression and a lasting appreciation of the Performing Arts.

The Performing Arts Coordinators' Team

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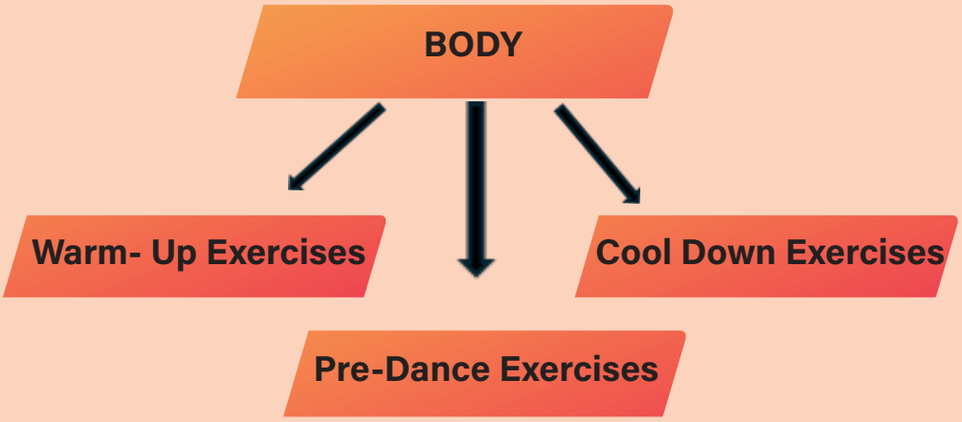
CARD 1

BODY CONDITIONING: LET'S MOVE IT

ACTIVITY 1

Body Conditioning for Dance



Warm-up exercises:

Execute the following Warm-up exercises:

- Before we start dancing, we must always do warm-up exercises.
- Warm-up exercises help our body get ready to move.
- They make our body temperature go up slowly, our heart beat a little faster, and our blood flow better.
- Warm-ups also help us stay safe by reducing the chance of getting hurt or feeling pain after dancing.

Arms cross side lunge

1. Keep your feet apart and your arms stretched out to the sides.
2. Step to the right side and bend your right knee while crossing your arms in front.
3. Go back to standing and repeat on the left side.

Forward Leg Swings

1. Stand straight with your feet a little apart and hold the wall for support.
2. Lift one leg and swing it forward and back slowly.
3. Switch legs and do the same movement.

Standing Knee Raises

1. Stand on one leg and lift the other knee up to your chest.
2. Hold it for a few seconds.
3. Put your foot down and repeat with the other leg.

Kick Crunch

1. Stand straight with your feet apart.
2. Kick your left leg up and touch it with your right hand.
3. Go back to standing and repeat on the other side.

Big Arm Circles

1. Stand straight with your feet apart.
2. Stretch your arms out to the sides.
3. Slowly make big circles with your arms forwards.
4. Then make big circles backwards.

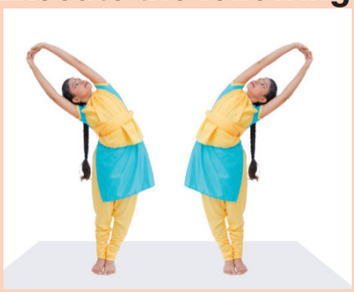
Pre-Dance Exercises

Pre-dance exercises are meant to prepare the core muscles of the body that are to be used in dance.

It helps the body to become more flexible.

It helps to gain muscle control and improve posture.

Execute the following Pre- Dance exercises:



Waist Exercise

1. Stand with both your feet together and place your hands above your head, fingers crossed.
2. Bend to the right side and look up at your hands.
3. Return to the middle and bend to the left side.

Side Stretch

1. Stand with your feet apart.
2. Turn to the right and sit on your right toes while stretching your left leg back.
3. Come back up and do the same on the left side.

Sitting Exercises

1. Hold the hands of your friend.
2. Take turns sitting on your toes slowly.
3. Gradually do it a little faster.

Torso Twist on Floor

1. Sit on the floor and bring the soles of your feet together.
2. Twist your body to the right and look behind you.
3. Hold for a few seconds, then twist to the left side.

Tree Pose

1. Stand on your left leg and then lift the right leg by placing the sole of the right foot against the upper inner thigh.
2. Raise your arms above your head and press your palms together.
3. Hold for 30 seconds, then switch legs and repeat.

Cool Down Exercises

Cool-down exercises are done after the dance class.

It is intended to relax the muscles and give time for the heart rate to decrease gradually as the blood circulation returns to normal.

Execute the following cool down exercises:

Slow Walking

Walk slowly to help your heart and breathing calm down after dancing.

Pigeon Stretch

1. Bring your right knee forward and stretch your left leg back.
2. Place your hands on the floor on both sides.
3. Look slightly backward and hold for 30 seconds.
4. Switch legs and repeat.

Wall Shoulder Stretch

1. Place your hands on the wall and step back a little.
2. Bend your body forward from your hips until you feel a stretch in your shoulders.
3. Hold this position for 30 seconds.

Seated Mountain Pose

1. Sit cross-legged with your back straight and arms relaxed.
2. Stretch your arms above your head and interlock your fingers.
3. Hold this pose for 30 seconds to 1 minute.

Child's Pose

1. Kneel on the floor and sit back on your heels.
2. Keep your knees a little apart.
3. Lean forward and touch your forehead to the floor.
4. Stretch your arms in front and take deep breaths.
5. Hold for 30 seconds to 1 minute.

Hero Pose

1. Kneel on the floor with your knees together and feet apart at hip width.
2. Sit back on your feet and place your hands on your thighs.
3. Stay in this pose for 1 minute or as long as it feels comfortable.

ACTIVITY 2

“Let’s go to School”

Name: ..... **Date: .....**

Match the Exercise to the School Action.

Exercise	School Action
Arms Cross Side Lunge	Cleaning the classroom whiteboard.
Standing Knee Raises	Walk back to your desk after Recess.
Waist Exercise	Picking up your school bag from the floor.
Side Stretch	Stretch legs like sitting on the floor reading a storybook.
Pigeon Stretch	Waving at friends across the classroom.
Wall Shoulder Stretch	Climbing the stairs to class.
Slow Walking	Stretch shoulders after carrying a heavy backpack.
Big Arm Circles	Reaching sideways for a fallen object in class.

ACTIVITY 3

Benefits of Body conditioning in dance

Shade either "True" or "False" for each statement.

a) Warm-up exercises help your body get ready for dance.

TRUE **FALSE**

b) Cool-down exercises make your heartbeat faster.

TRUE **FALSE**

c) Pre-dance exercises help your core muscles get ready.

TRUE **FALSE**

d) Dance Activities should always start with Warm-up, Pre- dance and Cool-Down Exercises.

TRUE **FALSE**

My Dance Reflection Sheet – "Let's Move at School!"

Name: ..... **Date: .....**

Part A: How Did I Do Today?

Circle the face that matches how you feel.

1. Warm-Up

Did I warm up my body safely before dancing?

- 😊 Yes! I did all the warm-ups with energy.
- 😐 I tried but missed some steps.
- ☹ I found it difficult today.

2. Pre-Dance

Did I control my body and use strong core muscles?

- 😊 I balanced and moved really well.
- 😐 I balanced a little.
- ☹ I struggled with the movements.

3. Cool-Down

Did I slow down and relax my body?

- 😊 I cooled down calmly.
- 😐 I relaxed a little.
- ☹ I rushed and didn't relax.

4. Space Awareness

Did I move safely without bumping into others?

- 😊 I kept my space and moved safely.
- 😐 I bumped once or twice.
- ☹ I bumped many times.

5. My Effort

How much effort did I put into today's activity?

- 😊 I tried my very best!
- 😐 I tried a little.
- ☹ I did not try enough.

Part B: My Thinking Corner

1. Something I did well today:

.....

2. Something I want to improve next time:

.....

3. Which exercise helped my body the most today?

(Choose one)

☐ Warm-Up
☐ Pre-Dance
☐ Cool-Down

Write why?

.....

.....

.....

