STUDENT'S WORKSHEETS

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

GRADE 9

DANCE

MOEHR
MAHATMA GANDHI INSTITUTE
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ACKNOWLEDGEMENT

COORDINATOR

Miss Nalini TOTIAH	Lecturer, Head, Department of Creativity and Performance, School of Performing Arts.

PANEL MEMBERS

Mrs. Krishnee MAHADOO-COONLIC	Educator (Secondary)
Mrs. Gopeeka NARAIN SINGH	Educator (Secondary)
Miss Tejasvini GOPALOODOO	Educator (Secondary)

CENTRE FOR QUALITY ASSURANCE AND TEAM

Dr Mrs Vedika M. HURDOYAL- CHEKHORI	Associate Professor & Head, Centre for Quality Assurance
Dr. Mrs. Putanjani MUNGUR - PURGUS	Senior Lecturer, Head Department of Dance
Mrs. Nalini GOPAUL	Senior Lecturer, Head Department of Sculptures
Mrs. Roshni BEEHARRY	Lecturer, School of Performing Arts
Mrs. Artee DWARKA-BANIA	Educator (Secondary)
Miss Nipti Rajni Kamal GOPAUL	English Educator (Secondary)
Mrs. Sharmila Devi NARAN	English Educator (Secondary)
Mrs. Jayshree DEWDHAREE-RAMJUTTUN	English Educator (Secondary)

GRAPHIC DESIGN TEAM

Mrs Vaneeta JATOOA-GHOORBIN

Mr. Chandraduth NAPAUL

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 - WELCOME TO SCHOOL GROOVE

INTRODUCTION

Body conditioning in classical dance refers to a set of exercises designed to prepare, strengthen, and align the body for safe and expressive movement. It helps dancers develop flexibility, stamina, balance, posture, core strength, and coordination, which are essential for executing classical dance movements with accuracy and grace.

WARM-UP EXERCISES

It is important for dancers to warm up before any dance activity to prepare the body for longer training. A warm-up should include exercises for ankles, knees, hips, shoulders, elbows and wrists.

Lateral leg Swings

Squat side kick

PRE - DANCE EXERCISE

After the body is warmed, dancers can execute certain movements within their routine during the dance class. Pre-dance exercises are intended to warm up the core muscles that are to be used during the dance class. They also help the dancer's body to become more flexible.

Triangular poses

Hamstring Stretch

COOL-DOWN EXERCISES

Cool-down exercises can last for two to three minutes depending on the intensity of the activity performed. Cool-down exercises are also important after dancing as this can help reduce muscle soreness and speed up the recovery process after intense activity.

Glue stretch

Easy pose

ACTIVITY 1

Warm-up Rhythm Flow

- Students stand in a spaced-out formation.
- Teacher leads ankle, knee, hip, shoulder and wrist rotations in 8-counts.
- Add simple rhythmic claps on counts 1–2–3–4.
- Students repeat rotations in rhythm with slow → medium tempo.
- Finish with light jogging on the spot for 10–15 seconds.

ACTIVITY 2

Pre dance stretch and shape

- Demonstrate **Triangular Pose** and **Hamstring Stretch** (as in card).
- Students hold each pose for 6 counts.
- Add a simple side-body reach using **pataka** hand gesture.
- Connect both stretches into a short flowing sequence.

ACTIVITY 3

Body Conditioning Groove Sequence

Perform:

- 4 counts **Lateral Leg Swings**
- 4 counts **Squat Side Kicks**
- Walk 4 counts to the right
- Walk 4 counts to the left
- Combine the steps into a 12–16 count dance mini-sequence.
- Students repeat with music or steady beat.

SELF ASSESSMENT

Name: **Date:**

Anwer the following questions.

1. What is the purpose of warming up before dancing?

Write one or two sentences.

.....

.....

.....

2. Name two pre-dance stretches found in this lesson.

.....

.....

3. Why is body conditioning important in dance?

.....

.....

.....

.....

Exercise 2: Complete the Sentences

Fill in each blank with the correct word:

(flexibility, posture, rhythm, cool-down, endurance)

1. A dancer needs good..... to move safely and smoothly.
2. A ..... helps the body relax after dancing.
3. .....helps dancers perform for a longer time.
4. Good .....keeps the spine straight and chest lifted.
5. Dancers follow counts to stay in .....

Exercise 3

Put these steps in the correct order.

Cool down exercises

Warm-up exercises

Pre -dance exercises

Exercise 4: Your Reflection

Write 2–3 sentences about what you enjoyed or found challenging in the "Welcome to School Groove" routine.

.....

.....

.....

5. Tick (✔), Circle, or Colour the emoji that best represents how you feel about each skill.

Skill	😀 I did very well	🙂 I did well	😐 I need more practice	😟 I found it difficult
1. Warm-up exercises (ankles, knees, hips, shoulders, wrists)				
2. Pre-dance stretches (Triangular Pose, Hamstring Stretch)				
3. Body conditioning steps (Leg Swings, Squat Side Kicks)				
4. Rhythm and timing (following counts)				
5. Coordination (arms + legs + gestures)				
6. Posture & alignment (chest open, spine long)				
7. Flexibility & agility				
8. Participation & focus				

CARD 2

RE-DISCOVERING THE THREE CLASSICAL DANCE FORMS OF MAURITIUS THROUGH PATRIOTISM

INTRODUCTION

In Mauritius, only three Indian classical dance forms are practiced. The three classical dance forms are Bharata Natyam, Kathak and Kuchipudi.

Ancestors who came from India had their roots from the South, South-East, South-West and the Northern regions of India. As Bharata Natyam originated from Tamil Nadu, Kuchipudi from Andhra Pradesh and Kathak from the Northern regions, these classical dance forms had an influence on the people of Mauritius and got established in the island.

BHARATA NATYAM

Bharata Natyam, as learnt in Grade 7 and Grade 8, is one the oldest classical dance forms from South India, and it is widely practiced in Mauritius today. It began in the temples of Tamil Nadu.