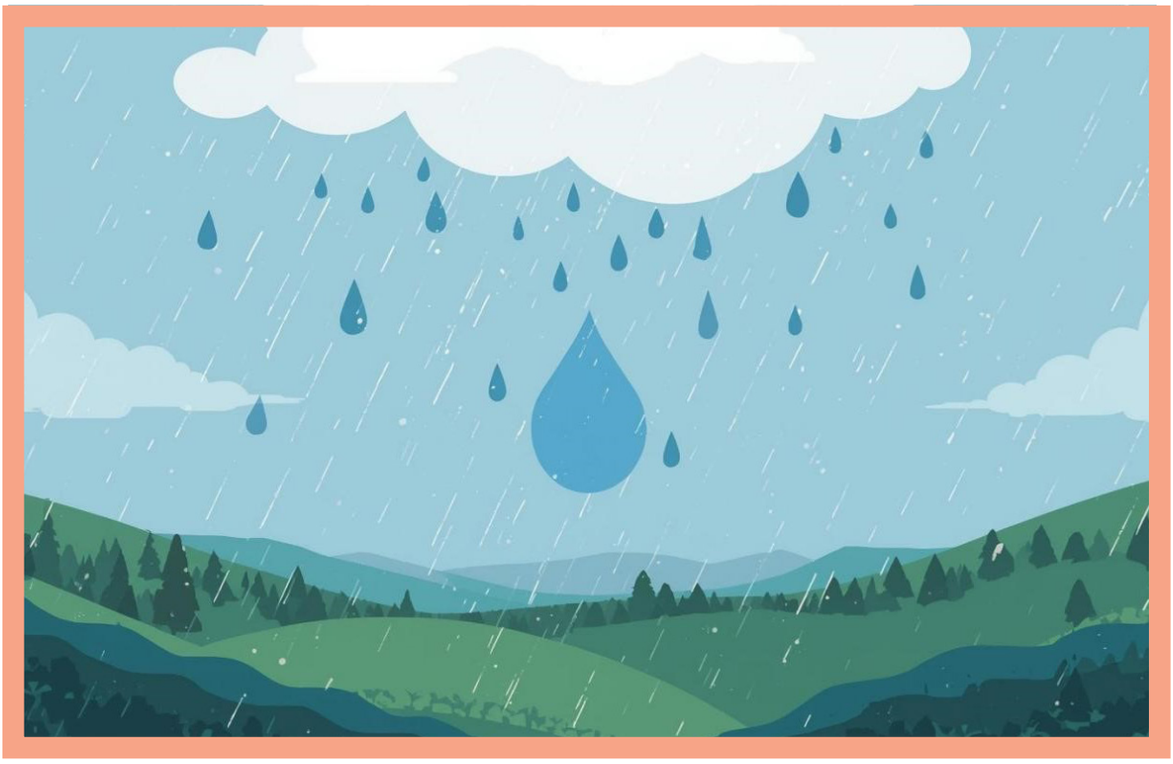
Part C: Colour Check-In

1. Colour the box that shows how your body feels now:

Green – My body feels good and ready to learn!
Yellow – My body feels okay but a bit tired.
Red – My body feels tired and needs more rest.

CARD 2

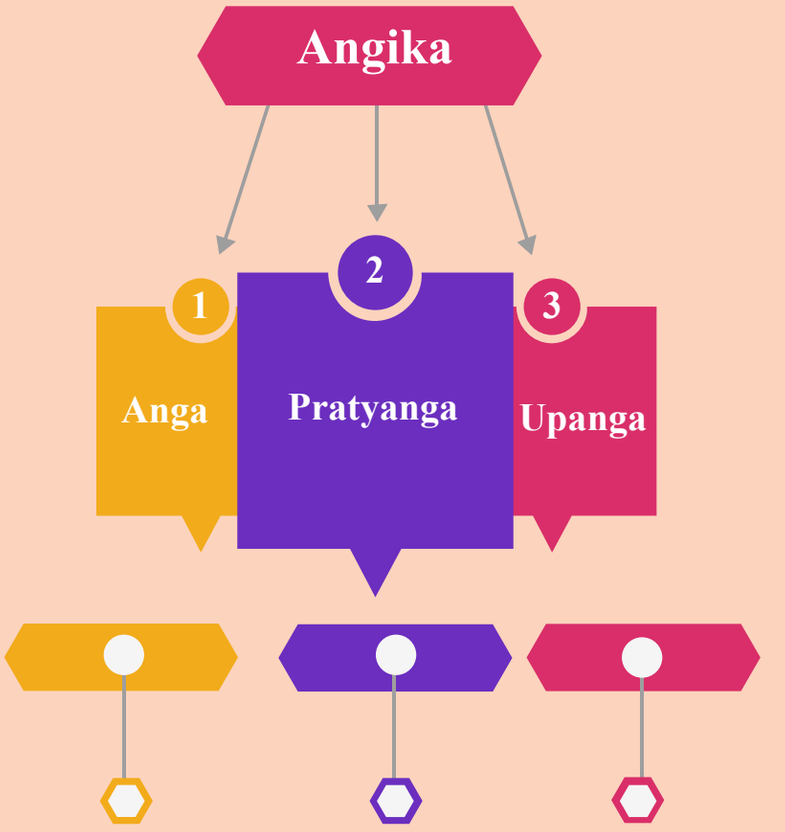
BASIC DANCE MOVEMENT



ACTIVITY 1

Introduction to Basic Dance Movements

Dance is a way of expressing ideas, emotions, and stories through movement of the body. Every dance style has its own set of basic movements that help dancers develop good posture, balance, coordination, rhythm, and expression. These movements act as the foundation for all future learning in dance.



The major parts of the body:
- Head
- Hands
- Chest
- Waist
- Flanks (Sides)
- Legs

The intermediate parts of the body:
- Neck
- Shoulder-blades
- Arms
- Elbows
- Wrists
- Stomach
- Belly
- Back
- Thighs
- Knees

The Angas are the major parts of the body:
- Head
- Hands
- Chest
- Waist
- Flanks (Sides)
- Legs

In Indian Classical Dance, the body is used in a highly structured way. The Body Parts, known as **Angika** are classified into **Angas**, **Pratyanga**, and **Upanga**.

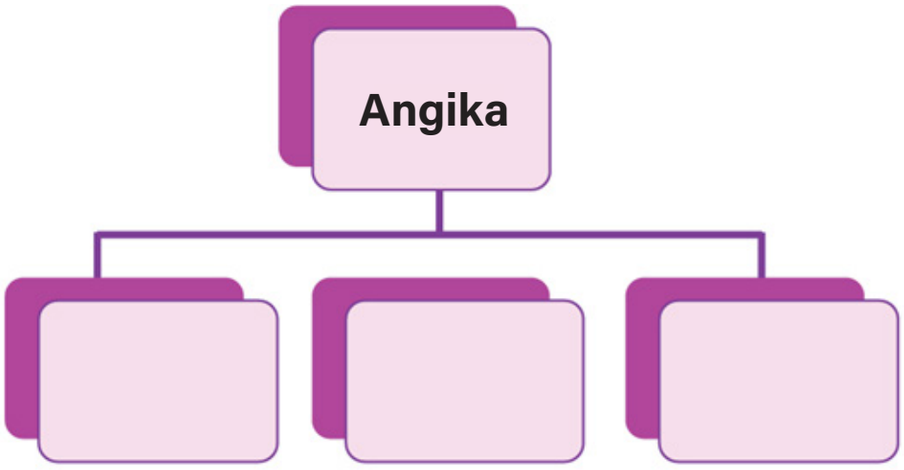
Indian Classical Dance Styles such as **Bharata Natyam** and **Kuchipudi** use basic steps called the **Adavus**, which are short rhythmic movements performed with the feet, hands, eyes, and head.

Kathak uses **Tatkar**, a pattern of fast and precise footwork, along with spins and hand gestures.

In Western and contemporary dance, dancers learn basic movements like plié (bending the knees), tendu (stretching the foot), relevé (rising on the toes), and body swings. These movements help dancers improve alignment, flexibility, and smooth body flow.

No matter the style, these basic dance movements help every dancer move with confidence, control, and expression.

ACTIVITY 2



EXTENSION OF ACTIVITY

ACTIVITY 3

CARD 3

PATRIOTISM

FOLK AND RITUAL DANCES IN MAURITIUS

Folk and Ritual Dances in Mauritius

Mauritius has a rich cultural background from people who came from Europe, Africa, Madagascar, India, and China. They brought their languages, traditions, food, music, and dances, which have been passed on from one generation to another.

Folk and ritual dances are part of the cultural practices brought by the immigrants. These folk and ritual dances played a major role in preserving the identity of the various ethnic groups in the multicultural society of Mauritius.

The common folk and ritual dances prevailing in Mauritius are:

1. Sega
2. Bhojpuri dance
3. Kolattam
4. Jhakri
5. Ramabhajanam
6. Dragon dance
7. Sega Tambour from Rodrigues.

1. Sega

Origin:

- Originated from Malagasy and African culture.
- Mainly associated with the Creole community in Mauritius.

Dance Movements:

- Swaying the hips to the rhythm of the music.
- Women hold the edges of their voluminous skirts while dancing.
- Men move in shuffling steps with open arms.
- Dancers sometimes kneel and move their torso forwards and backwards.