Bharata Natyam is known for its araimandi posture and natyarambhe posture, its strong footwork, hand gestures and expressive facial movements that help the dancers communicate feelings and stories without words.

KATHAK

Kathak is a classical dance form from North India and is also practiced in Mauritius. The word "kathak" comes from Katha, meaning story. Kathak dancers were storytellers who used rhythm, movement and expression to share tales in temples and royal courts.

Today Kathak is known for its fast spins, precise footwork and graceful movements.

KUCHIPUDI

Kuchipudi is a classical dance form from the state of Andhra Pradesh in South India. It is known for its graceful movements, expressive storytelling and a unique blend of dance and drama. Traditionally Kuchipudi was performed as a dance drama with characters, dialogues and music.

ACTIVITY 1

Bharata Natyam Adavus- Rhythms of the Nation

- Demonstrate to the students a set of basic adavus (Natta, pakka, shutru and teermanam adavu.
- After practicing, they create a short dance sequence on a patriotic song.

The teacher is free to choose any music on which the students want to choreograph.

ACTIVITY 2

Kathak Tatkar- Footsteps of freedom

- Demonstrate to the students a set of basic footwork in any formation.
- Students can take turn by adding a patriotic element such as:
  - Turning with a salute pose.
  - Performing a chakkar that symbolise the wheel of progress.
  - Adding claps that represent celebration of independence.

ACTIVITY 3

Kuchipudi Adavus- steps of Unity

- Demonstrate to the students, light and graceful Kuchipudi adavus.
- A short scene inspired by patriotic themes can be choreographed by the teacher such as:
  - A symbolic march for peace
  - Diverse cultures standing together to celebrate independence

SELF ASSESSMENT

Name: **Date:**

1. Multiple Choice Questions

Choose the correct answer.

1. Bharata Natyam originated from:

o A. Andhra Pradesh

o B. Tamil Nadu

o C. North India

2. Kathak is known for:

o A. Fast spins and precise footwork

o B. Heavy jumps

o C. Floor movements

3. Kuchipudi is traditionally performed as:

o A. Solo only

o B. Dance drama

o C. Group singing

2. Answer the following short answer questions

1. Name the three classical dance forms practiced in Mauritius.

.....

.....

.....

2. Write one key feature of Bharata Natyam.

.....

3. What is the meaning of the word Kathak?

.....

.....

4. Write one key feature of Kuchipudi Classical dance.

.....

3.Word Puzzle- Find the classical dance forms

Circle the words: Bharata Natyam, Kathak, Kuchipudi

A T K A T H A K L P O A N

B H A R A T A N A T Y A M

C U C H I P U D I W R O K P

K K U C H I P U D I P Y N B

4. Match the Dance form to its feature

Bharata Natyam	Dance drama traditions
Kathak	Araimandi posture
Kuchipudi	Fast spins (Chakkars)

5. Please tick the emoji that best describes your understanding and performance in this lesson.

Skill	😀 I did well	😐 I need practice	😞 I Need Help
I can name the three classical dances.			
I can describe one feature of each dance.			
I can perform basic adavus or tatkar steps.			
I can keep rhythm and timing during the dance activity.			
I can perform a patriotic pose confidently.			
I worked well and cooperated with my group.			
I participated actively in class.			

CARD 3

KOLLATAM - A VIBRANT FOLK DANCE OF MAURITIUS

INTRODUCTION

Mauritius has inherited a rich cultural background from the various immigrants who came as settlers from Europe, Africa, Madagascar, India and China.

These settlers brought with them their cultural heritages such as languages, traditions, artefacts, food habits, music and dance forms that have been passed on from one generation to another.

FOLK & RITUAL DANCE

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.

There are several folk and ritual dances in Mauritius and Kolattam is one of them.

KOLATTAM

Kolattam is derived from the words 'kol' meaning small stick, and 'attam' meaning dance.

Kolattam is a dance where the dancers play with sticks. The kolattam dance is a popular folk dance originating from Tamil Nadu in India and practiced mainly by the Tamil and Telegu community in Mauritius.
This dance is usually performed by young girls and women holding two sticks in their hands. Dancers strike their sticks while making various patterns in a big circle. They also dance in pairs by striking each other's sticks.

The dance is performed during festivals, processions and cultural events. The young dancers wear the pavadai which is a long-pleated skirt with a blouse and a contrasting stole, while the women wear the traditional sari and blouse.

The musical instruments used are the *Dappu* and *Manjira.*

Dappu

Manjira

ACTIVITY 1

- Start with a warm-up activity (i.e breath in and out for few minutes)
- Teach 2-3 basic sticks pattern for e(i.e right-left, front - tap, side-tap and rotate).
- Practice in pairs moving in simple formations.

ACTIVITY 2

- Start with a warm-up activity (for example slow circles with the neck, leg swings and jumping jack).
- Practice in pairs moving in simple formations and expand to groups of 4 or 6.
- Create a group dance sequence using the learnt steps on folk music.

SELF ASSESSMENT

Name: **Date:**

Multiple Choice questions

1. The word ‘kolattam’is made up of two words. What do they mean?

a) Music and dance

b) Stick and dance

c) Rhythm and pattern

d) Circle and drum

2. Kolattam originated from which Indian state?

a) Kerala

b) Gujarat

c) Tamil Nadu

d) Maharashtra

3. Who usually performs the kolattam dance?

a) Young boys only

b) Men and boys

c) Women and young girls

d) Mixed groups of all ages

4. Which musical instruments are commonly used in Kolattam?

a) Tabla and flute

b) Dappu and Manjira

c) Mridangam and veena

d) Guitar and drums

5. Which type of movements are used in kolattam dance?

a) Jumping and rolling

b) Stick striking and circular patterns

c) Slow yoga movements

d) Fast martial arts kicks

Answer the following short questions

1. What is Kolattam dance?

.....

.....

2. Name two groups in Mauritius who practiced Kolattam?

.....

.....

3. What do dancers hold in their hands while practicing Kolattam dance?

.....

.....

4. Where is Kolattam performed?

.....

.....

5. Name one musical instrument used in Kolattam?

.....

.....

For each statement, circle or tick the emoji that best describes how you feel about your performance.

I can perform the Kolattam stick rhythmic patterns.

- 🟢 😊 I did all patterns correctly and confidently.
- 🟡 🙂 I did most patterns but made a few mistakes.
- 🟠 😐 I tried but struggled to follow the rhythm.
- 🔴 😟 I need more help with the patterns.

My Movements were clear, coordinated and in time.

- 🟢 😊 My steps, posture and stick movements were very clear.
- 🟡 🙂 Mostly clear, with a few mistakes.
- 🟠 😐 Sometimes unclear or uncoordinated.
- 🔴 😟 I found it difficult to perform the step.

I worked well with my group.

- 🟢 😊 I stayed in time and worked very well with others.
- 🟡 🙂 I worked well most of the time.
- 🟠 😐 I tried but sometimes lost coordination.
- 🔴 😟 I found group work difficult.

I contributed ideas when creating the group dance.

🟢 😊 I shared creative ideas and helped build new movements.

🟡 🙂 I shared some ideas.

🟠 😐 I shared a few ideas when asked.

🔴 😟 I did not share ideas; I needed help.

I understand the culture and meaning behind Kolattam Dance.

🟢 😊 I can clearly explain what Kolattam is and why it is important.

🟡 🙂 I understand most parts.

🟠 😐 I understand a little but not everything.

🔴 😟 I'm not sure; I need more explanation.

My Kolattam stick design is neat and creative.

🟢 😊 Beautiful, creative and easy to use!

🟡 🙂 Neat and good to use.

🟠 😐 Simple design; could be improved.

🔴 😟 Unfinished or difficult to use

My Overall Performance.

Circle one:

🌟🌟🌟 Excellent!

🌟🌟 Good!

🌟 Getting There

💡 I Need More Practice

CARD 4

TECHNIQUES OF DANCE - FUNDAMENTAL STEPS

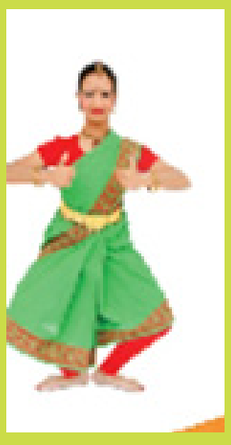
INTRODUCTION

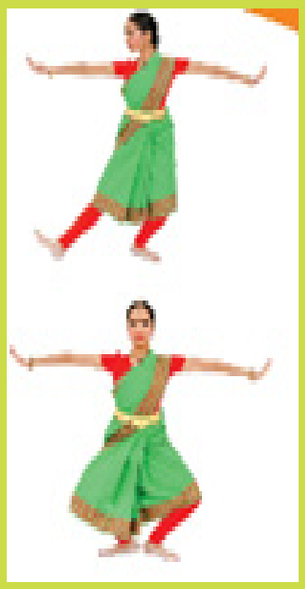
Bharata Natyam

As learnt in Grade 7 and Grade 8, Adavu means basic unit of dance. It is of crucial importance in Bharata Natyam. In order to develop good dancing skills, mastering the adavus in all three speeds is very important.

The shutru adavu usually consists of the twisting and turning movement of the body. The sollukattus of the Shutru Adavus are Tat Tai Tam Dhit Tai Tam.

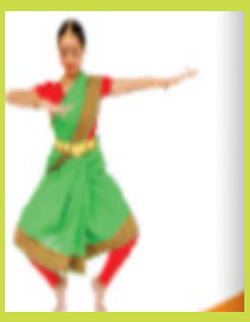
SHUTRU 4TH

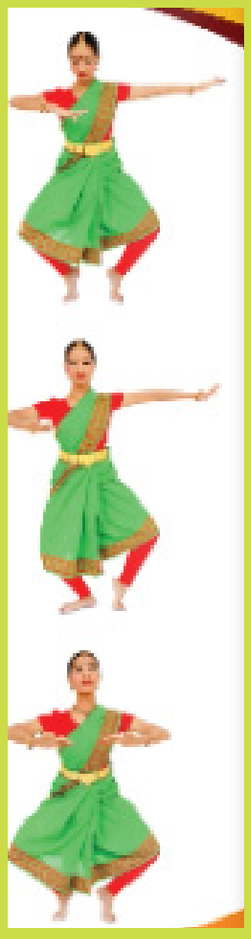




Yetta Adavu series consist of Adavus that are executed in the same place. The feet movements comprise mainly of stamping and small jumps on the toes with both feet simultaneously. The syllables for Yetta Adavu series are Tat tai ta ha dhit tai ta ha.

YETTA 1ST STEP





Kuchipudi

Here is quick recap of the technical terms used in Kuchipudi classical dance.

Adavu

An adavu is a fundamental dance unit where the hands, feet, head, eyes and other parts of the body move in a coordinated manner.

Patakshara

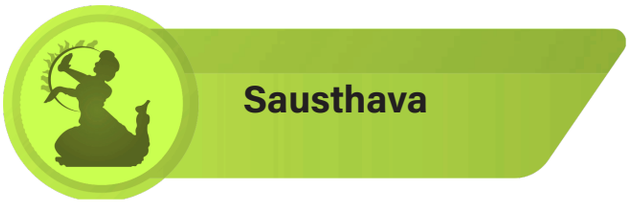
It is a rhythmic syllable recited when executing an adavu.

Anga Shuddham

It is the clarity of body movements while dancing.

Vaishnava sthanaka

It is the half sitting position in Kuchipudi dance.



Sausthava

The standing position with the feet held together and the chest is slightly bent forward.

Natyarambhe

The semi-circular position of the arms.

Pada Bhedas

Pada bhedas are the positions of the feet and are seen in the various adavus.