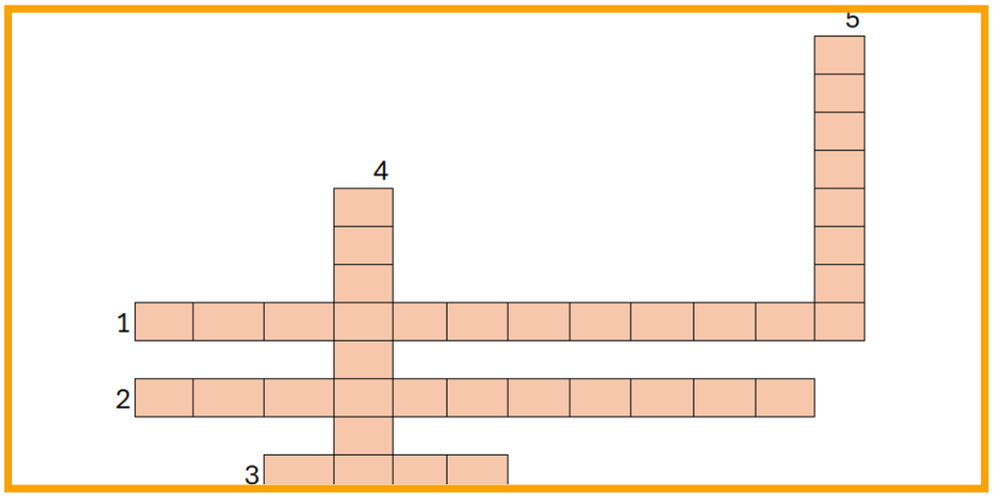
Occasions:

- Performed at family events.
- Performed at cultural events.
- Part of the Mauritian tourism industry.

Costumes:

- Women wear long skirts with short blouses.
- Men wear informal pants and shirts.
- Skirts and shirts usually have colourful floral designs.

Musical Instruments:



2. Bhojpuri dance-Geet Gawai

Geet- Gawai is a traditional pre-wedding ceremony combining rituals, prayers, songs, music and dance. Geet-Gawai was inscribed on UNESCO's Representative List of Intangible Cultural Heritage of Humanity in December 2016.

Origin:

- Originated from different regions of Bihar, India.
- Practised mainly by the Bhojpuri and Hindi-speaking community in Mauritius.

Dance Movement:

- Performed mostly by women.
- Dancers use shuffling steps, open arms, and hip swinging movements to the beat of the music.

Occasions:

- Performed during the pre-wedding ceremony at the home of the bride or groom.

Costumes:

- Women wear saris with blouse (choli) or a lehenga with blouse.

Musical Instruments:

3. Kollatam

Kollattam comes from the Tamil Words:

- **'Kol'** = small stick
- **'Attam'** = dance

It is a folk dance where dancers use sticks while dancing.

Origin:

- Originated in Tamil Nadu, India.
- Practised mainly by the Tamil community in Mauritius.
- Also performed by the Telugu community in Mauritius.

Dance Movement:

- Mostly performed by young girls and women.
- Dancers hold two sticks in their hands.
- They strike the sticks to make rhythmic patterns while dancing in a big circle.
- Dancers also form pairs and strike each other's sticks in coordination.

Occasions:

- Performed during festivals, processions, and cultural events.

Costumes:

- Young dancers wear pavadai (long pleated skirt), blouse, and a contrasting stole.
- Women wear traditional sari with blouse (choli).

Musical Instruments:

Dappu or Tappu

Manjira

4. Jhakri

Jhakri is a popular ritualistic dance form which is mainly associated with the Marathi community in Mauritius.

Origin:

- Originates from Maharashtra, India.

Dance Movement:

- Dancers form a big circle around the drummer (who is also the lead singer).
- Both men and women take part in the singing and dancing.
- They move in a circle using various steps.
- Dancers also clap their hands while performing.

Occasions:

- Performed during the Ganesh Chaturthi festival.
- Also performed during Marathi wedding ceremonies.

Costumes:

- Dancers wear a blouse (choli).
- Women wear a kashti, a type of sari draped around each leg like pants.

Musical Instruments:

5. Ramabhajanam

Origin:

- A Telugu ritual originating from Andhra Pradesh, India.
- Practised mainly by the Telugu community in Mauritius.

Ritual & Dance Movement:

- Prayers are offered to a large brass lamp with several small lamps attached, symbolising a tree.
- All songs are in praise of Lord Rama.
- Men play the copper Manjira (small hand cymbals).
- Women clap their hands while dancing in a circle around the lamp.

Occasions:

- Performed during the Ram Navmi festival.

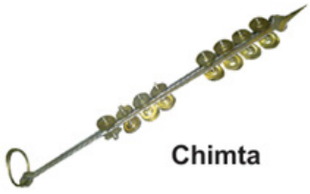
Costumes:

- Men: Kurta and dhoti.
- Women: Traditional sari with blouse (choli).
- Young girls: Pattulangavoni – a long pleated skirt with a hip-length blouse or choli and stole.

Musical Instruments:

Naal

Manjira



Chimta

6. Dragon Dance

Origin:

- A traditional dance of the Chinese community.
- Originates from China.
- An important part of Chinese New Year celebrations.

Dance features and Movements:

- The dragon's frame is made of wood, bamboo, or aluminium.
- A team of dancers carries the dragon using long poles.
- Lead dancers lift, dip, thrust, and sweep the dragon's head.
- The coordinated swinging of the body creates a wave-like movement.
- Dancers run in spiral formations to make the dragon twist and turn.

Occasions:

- Performed during Chinese New Year.

Costumes & Colours:

- Dragons can be made in different colours:
    - o Green – symbol of good harvest.
    - o Yellow – represents the empire.
    - o Golden & Silver – symbols of prosperity.
    - o Red – symbol of good fortune.
- All dancers wear matching pants and upper garments in the same colour.

Musical Instruments:

7. Sega Tambour (Rodrigues)

Origin:

- Rodrigues is an autonomous outer island of the Republic of Mauritius.
- Though part of Mauritius, Rodrigues has its own cultural traditions.
- Sega Tambour is one of its most important cultural practices.
- Sega Tambour was inscribed on the UNESCO Intangible Cultural Heritage of Humanity list in December 2017.

Dance Movements:

- Dancers move rhythmically in small steps.
- Feet are struck flat on the ground to create sound and rhythm.
- Movements are done in circles or in pairs.

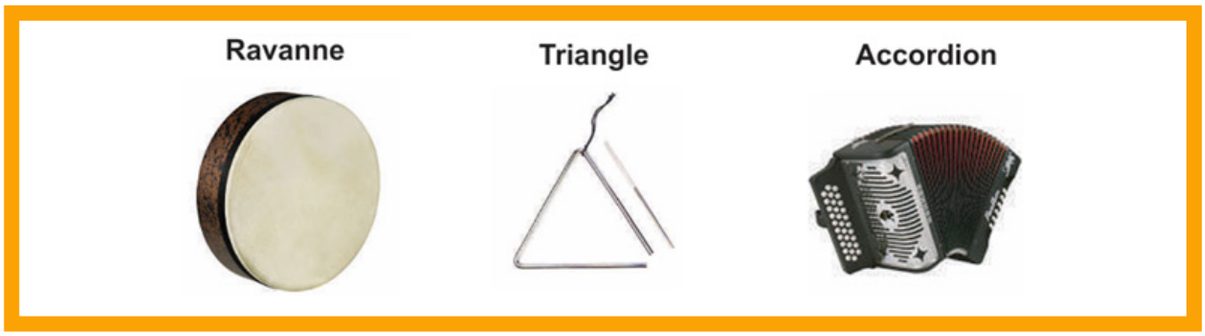
Occasions:

- Performed during family events.
- Seen in socio-cultural events.
- Forms part of the tourism industry of Rodrigues.

Costumes:

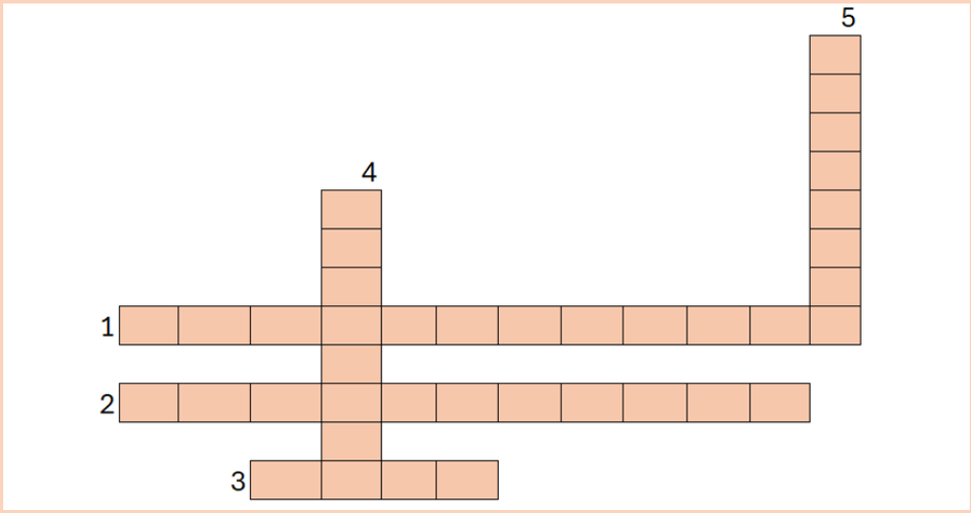
- Men: Long trousers and shirt.
- Women: Colourful dresses.

Musical Instruments:



ACTIVITY 1

Find the words given below in the crossword puzzle.



1. A Telugu ritual dance done around a big lamp.
2. A Chinese New Year dance with a long colourful dragon.
3. A Mauritian dance where people sway their hips to the music.
4. A small metal instrument you hit to make a 'ting' sound.
5. A dance where girls hit two sticks together while dancing in a circle.

ACTIVITY 2

What I Saw?

Student Observation Sheet: Folk & Ritual Dances in Mauritius

Name: ..... Date: .....

1. Watch the videos. Look at the instruments and costumes.
2. Write simple words or draw small pictures to describe the dance.

Dance Name	What Instruments did they play?	What Costume did they wear?
Sega		
Geet-Gawai		
Kolattam		
Jhakri		
Dragon Dance		

My Favourite Dance: .....

How did it make me feel?

😊 Happy 😎 Excited 😲 Surprised 💖 Proud of Mauritius

(Circle one)

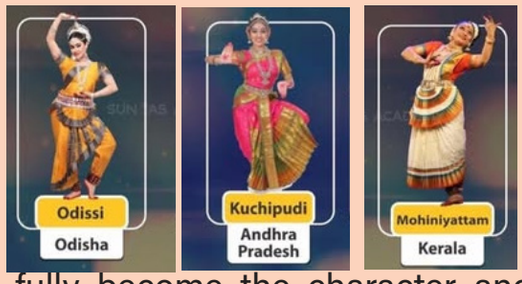
CARD 4

AHARYA ABHINAVA (SHOPPING)

Aharya Abhinaya

Dance is not only about body movements; it is also about how a dancer looks on stage. Costumes, make-up, and jewellery make a dance more beautiful and meaningful. They help the audience understand the character, emotions, and culture of the dance.

These visual elements are called Aharya Abhinaya. In Indian classical dance, Abhinaya means expression using the face, eyes, and hand gestures to show feelings and stories. Aharya Abhinaya refers to the outer appearance of the dancer, such as costume, jewellery, make-up, and overall stage look.



Abhinaya shows the inner feelings of the character, while Aharya Abhinaya supports it by creating a strong visual effect. Together, they help the dancer fully become the character and give a complete performance.

Ghungroo in Indian Classical Dance

Ghungroo are small bells tied around the dancer's ankles.

In Bharata Natyam and Kuchipudi, ghungroo helps to highlight footwork and rhythm.

In Kathak, ghungroo are very important and are used to create complex rhythmic patterns. The sound of the ghungroo helps the audience hear the beats and understand the dancer's movements.

Folk Dance Costumes in Mauritius

Mauritian folk dances reflect the island's rich cultural diversity. Costumes are colourful and comfortable, allowing free movement. Dancers may wear traditional skirts, shirts, scarves, or accessories depending on the dance style, such as Sega or folk-inspired fusion dances.

These costumes show the joy, culture, and traditions of the Mauritian people.

ACTIVITY 1

Dance Shopping Display Board

Cut out the following images, create a dance shopping display board, and place them under the corresponding labels on the board.

ACTIVITY 2

Fill Your Dance Shopping Cart

You are at the shop of dance accessories, choose a dance style and match the correct accessories by placing them into your shopping cart.

Selected Dance Style:

Student Self-Assessment

TOPIC: Aharya Abhinaya

Name: _____ **Class:** _____

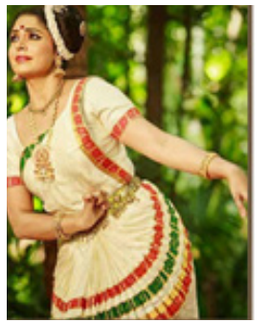
Encircle one face expression:

I understand what Aharya Abhinaya means.	🙂	😐	☹
I can recognise dance costumes and accessories.	🙂	😐	☹
I match the correct items to the correct dance style.	🙂	😐	☹
I use a costume or prop to create dance movements.	🙂	😐	☹

One thing i learned today:

CARD 5

INTRODUCTION ON INDIAN CLASSICAL DANCE FORMS



Activity 1: Introduction to Indian Classical Dance Forms

India has a long tradition of classical and folk dances. Some famous Indian classical dances are Bharata Natyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi and Mohini Attam. These dance forms use Hastas or Mudras (hand gestures) as a common way to express ideas and feelings. In the past, these dances were performed to honour Gods and Goddesses and to entertain people. They also helped pass mythological stories from one generation to another.

Bharata Natyam

Bharata Natyam comes from Tamil Nadu, a state in South India. It first developed as a temple dance in the areas of Tanjore and Kanchipuram. It is one of the oldest Indian classical dance forms. In the past, Bharata Natyam was known by other names such as Chinna Mellam, Dasi-attam, and Sadir-attam, depending on different periods in history.

The name Bharata comes from three main parts of the dance:

Bha – Bhava (expression)

Ra – Raga (melody)

Ta – Tala (rhythm)

The word Natyam means both acting and dancing. Bharata Natyam is therefore a dance that combines expression, music, and rhythm.

Kathak

Kathak is a classical dance form from North India, originating in Uttar Pradesh and Rajasthan.
The word "Kathak" comes from Katha, meaning story. Originally, Kathak dancers, called Kathakaars, were storytellers who travelled from village to village and temple to temple. They combined dance and mime to make stories from Hindu epics and mythology more captivating.

Kathakali

Kathakali is a famous dance-drama from Kerala, in South-West India. The word Kathakali means "story-play." It is well known for its bright colours, heavy costumes, and detailed face make-up.

Traditionally, only men performed Kathakali, and even female roles were played by men dressed as women. Today, women also perform Kathakali. Dancers tell stories using hand gestures (Hastas) and strong facial expressions, while songs are sung in the background. The large costumes and bold make-up make Kathakali easy to recognise.

Manipuri

Manipuri dance originated in the North-Eastern state of Manipur. It derived its name from its native state, Manipur. The Manipur tradition of honouring the Gods through music and dance was an elemental part of the Meiti people. The themes are devotional and are performed on religious occasions and in temples throughout the area.

Odissi

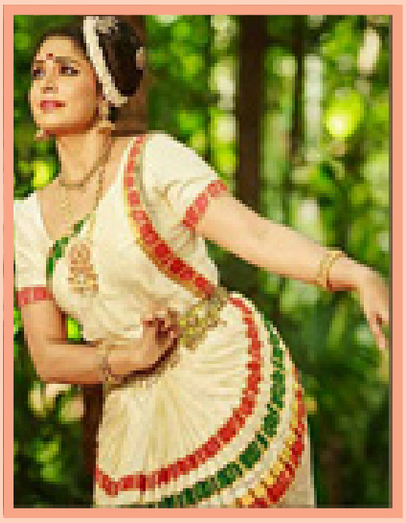
Odissi originated in the Hindu temples of Odisha (Orissa), a coastal state in eastern India. It mainly follows the lasya style, which is soft, graceful, and expressive.

Odissi is known for the Tribhangi posture, which means three bends of the body—at the head, chest, and hips. The dance uses smooth body movements, clear expressions, hand gestures, and sign language to tell stories beautifully.

Kuchipudi

Kuchipudi is a popular classical dance from South India. It comes from a village called Kuchipudi in the Krishna district of Andhra Pradesh. Long ago, this village was known as Kuchelapuram. A great dancer and teacher named Siddhendra Yogi renamed the village as Kuchipudi, and the dance style became known as Kuchipudi dance. Kuchipudi is special because it is the only Indian classical dance named after a village where it began.

Mohini Attam



Mohini Attam is a classical dance form from Kerala, a state in South India. The name comes from two words: "Mohini", meaning a woman who charms or enchants, and "Attam", meaning dance. So, Mohini Attam means "the dance of the enchantress."