Usi

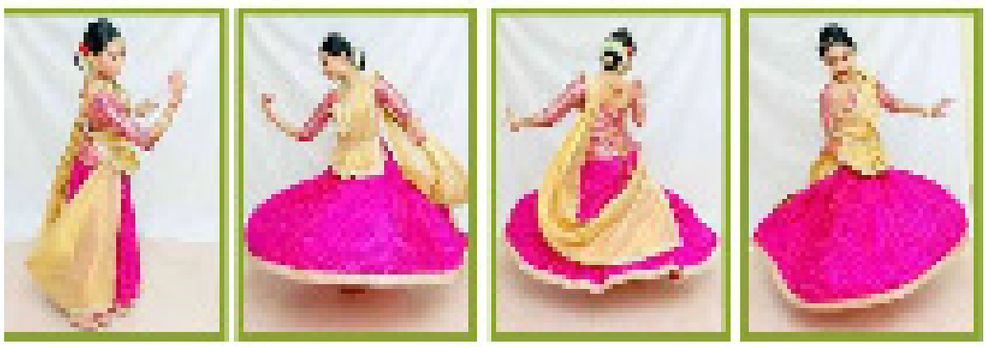
Usi is referred to as the dipping movement in Kuchipudi.
Mandi adavus consists of a slight hop while sitting down completely on the toes and springling back to a standing posture.

TAT TAI HITTA ADAVU

Muktai is an adavu which is repeated thrice or in multiples of three both at the beginning and the end of a dance sequence.

KATHAK

Tatkaar and chakkar-s are special features of kathak dance style.
Tatkaar is the basic footwork in Kathak dance. It also represents an execution of a set of footsteps in several variations.
Bant means to share. A bant is executed in fast tempo. It involves tatkaar in different patterns and in many variations.
Chakkar is the dynamic use of spins. The techniques of spins are properly and beautifully executed after a long-dedicated practice.



ACTIVITY 1

Bharata Natyam- Fundamental Adavus

- Practice selected adavus such as shutru and yettta in three speeds.
- Focus is placed on araimandi posture, foot stamping, coordination of hands and eyes and maintaining rhythm using sollukattus.

ACTIVITY 2

Kuchipudi- Fundamental Adavus

- Practice Tat Tai Hitta adavu and mandi adavu.
- Focus is on anga shuddham, Vaishnava sthanaka, dipping movements and coordination of hands and feet.
- Simple pataksharas are recited during performance.

ACTIVITY 3

Kathak -Tatkar fundamental footworks.

- Practice basic tatkar using heel and toe movements, clapping to counts.
- The activity progresses from slow to medium tempo.
- This activity can be carried out individually or in groups

EXTENSION ACTIVITY

Bharata Natyam- Adavu sequence

- Combine 2-3 learnt adavus to create a short sequence and perform it in slow and medium speed, focusing on smooth transitions and stamina.

Kuchipudi- Muktai Challenge

- Perform a muktai adavu repeated three times, maintaining consistency, posture and rhythm throughout the repetition.

Kathak- Tatkar with variations

- Perform tatkar with a change in tempo and add a simple chakkar at the end while maintaining balance and rhythm.

SELF ASSESSMENT

Name: **Date:**

1. Tick the following Multiple-choice questions.

1. What does the term Adavu mean?

a) A costume used in dance

b) A fundamental unit of dance movement

c) A facial expression

d) A musical instrument

2. Which posture is mainly used in Bharata Natyam?

a) Sausthava

b) Araimandi

c) Samapada

d) Chakkar

3. Tatkar is the basic footwork of which classical dance form?

a) Bharata Natyam

b) Kuchipudi

c) Kathak

d) Odissi

4. What does Anga Shuddham refer to?

a) Costume design

b) Clarity of body movements

c) Speed of dance

d) Use of music

2. Answer the following short answer questions.

1. Name one adavu practised in Bharata Natyam.

.....

.....

2. What is Tatkar in Kathak?

.....

.....

3. Write one importance of learning fundamental steps in classical dance.

.....

.....

4. What is Vaishnava Sthanaka in Kuchipudi?

.....

.....

3. Tick ✓ the dance form you practised today:

☐ Bharata Natyam
☐ Kuchipudi
☐ Kathak

Write one movement or step you enjoyed performing:

.....

.....

4. Colour or circle the emoji that best shows how you feel:

I can...	😃	🙂	😐
Maintain correct posture	☐	☐	☐
Perform basic footwork	☐	☐	☐

I can...	😃	🙂	😐
Follow rhythm and counts	☐	☐	☐
Coordinate hands and feet	☐	☐	☐
Perform confidently	☐	☐	☐

CARD 5

HAND GESTURES FOR CREATIVE EXPRESSION

INTRODUCTION

Human beings have always used their hands to express themselves as a support to words. Many messages can be expressed and communicated with the hands and at times it can even replace words.

As learnt in Grade 7 and Grade 8, hand gestures are used to beautify dance movements. They are also used as a code to symbolize various things and act as a support to express emotions in dance.

In all Indian classical dances, hand gestures are called Hastas or Mudras and they are classified as Single (Asamyuta) and Double (Samyuta) hand gestures.

As a recapitulation, here are the 28 Single and 24 Double hand gestures.

SINGLE HAND GESTURES

DOUBLE HAND GESTURES

ACTIVITY 1

- Start with a warm-up activity, for example the teacher performs 5-6 hand gestures either single or double.
- The students will recite and imitate as quickly as possible.
- The teacher can increase the speed for fun.
- Students who cannot remember will repeat slowly with the teacher.

ACTIVITY 2

- Divide students into small groups.
- Each group will receive 3 animal picture cards.
- Students choose appropriate hand gestures to represent each animal picture.
- Teacher encourages the use of combined hand gestures to enhance the meaning.

EXTENSION ACTIVITY

- Provide students with 3-5 theme options such as: a visit to the market, a rainy day or a walk in the forest.
- Students can work individually or in groups.
- Students must perform their gesture scene silently.
- Peers must guess the theme based solely on the expressive hand gestures.

SELF ASSESSMENT

Name: **Date:**

Answer the following multiple-choice questions.