Mohini Attam follows the Lasya style, which is soft, gentle, and graceful. The temple sculptures of Kerala show evidence of Mohini Attam and similar dance forms, proving that this dance has been practiced for a long time.

ACTIVITY 1

1. Dance Detective

Read the clues carefully and circle the correct dance form.

Clue 1

I come from Tamil Nadu, in South India.

In the past, I was known by names such as Chinna Mellam, Dasi-attam, and Sadir-attam.

Bharata Natyam **Kathak**

Clue 2

I am a dance-drama from Kerala.

I am famous for my big costumes, bright colours, and colourful face make-up.

Kathakali **Odissi**

Clue 3

I am a classical dance from North India.

My name comes from the word Katha, which means story.

Kathak **Manipuri**

Clue 4

I come from Kerala.

My movements are soft, gentle, and graceful.

My name means “dance of the enchantress.”

Mohini Attam **Kathakali**

Clue 5

I am a classical dance from Andhra Pradesh.

I am also a dance drama and tell stories through movement.

I am the only classical dance named after a village.

Kuchipudi **Bharata Natyam**

My Dance Journey Today

Self-Assessment Card

"My Dance Journey Today"

Name: ..... **Class: .....**

1. Dance Explorer Map

Colour the step you have reached today:

☐ **I can name Indian classical dance forms.**

☐ **I can identify them using clues or pictures.**

☐ **I can recognise costumes and make-up.**

☐ **I can perform basic dance movements.**

☐ **I can use hand gestures and expressions.**

2. Dance Mirror Check

Look at yourself and tick the boxes.

☐ **I tried my best in today's dance class**

☐ **I followed the rhythm and movements**

☐ **I watched others with respect**

☐ **I enjoyed learning about Indian dances**

3. Emoji Reflection Wall

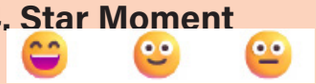
Circle one emoji for each sentence.

I enjoyed today's lesson

I ıce forms

I felt confident while dancing

4. Star Moment



Draw or write one thing you did well today.

5. Next Dance Step

One thing I want to practise more:

- **Hand gestures**
- **Footwork**
- **Expressions**
- **Remembering dance names**

6. If I were a dance today, I would be:

Bharata Natyam Kuchipudi Mohini Attam Kathak

Why?

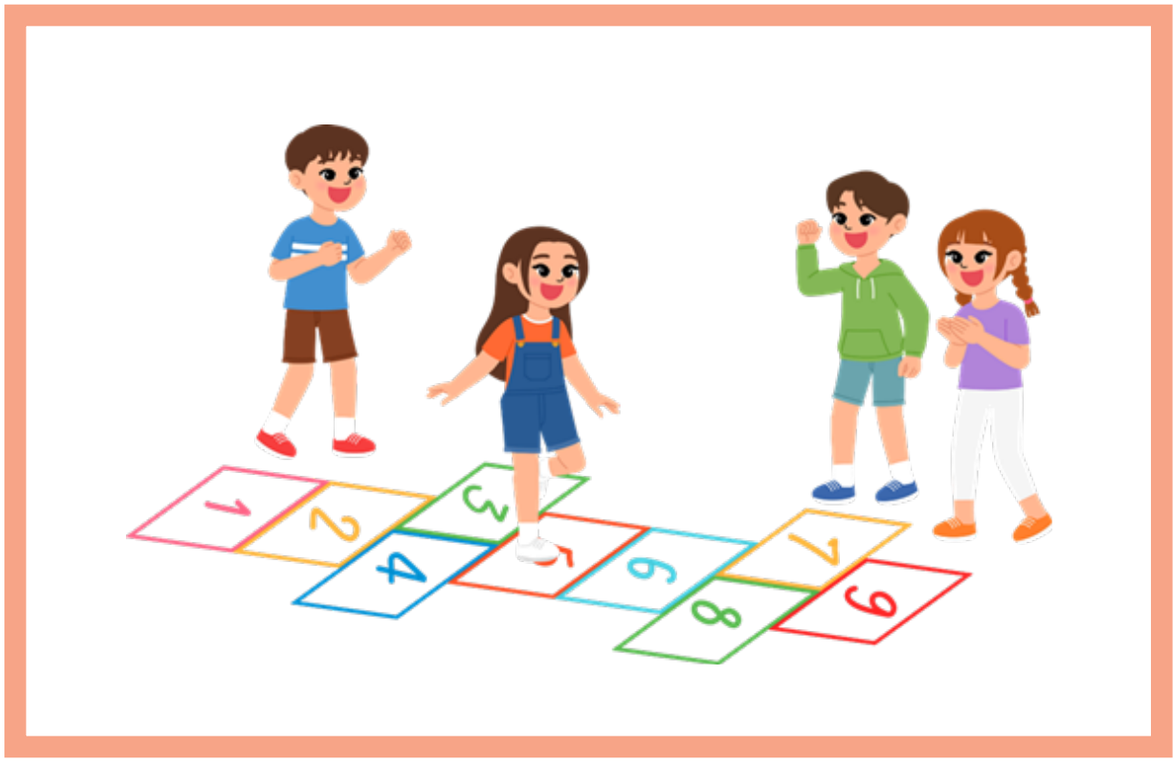
7. What I Liked about my friend performance.

Tick ✓ one or more:

- ☐ **Nice hand gestures**
- ☐ **Good expressions**
- ☐ **Clear movements**
- ☐ **Good rhythm**
- ☐ **Confident performance**

CARD 6

RHYTHM IN DANCE



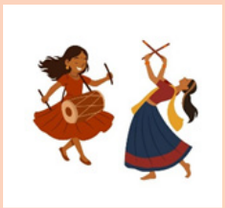
Activity 1: Rhythm in Music and Dance

What is Rhythm?

Rhythm is a regular and repeated pattern of sound or movement. We can find it naturally in our bodies, like in our heartbeat and breathing, and in daily actions, such as walking or pounding grains. Rhythm is also in nature, like ocean waves, bird songs, and the cycle of day and night.

Rhythm in Music and Dance

Humans naturally have rhythm inside them, so it is easy for us to create rhythm in music and dance. Rhythm is one of the first things we notice when we listen to music. We recognise rhythm through the beats of an instrument, and these beats repeat either in a cyclic or linear way.



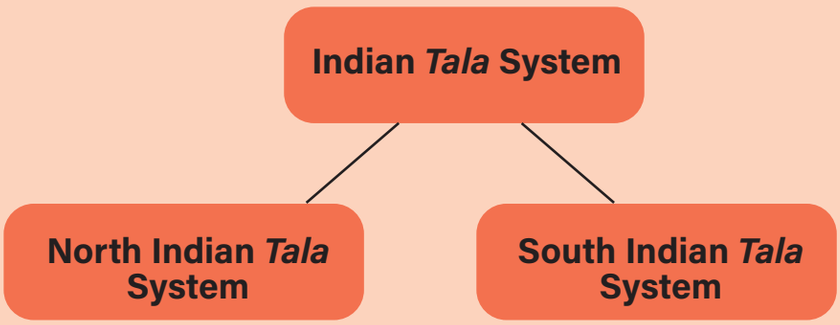
Rhythm gives music its structure and controls how fast or slow it feels. It also helps create the mood of the music.

- A slow rhythm makes the music sound sad or calm.
- A fast rhythm makes the music sound happy or lively.

Rhythm in Indian Music and Dance

In Indian music, rhythm is called Tala. There are two main Indian music systems:

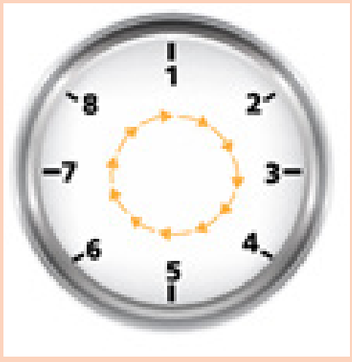
- **Hindustani (North Indian)**
- **Carnatic (South Indian)**



Because of these two systems, the way Tala is counted and expressed also varies slightly.

Tala is a detailed system of measuring time through repeating patterns of beats.

For example, if a Tala has 8 beats, the beats will repeat in cycles of 8. Once the 8th beat is completed, the count starts again at the 1st beat. This creates a continuous rhythmic cycle. Accent is being stressed on the first beat of the cycle.



This rhythmic structure is also very important in Indian classical dances. **Bharata Natyam** and **Kuchipudi** use **Carnatic music** and **Kathak** uses **Hindustani music**.

ACTIVITY 1

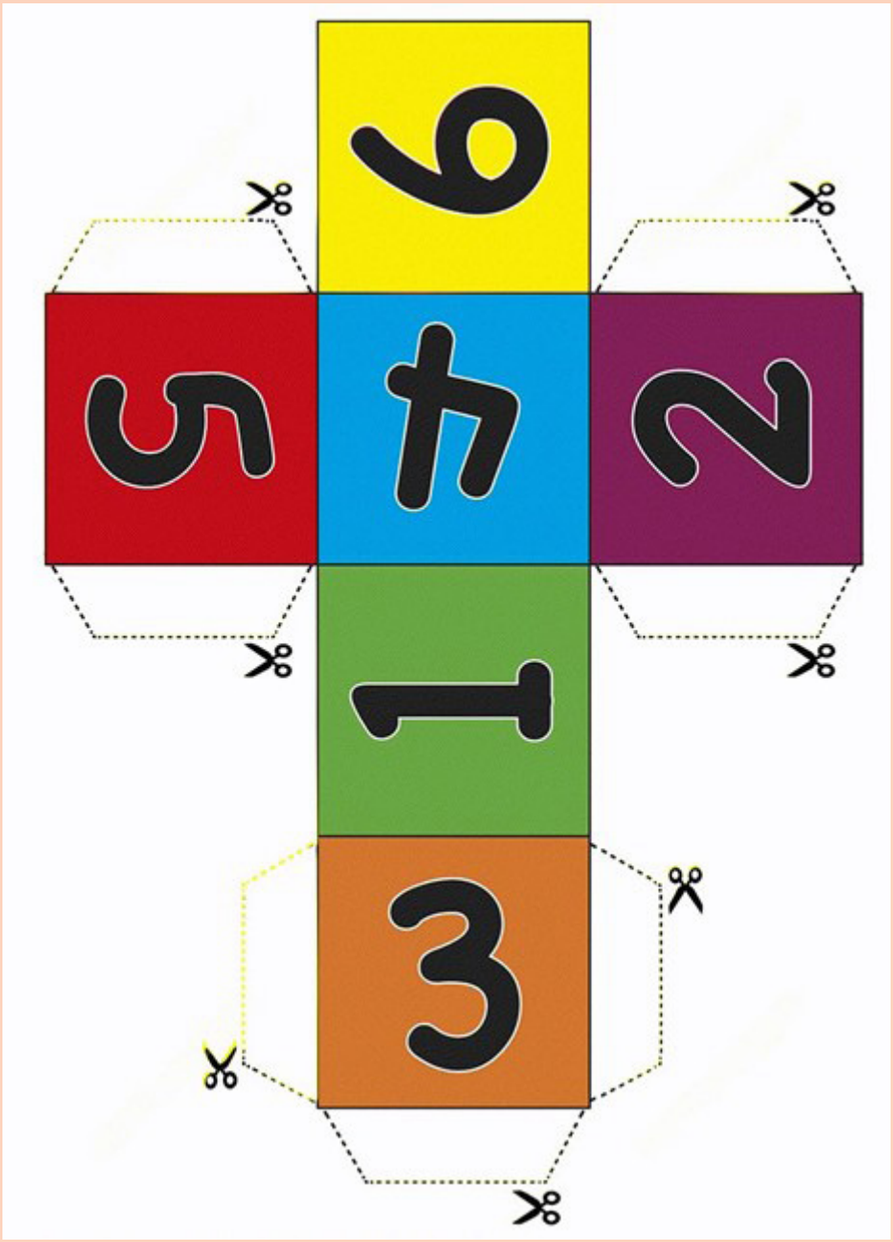
1. Identify which Tala System is used in the following dance styles.

_____ _____ _____

ACTIVITY 2

Roll the Dice

2. Cut and glue the template to make a Dice.



ACTIVITY 3

Movement on the Space provided in the flash cards.

3. Cut the following Rhythmic Flash Cards:

ACTIVITY 4

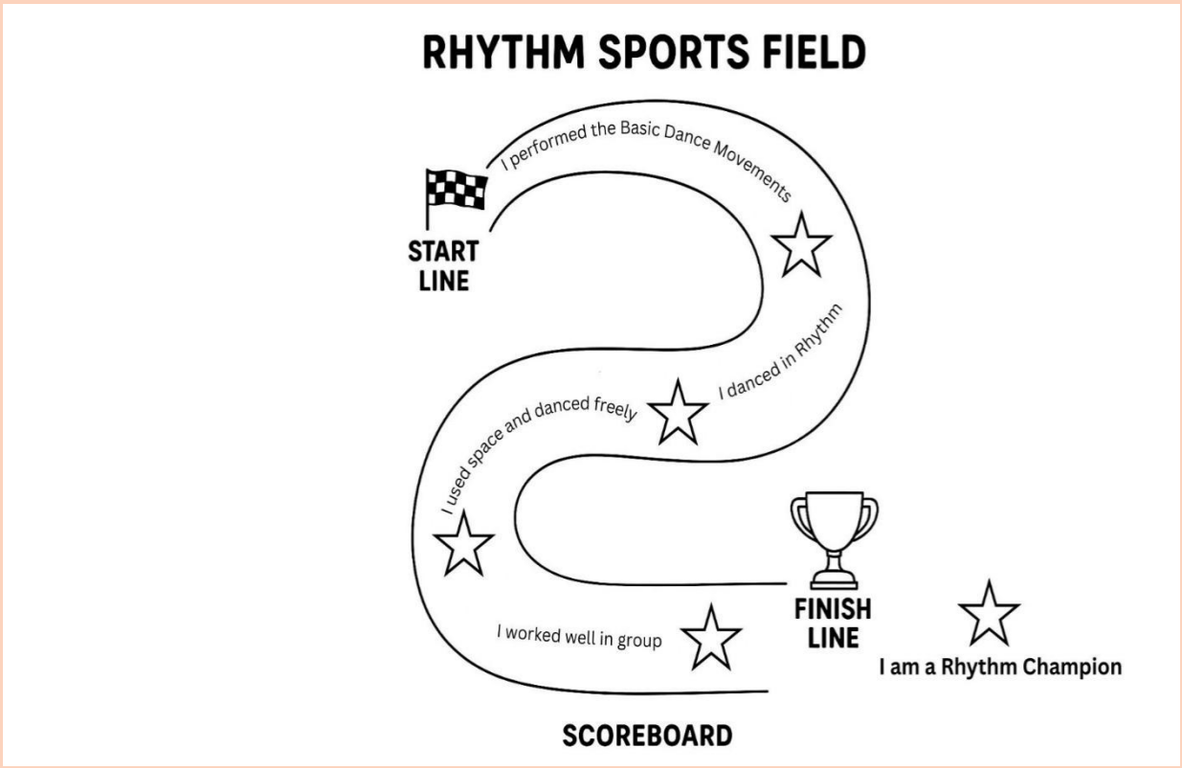
4. Roll the dice, pick the matching rhythm card, and perform the moves using different levels, tempo, energy, and space.

Rhythm Sports Challenge – My Progress Track

Name: _____ **Date:** _____

Track your learning like a sports tournament.

1. Color each star after achieving each skill and reaching the Finish Line to become a Rhythm Champion.



My best Dance Movement today: _____

Next time I want to improve: _____

CARD 7

SAMYUTA HASTAS (ANIMALS)

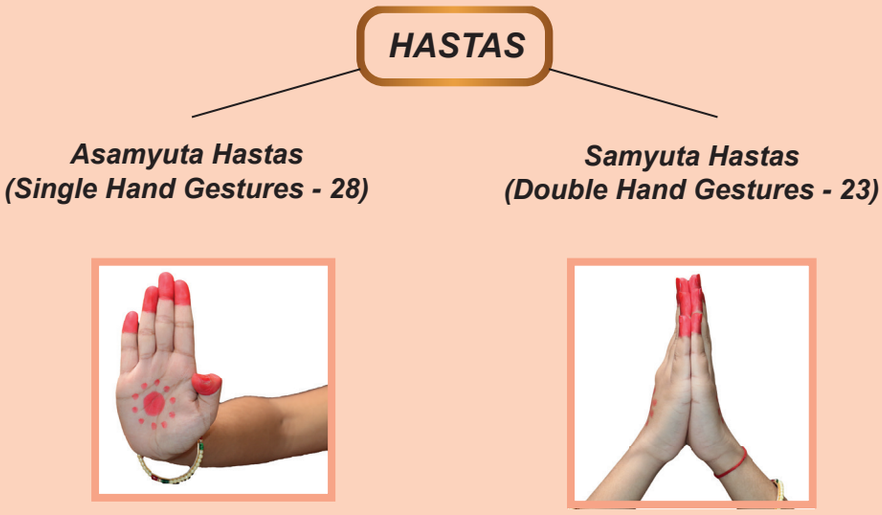
ACTIVITY 1

1. Introduction to Samyuta Hasta

RECAP

In all Indian classical dances hand gestures are called Hastas or Mudras.Each Hasta is specific with particular meanings and is identified by a name.