1. What are hand gestures called in Indian Classical dance?

a) Mudra

b) Nritta

c) Talam

d) Abhinaya

2. How many single (Asamyuta) hand gestures are there?

a) 10

b) 28

c) 15

d) 24

3. How many double (Samyuta) hand gestures are there?

a) 12

b) 20

c) 24

d) 30

4. **What is the purpose of using hand gestures in dance?**

a) To make the dance faster

b) To beautify movements and express meaning

c) To replace music

d) To practice hand strength

Word Puzzle

Find the following words hidden in the puzzle.

Mudra- hasta- single-double- animal- gesture- express- dance

C D E M U D R A J K L E F I O O

S I L E T S I N G L E P P Q T U R

A D M A N I M A L F F Q E W R P

D O U B L E X Z U P I I R S T Y B

E X F T R S S H A S T A C V B P L

V A S E X P R E S S G S A T Y E R

S S F R T A S D A N C E H D A B P

T T E R I O P G E S T U R E E R T

Tick the emoji that best represents how you feel about each statement.

Learning Statement	😀 I did very well	😐 I did ok	😞 I Need more practise
I can identify some single and double hand gestures.			
I can perform the hand gestures shown by the teacher.			
I can work with my group to choose gestures for animal pictures			
I can use hand gestures to express ideas creatively.			
I participated actively in the warm-up and group tasks.			

CARD 6

EXPRESSING EMOTIONS THROUGH MOVEMENT

INTRODUCTION

Dance is considered as non-verbal communication through which an emotion, an idea or a story can be conveyed. In order to communicate through the medium of dance, the whole body is used along with the face.

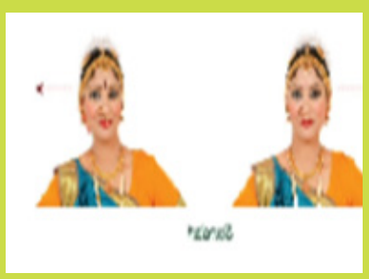
In Indian classical dances there are specific codes of gestures that are used for expressions for example the single and double hand, eyes movements, head movements and neck movements.

Neck movements in Indian classical dances are called Greeva Bhedas.

They are of four types:

SUNDARI

- move from right to left.



TIRASHCHINA

- moving like a question mark on both sides

PARIVARTITA

- moving diagonally from right to left

PRAKAMPITA

- moving from back to front

Apart from gestures, there are different terms to categorize distinct facets in dancing in Indian classical dances.

These different facets as used in Indian classical dance are known as Nritta, Nritya, Natya, Tandava, Lasya and Abhinaya.

NRITTA

- Nritta is often referred to as pure dance. The movements and hand gestures are beautiful, decorative, and graceful with rhythmic patterns of footwork.

NRITYA

- Nritya is known as expressional dance. Nritya dance compositions are used to interpret the lyrics of the song through hand gestures and facial expressions along with body movements.

NATYA

- The word Natya is derived from 'Nata' which means actor. Natya is a combination of acting with dialogue, music and dancing.

TANDAVA

- Tandava is considered as the masculine aspect of dance. These forms of dance consist of forceful and vigorous movements with heavy steps.

LASYA

- Lasya is considered as the feminine aspect of dance. It is graceful and soft with light steps

ABHINAYA

In Indian classical dances, abhinaya is the expressional aspect of dance where the dancer intrerprets the lyrics of a song.

In Indian classical dances, abhinaya is the expressional aspect of dance where the dancer intrerprets the lyrics of a song.

ACTIVITY 1

Emotion through facial expression and neck movements.

- Teacher displays emotion flashcards (Joy, fear, sadness, anger, surprise).
- Students select one emotion.
- Teacher demonstrates the four neck movements.
  Sundari -side to side
  Tirashchina- question mark
  Parivartita- diagonal right & left.
  Prakampita – front & back.
- Students practice the movements slowly with soft instrumental music.
- Students perform the chosen emotion using:
  Appropriate neck movements
  Matching facial expressions

ACTIVITY 2

Pure to expressional dance transformation

- Teacher demonstrates a short Nritta sequence.
- Students practice the sequence focusing only on techniques.
- Teacher assigns different emotions (sadness, joy, fear, surprise).
- Students repeat the same sequence but add facial expressions and neck movements.
- Students perform in pairs or small groups.

EXTENSION ACTIVITY

Rhythms of the Sea- A Fisherman's Journey

- Start with a warm-up activity- begin with brisk walking, side steps and gentle jogger in place.
- Inhale as arms rise like waves overhead.
- Exhale as arms slowly roll down like water.
- Add torso sways side to side to mimic the sea.
- Step one leg forward, reach both arms across the body as if casting a net.
- Pull back the net, using full body.
- Squat down to make as if you are lifting a fish basket.

A fisherman begins his day early. He rows out to sea, casts his nets, faces the sun, the waves and sometimes the storm. He returns with his catch and pride sharing it with his family and community.

DANCE SEQUENCE

Break the journey into 5 themed segments. Teach each in sequence.

A. Morning Preparation (Slow movements)

- Waking up, stretching of the body
- Mime movements of lifting nets, buckets.
- Putting on clothes

B. Rowing to sea (Rhythmic, Repetitive)

- Simulate rowing
- Mimic balancing on a boat

C. Casting the nets in wide sea

- Throwing nets in wide sea
- Pulling back heavy nets (show effort)

D. Facing the storm (fast, chaotic movements)

- Sudden spins and drops
- Group circle to form storms
- Use foot to mimic thunder.

E. Returning home (joyful)

- Lighter movements
- Group circle to dance.

Each scene must include:
Neck movements
Facial expressions
Pure dance movements (Depending on the style of dance)

GROUP CHOREOGRAPHY

- Combine the movements into a short choreography.
- Each group will link their movements creatively to form a dance sequence.

Practice and perform the choreography in synchronization

SELF ASSESSMENT

Name: **Date:**

1. Crossword Puzzle

Complete the crossword using the following words:

Sundari, Nritya, Nritta, Natya, Tiraschina, Parivartita, Prakampita, Expression.

Write the answers beside the clues.

Across

a) Pure dance with rhythmic patterns of movement.

.....

b) Expressional dance that uses gestures and facial expressions.

.....

c) Neck movement that goes side to side.

.....

Down

d) Dramatic aspect of dance involving acting.

.....

e) Neck movement that looks like a question mark.

.....

f) Neck movement done diagonally.

.....

g) Neck movement from front to back.

.....

2. Answer the following multi choice questions.

Circle the correct answer.

1. **Which term refers to pure dance without expression?**

   a) Nritya b) Nritta c) Natya

2. **Which Greeva Bheda moves like a question mark?**

   a) Parivartita b) Tirashchina c) Sundari

3. **Which element focuses on storytelling through acting?**

   a) Nritta b) Natya c) Lasya

4. **Which aspect is known for soft and graceful movements?**

   a) Tandava b) Lasya c) Abhinaya

3. Answer the following short-answer questions.

1. **What is the purpose of using facial expressions in dance?**

_____

_____

2. **Name any two Greeva Bhedas.**

_____

3. **Explain how Nritya is different from Nritta.**

_____

_____

4. Write one emotion you can express through dance and how you would show it.

Emotion: _____

How I show it: _____

4. Tick the emoji that matches your feeling.

Skill	😀 I did very well	😐 I did ok	😞 I Need more practise	😟 I found it difficult
I can use facial expressions to show emotions.				
I can perform at least 2 Greeva Bhedas correctly.				
I can explain the difference between Nritta and Nritya.				
I can express an emotion clearly through movement.				
I participated actively in all activities.				

CARD 7

EXPLORING RHYTHM THROUGH CLASSICAL DANCE AND MUSICAL INSTRUMENTS

INTRODUCTION

Rhythm plays a very important role in Indian classical dance. In dance forms such as Bharata Natyam, Kathak and Kuchipudi, dancers follow rhythmic cycles called tala, which are produced by musical instruments and vocal syllables.

Different instruments guide the dancer's steps:

- **Mridangam** – commonly used in Bharata Natyam and Kuchipudi
- **Tabla** – widely used in Kathak
- **Nattuvangam** – cymbals used to recite rhythmic syllables in Bharata Natyam

By listening carefully to these rhythms, dancers can create movements, improvise patterns and perform expressive sequences

ACTIVITY 1

Listening and identifying rhythm

- Teacher plays short audio clips of rhythm from Bharata Natyam, Kathak and Kuchipudi.
- Students listen and try to identify the rhythm and instrument.
- Students clap or tap the rhythm following the beats.

Students practice basic rhythmic syllables such as:

- Ta Ka Dhi Mi
- Dha Dhin Dhin Na

ACTIVITY 2

Creating simple rhythmic movement.

- Teacher demonstrates simple rhythmic steps inspired by each dance form.

Examples:

- Bharata Natyam – simple adavus
- Kathak – basic tatkar footwork
- Kuchipudi – simple rhythmic steps
- Students repeat the movements while counting the rhythm.
- Students perform movements with the rhythm played on instruments.

ACTIVITY 3

Improvisation in small groups

- Students work in small groups.
- Students create a short dance sequence (4–8 counts) inspired by the rhythm.
- Groups perform their sequence for the class.

EXTENSION ACTIVITY

Activity 1

Creating rhythm with body percussion

- Students explore rhythm by using body percussion such as clapping, tapping their thighs, snapping fingers, or stamping feet.
- The teacher first demonstrates a simple rhythm pattern inspired by Indian classical dance rhythms such as Ta Ka Dhi Mi.
- Students then work in small groups to create their own rhythmic pattern using body percussion.
- After practicing, they add simple dance steps inspired by Bharata Natyam, Kathak, or Kuchipudi.
- Each group performs their rhythm and movement sequence for the class.

Activity 2

Digital rhythm exploration

- Students watch a short video of rhythmic performances in Bharata Natyam, Kathak, or Kuchipudi.
- After watching, students identify:
- The musical instrument used (for example Tabla or Mridangam)
- The rhythm pattern
- The type of dance movement performed
- Students then try to reproduce a short rhythmic movement sequence inspired by the video.

SELF ASSESSMENT

Name: **Date:**

1. Encircle the correct answer.

1. Rhythm in Indian classical dance is also called:

a) Raga

b) Tala

c) Yoga

d) Laya

2. Which instrument is commonly used in Kathak?

a) Tabla

b) Violin

c) Flute

d) Harmonium

3. The instrument used to keep rhythm in Bharata Natyam is:

a) Mridangam

b) Guitar

c) Piano

d) Drum set

4. In Kathak, rhythmic footwork is called:

a) Adavus

b) Tatkar

c) Mudras

d) Natya

5. Dancers follow rhythm to:

a) Keep balance

b) Synchronize movement with music

c) Jump higher

d) Run faster

2. Answer the following short answer questions.

1. What is rhythm in dance?

.....

.....

2. Name one musical instrument used in Bharata Natyam.

.....

.....

3. Which dance form is famous for fast footwork?

.....

.....

4. Why is rhythm important for dancers?

.....

.....

5. Write two rhythmic syllables used in dance

.....

.....

SELF ASSESSMENT

I Can	😀 very well	😐 Good	😞 Need practise
Follow rhythm with clapping or footwork			
Identify musical instruments used in dance			
Create simple movements with rhythm			
Perform confidently with my group			

CARD 8

FOLK AND RITUAL DANCE - CELEBRATING BHOJPURI CULTURAL HERITAGE THROUGH DANCE

INTRODUCTION

Mauritius has inherited a rich cultural background from the various immigrants who came as settlers from Europe, Africa, Madagascar, India and China.

These settlers brought with them their cultural heritages such as languages, traditions, artefacts, food habits, music and dance forms that 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.

There are several folk and ritual dances in Mauritius and Bhojpuri dance (Geet Gawai) is one of them.