According to Abhinaya Darpanam Hasta are classified into two categories and they are:



Samyuta Hasta

Samyuta Hastas are gestures that are performed with both hands combined.

According to Abhinaya Darpanam there are twenty-three Samyuta Hastas.
Each of these Hastas can be used to denote various ideas and objects.
For example, Garuda denotes a flying bird.

Garuda

NAMES AND PICTURES OF THE SAMYUTA HASTAS

Anjali

Kapota

Karkata

Swastika

Dola

Pushpaputa

Utasanga

Shivalinga

Katakavardhana

Kartariswatika

Shakata

Shankha

Chakra

Samputa

Pasha

Kilaka

Matsya

Kurma

2. Find the Samyuta words listed below in the word search puzzle.

P	K	A	P	O	T	A	E	T	N
R	U	W	U	R	X	V	A	A	S
T	E	S	D	L	N	Z	G	R	C
S	F	L	H	U	J	A	N	D	E
M	I	Z	V	P	B	H	A	E	I
A	M	K	W	A	A	I	S	U	L
T	J	I	N	R	D	P	T	Z	A
Y	Z	D	O	L	A	S	U	X	J
S	H	U	Y	V	H	C	R	T	N
A	Q	S	W	A	S	T	I	K	A

Anjali
Pushpaputa
Nagabandha
Matysa
Dola
Swastika
Kapota
Utsanga

ACTIVITY 2

Shadow Hand

1. Write the name of the Samyuta Hasta and the animal it represents in the table below.

Samyuta Hasta	Animal Depicted
Matysa	Fish

2. A) Observe how light and hand positions create shadows.
B) Watch the teacher demonstrate 2–3 simple shadow animals with the hands
C) Work in pairs or small groups to create shadow animals with your hands

Draw or name one shadow animal you made:

Animal: _____

ACTIVITY 3

Movement & Storytelling

1. Combine hand shadows with basic dance movements (as per your teaching style):
For example:
Bird: Use Garuda Hasta to show flapping wings while moving across the class with basic dance movements.

SAMYUTA HASTA

Creative Reflection Worksheet

Grade 8 - Foundation

Name: _____ Date: _____

1. Hasta Discovery

Circle the correct answer:

One hand | Two hands

Write one Samyta Hasta you remember:

_____

2. Mirror Moment

Tick what you felt:

☐ Strong ☐ Soft ☐ Shuky

☐ Confident ☐ Shy ☐ Happy

Easy Hasta: _____

Challenging Hasta: _____

3. Shadow Magic

Shadow animal made:

☐ Bird ☐ Fish

☐ Butterfly ☐ Other: _____

☐ Draw or write it here:

4. Move & Imagine

Complete the sentence:

'When I used _____ Hasta,
I moved like a _____.

6. My Learning Check

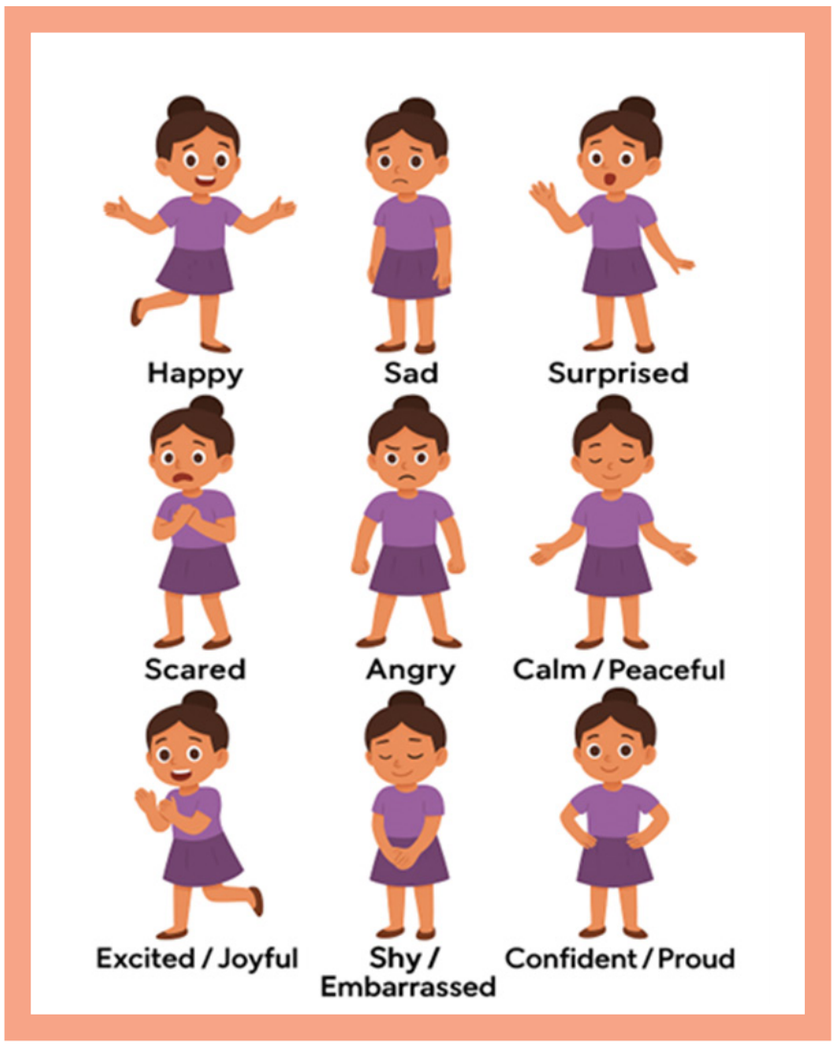
Today I learned:

_____

_____

CARD 8

EMOTIONS IN DANCE



ACTIVITY 1

Emotions in Dance

People communicate not only with words but also with facial expressions and body movements. Sometimes, the body can show feelings more clearly than speech.
In dance, the body is the main instrument to show emotions. The face is the most important part, while the hands and body movements support the expression. The eyes are especially important because they can show many different feelings.
Dancers also use lyrics, costumes, stage props, and gestures to tell a story or express ideas.

1. Fill in the blank with the appropriate emotions.

ACTIVITY 2

Ti-Papillon dan Zardin Mamie

Ti-Papillon dan Zardin Mamie

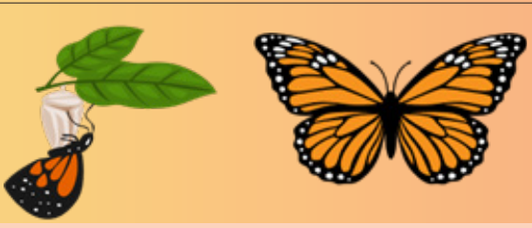
Dan zardin Mamie, enn ti-dizef ti pe repoze trankil lor enn fey. Apre enn tigit letan, li vinn enn ti-seniy, li avanse dousman e li get tou keksoz avek kuryozite. Kan li santi li fatige, ti-seniy la anvelop li dan enn kokon e li reste trankil ek pasian. Enn zour, kan soley klere bien for, kokon la ouver e enn zoli papillon sorti, li vole partou dan zardin Mamie e anmenn lazwa ek lespwar.

English Version:

In Mamie's garden, a small egg rests quietly on a leaf. After some time, the egg becomes a little caterpillar that moves slowly and looks around with curiosity. When it feels tired, the caterpillar wraps itself in a cocoon and stays still. One sunny day, the cocoon opens and a beautiful butterfly comes out. The butterfly flies happily around Mamie's garden, bringing joy and hope.

1. Perform the story of " Ti-Papillon dan Zardin Mamie" in groups using your body, face, and hand gestures.

2. **Write or draw which emotions you used in the story of "Ti-Papillon dan Zardin Mamie".**

Ti-Papillon dan Zardin Mamie	Emotions
	

Self-Reflection: Emotions in Dance

Name: _____ Date: _____

Instructions: Shade or tick the face that shows how you feel about your performance.