Geet- Gawai is a pre-wedding ceremony that combines rituals, prayer, songs, music and dance. The dance performed during Geet-Gawai ceremony is commonly known as the Bhojpuri dance. This dance has its origin in the various regions of Bihar and is practiced mainly by the Bhojpuri and the Hindi speaking community in Mauritius. The dance is performed by women moving in shuffling steps with opened arms and swinging their hips to the beat of the music.

Geet -Gawai has been inscribed on the UNESCO Representative list of Intangible Cultural Heritage of Humanity in December 2016.

The traditional practice takes place at the home of the bride and groom prior to the wedding.

Dancers wear saris with blouse (choli) or a lehenga with blouse.

The musical instruments used are:

- Dholak
- Chimta
- Kartal
- Lota and spoons
- Wooden Clapper

ACTIVITY 1

Bhojpuri Rhythm and Movement Exploration

- Students will observe a Bhojpuri (Geet Gawai) dance through video or teacher demonstration.
- Practise basic Bhojpuri -inspired movements such as:
  - ❖ Shuffling footwork
  - ❖ Open arm movements
  - ❖ Gentle hip swings
  - ❖ Moving in a circle with rhythm.

ACTIVITY 2

Group Bhojpuri dance creation

- In a small group, students will create a short Bhojpuri-inspired dance sequence based on:
  - ❖ Daily life activities
  - ❖ Wedding/Geet Gawai celebration.
  - ❖ Community joy and togetherness.
- Students will perform their sequence for the class.

EXTENSION ACTIVITY

The story of our heritage

Group division

Divide students into groups, each representing an aspect of Bhojpuri culture:

- Agriculture and hard work- movements showing planting, harvesting
- Community- family life- daily village activities like cooking, gathering water, story telling
- Music and dance traditions- movements inspired by traditional Bhojpuri instruments and songs.

Movement exploration

Each group explore their theme through simple folk dance inspired movements.

Examples:

Agriculture group: digging, planting, carrying baskets, rhythmic pattern of the foot to represent hard work.

Festival group: Community group- movements showing family unity, cooking and laughter.

Music and dance group: clapping, spinning, playful jumps and playing instruments like dholak

Encourage patterns and repetition to make the movement feel rhythmic

Choreography

Each group creates a 30/45 second sequence that represent their aspect of Bhojpuri culture.

SELF ASSESSMENT

Name: **Date:**

1. Answer the following multiple-choice questions.

a) The Bhojpuri dance is the dance form originating from the regions of .....in India

A Tamil Nadu B Bihar

C Maharashtra D Andhra Pradesh

b) The Bhojpuri dance (Geet Gawai) was inscribed as an intangible cultural heritage of humanity by the UNESCO in.....

A November 2017 B December 2016

C January 2018 D April 2015

c) Which instrument is commonly used in Bhojpuri Dance

A dholak B Mridangam

C violin D Piano

2. What did you enjoy most while performing Bhojpuri dance?

.....

.....

.....

3. Word Puzzle

Find the following words hidden in the puzzle.

Geet Gawai, Dholak, Kartal, Chimta, Wooden Clapper

F T Y U I D H O L A K L M N P

M M N K A R T A L N U P U I

C H I M T A S R S Y N M I O P

E E T G E E T G A W A I G J M

Y U W O O D E N C L A P P E R

4. Tick the emoji that best describes you.

Statement	😊	🙂	😐
I participated actively in the dance	☐	☐	☐
I worked well with my group	☐	☐	☐
I learned about Bhojpuri culture	☐	☐	☐
I performed with confidence	☐	☐	☐

CARD 9

THE INDIAN CLASSICAL MUSIC AND DANCE IN MAURITIUS - EXPLORING CULTURAL DANCE THROUGH DIGITAL MEDIA

INTRODUCTION

Indian music and dance form an important part of the cultural heritage of Mauritius. Many students learn and appreciate classical dance forms such as Bharata Natyam, Kathak and Kuchipudi, which are widely practiced in the country. In today's digital age, technology has become a useful tool for learning and promoting these art forms. Digital media such as videos, online tutorials, rhythm applications and digital presentations allow students to observe dance techniques, understand rhythm and explore storytelling in dance. Through the use of digital tools, learners can watch performances, practice movements, record their own performances and reflect on their progress. This approach makes the learning of Indian music and dance more engaging, interactive and accessible for students

Therefore, digital media supports the preservation, learning, and promotion of Indian music and dance in Mauritius while making these cultural traditions more accessible to younger generations.

ACTIVITY 1

Learn the basic steps of Bharata Natyam through digital video

- The teacher plays a short Bharata Natyam tutorial video showing basic adavus.
- Students carefully observe the posture, hand gestures, and foot movements.
- The video is replayed so students can follow the movements step by step.
- Students practice the adavus in small groups.
- Each group records their practice using a mobile phone or tablet.
- Students watch their recordings to reflect and improve their movements.

ACTIVITY 2

Practicing Rhythmic footwork with digital beats (Kathak)

- The teacher plays a digital tabla rhythm.
- Students listen carefully to the rhythm pattern.
- The teacher demonstrates simple tatkar footwork.
- Students practice following the digital rhythm.
- Students perform the sequence in pairs.

Their performance is recorded using a mobile device.

ACTIVITY 3

Exploring dance story telling through videos (Kuchipudi)

- The teacher shows a short Kuchipudi dance performance video.
- Students discuss the emotions, story and expressions seen in the video.
- In groups, students create 3–4 expressive movements representing a part of the story.
- Students present or record their performance.

EXTENSION ACTIVITY 1

Create a Bharata Natyam Tutorial video

- Students work in groups to record a short tutorial video explaining and demonstrating one basic adavu.
- The video may include explanation of posture, hand gestures and rhythm.
- Students share the video with the class.

EXTENSION ACTIVITY 2

Digital Rhythm Challenge (Kathak)

- Students create a 30-second rhythmic footwork sequence using a digital rhythm or tabla app.
- They record their performance and present it to the class.
- Other students attempt to follow the rhythm challenge.

EXTENSION ACTIVITY 3

Digital Dance story presentation

- Students create a digital presentation (PowerPoint or Canva) showing:
- A short story used in Kuchipudi
- The emotions involved
- Movements used to express the story
- Students then perform a short dance sequence inspired by the story

SELF ASSESSMENT

Name: **Date:**

1. Multiple Choice Questions.

Circle the correct answer.

1. Which classical dance form uses adavus (basic steps)?

a) Kathak

b) Bharata Natyam

c) Kuchipudi

d) Sega

2. Which dance form uses tatkar footwork?

a) Kathak

b) Bharata Natyam

c) Hip Hop

d) Ballet

3. What digital tool can help students practice rhythm?

a) Calculator

b) Tabla or rhythm app

c) Camera

d) Printer

4. Which device can students use to record their dance practice?

a) Mobile phone

b) Television

c) Radio

d) Book

2. Use the word below to complete the sentences.

(Video, rhythm, expression, digital)

1. Students can watch a dance _____ to learn new movements.
2. Dance footwork must follow the _____ of the music.
3. In Kuchipudi, dancers use facial _____ to tell stories.
4. Technology such as phones and tablets are _____ tools.

3. Match the dance form with the correct description

Dance Form	Description
Bharata Natyam	Uses rhythmic footwork called tatkar
Kathak	Uses adavus and strong posture
Kuchipudi	Uses storytelling and expressions

4. Answer the following short questions.

1. Name one classical dance form practiced in Mauritius.

.....

2. How can digital media help students learn dance?

.....

.....

3. Why is rhythm important in dance?

.....

.....

.....

.....

5. After practicing the dance movements, answer the questions.

- Which dance activity did you practice today?

  ☐ Bharata Natyam

  ☐ Kathak

  ☐ Kuchipudi

- Did you watch a video to learn the steps?

  ☐ Yes

  ☐ No

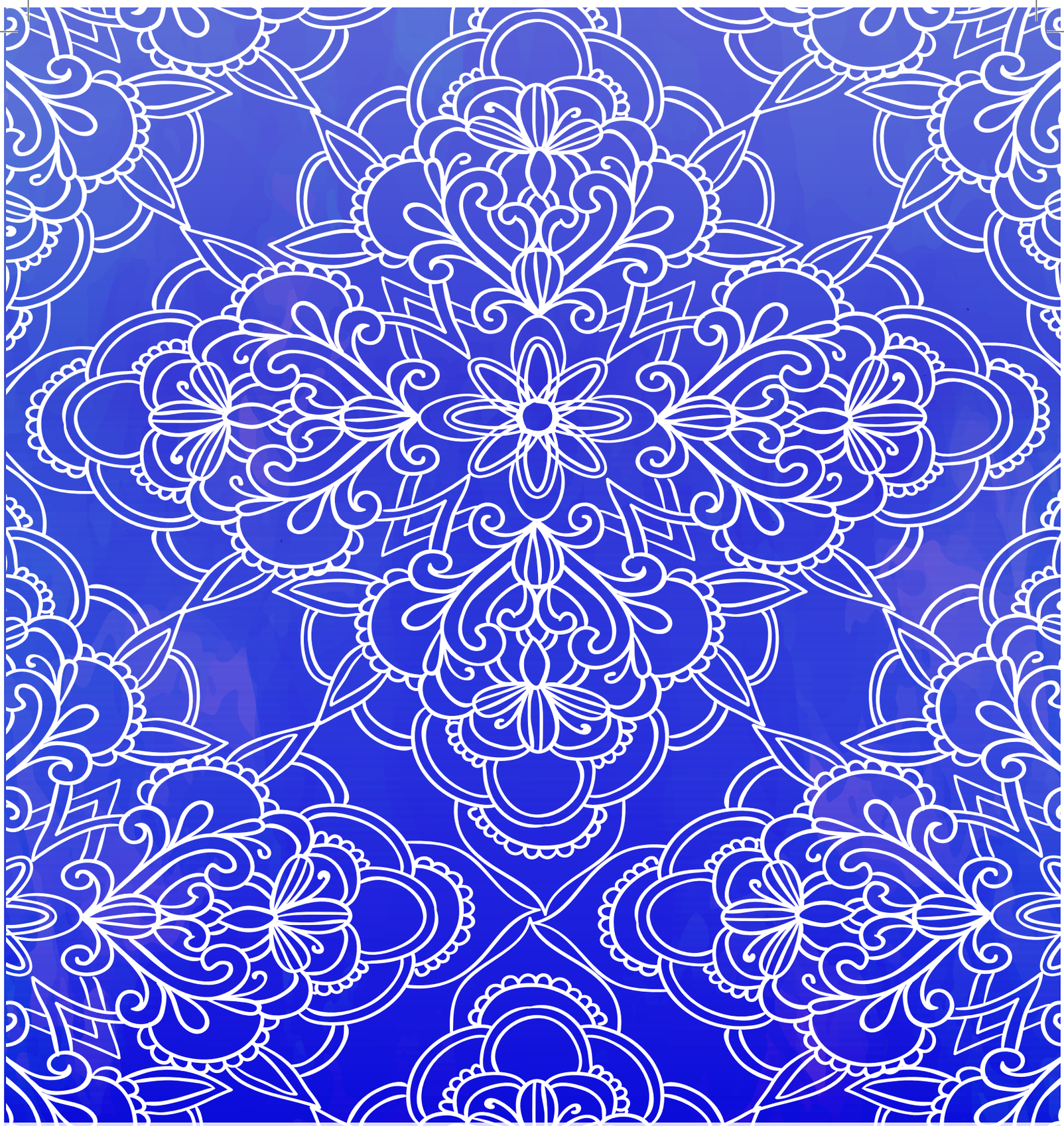
- Did you record your dance practice?

  ☐ Yes

  ☐ No

6. Tick the emoji that shows how you feel about your learning.

I can...	😀 Yes	😐 A Little	😟 Not Yet
Identify one Indian classical dance			
Follow rhythm in dance			
Use digital tools to watch or record dance			
Perform basic dance movements			



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