	I did very well	I did okay	I need to improve
Facial expression			
Body movements			
Hand gestures			
Combine movements & expression			
Effort & participation			

Reflection:

1. My favorite emotion to show today: _____
2. The emotion I found hardest to show: _____
3. One thing I can do better next time: _____

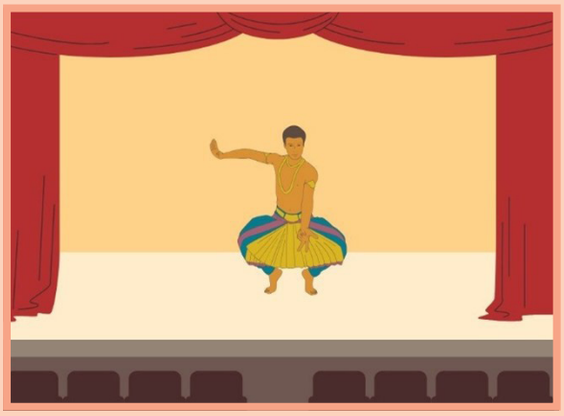
CARD 9

SPACE IN DANCE

USE OF SPACE IN DANCE

Space is one of the main elements of dance. It means how a dancer uses the area around them while dancing.

In a solo dance, the dancer performs alone on the stage. The dancer should use the space wisely and not stay in only one place. The centre of the stage is very important because it is the main place where the audience focuses. Important movements and expressions should be shown at the centre.



In duet or group dances, dancers must be aware of each other while moving. They should:

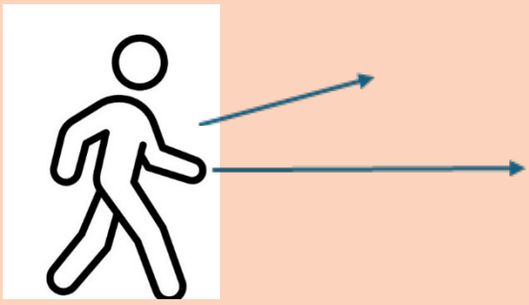
- Keep enough space between one another
- Avoid bumping into each other
- Move freely and safely

Good spacing helps dancers move comfortably and makes the dance look well organised.

ACTIVITY 1

Walking Styles and Floor Patterns

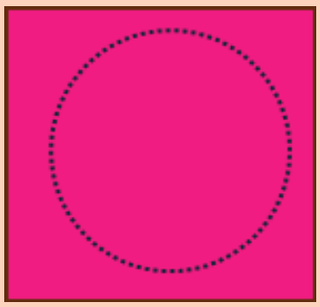
Practice walking styles in different directions as per the dance style learnt.



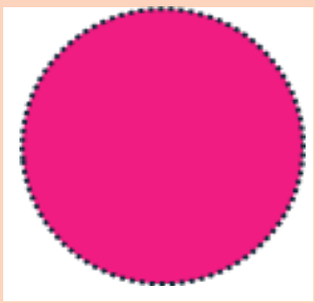
ACTIVITY 2

Follow the steps below to create your own festive Diya.

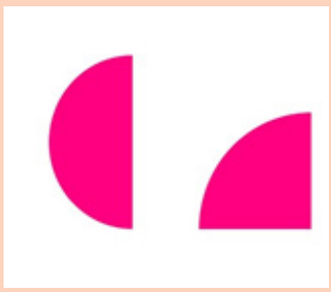
Option 1- Diya with Paper



1. Take a coloured paper and draw 5 big circles. (size of a bangle)



2. Cut out all 5 circles.



3. Fold each circle in 2 halves

4. Stick all 5 folded circles together to form the base of your diya.

5. Cut a flame shape from colored paper.
6. Stick the flame to the middle of the diya.
7. Decorate the diya with colours, glitter, or stickers as you like.

https://www.youtube.com/watch?v=IXWyTmeAyqc

Option 2

1. Take a small paper cup and cut it in half (or use the base of a small water bottle).
2. Paint and decorate it with bright colors, glitter, or stickers.
3. Cut a flame shape and stick it to a side.
4. Your diya is ready to use in the Lamp Dance!

Option 3

1. Colour an earthen Diya.
2. Stick a LED light inside.

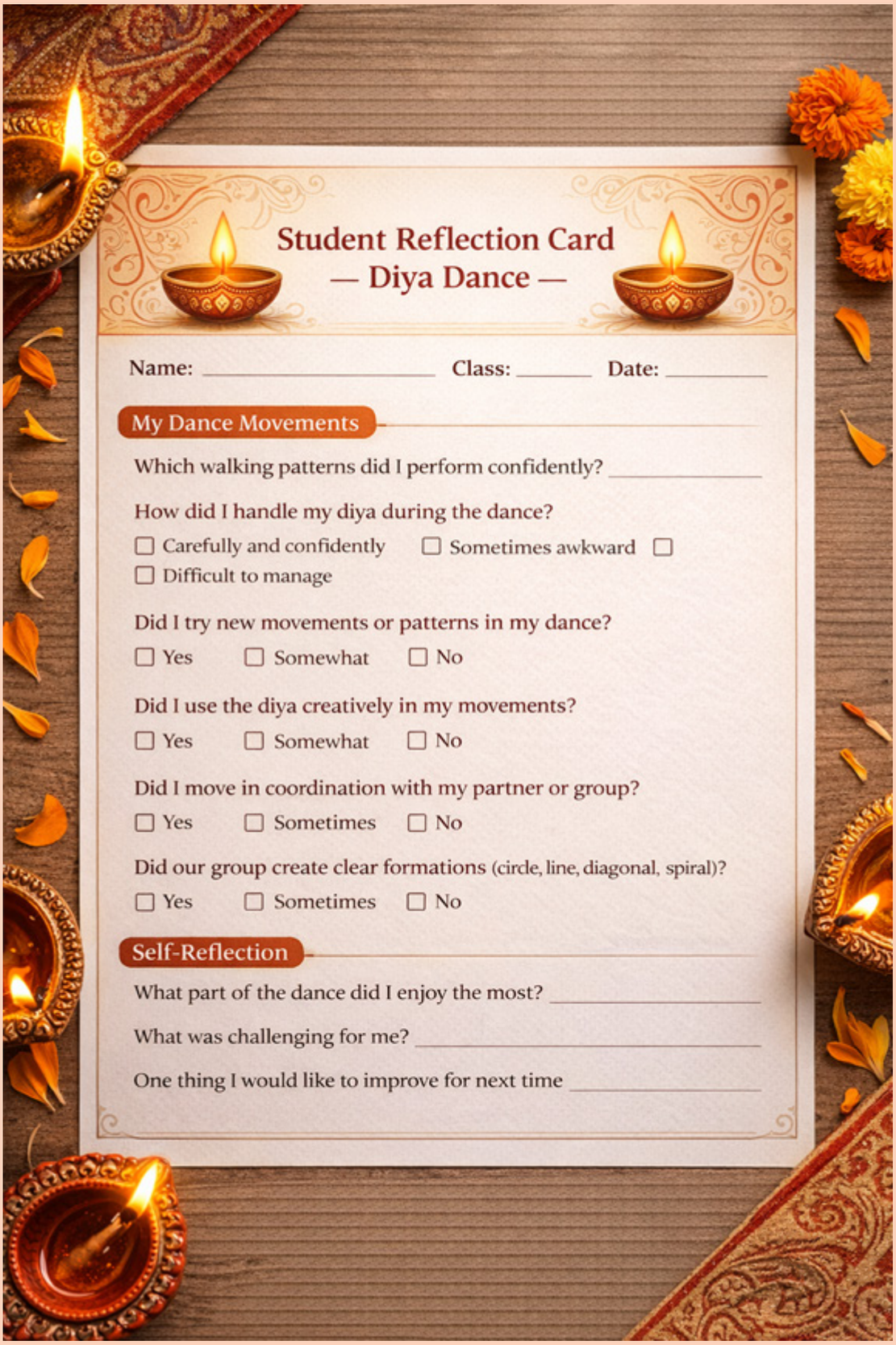
ACTIVITY 3

Diya Dance Performance

1. Combine the walking styles and basic dance movements learned to create a Diya Dance sequence (You can use any festive music of your choice.)

2. Student Reflection Card

Self-Reflection



Student Reflection Card
— Diya Dance —

Name: _____ Class: _____ Date: _____

My Dance Movements

Which walking patterns did I perform confidently? _____

How did I handle my diya during the dance?

☐ Carefully and confidently ☐ Sometimes awkward ☐ Difficult to manage

Did I try new movements or patterns in my dance?

☐ Yes ☐ Somewhat ☐ No

Did I use the diya creatively in my movements?

☐ Yes ☐ Somewhat ☐ No

Did I move in coordination with my partner or group?

☐ Yes ☐ Sometimes ☐ No

Did our group create clear formations (circle, line, diagonal, spiral)?

☐ Yes ☐ Sometimes ☐ No

Self-Reflection

What part of the dance did I enjoy the most? _____

What was challenging for me? _____

One thing I would like to improve for next time _____

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