# TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

## GRADE 9

# DANCE

MOEHR
MAHATMA GANDHI INSTITUTE
2026

# ACKNOWLEDGEMENT


## COORDINATOR

| | |
|---|---|
| Miss Nalini TOTIAH | Lecturer,<br>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**

# TABLE OF CONTENTS

# Table of Contents


**CARD 1 BODY CONDITIONING - WELCOME TO SCHOOL GROOVE ..... 1**

WARM-UP EXERCISES ..... 4
PRE - DANCE EXERCISE ..... 5
ACTIVITY 1 & 2 ..... 6
ACTIVITY 3 ..... 7
ASSESSMENT ..... 8
CRITERIA ..... 8
ASSESSMENT ..... 9
RUBRIC ..... 9
EXTENSION ACTIVITY ..... 10

**CARD 2 RE-DISCOVERING THE THREE CLASSICAL DANCE FORMS OF MAURITIUS THROUGH PATRIOTISM ..... 11**

INTRODUCTION ..... 14
BHARAT NATYAM & KATHAK ..... 15
KUCHIPUDI ..... 16
ACTIVITY 1 ..... 17
SELF ASSESSMENT ..... 18
ASSESSMENT RUBRIC ..... 19
EXTENSION ACTIVITY ..... 20

**CARD 3 KOLLATAM - A VIBRANT FOLK DANCE OF MAURITIUS ..... 22**

INTRODUCTION ..... 25
FOLK & RITUAL DANCE & KOLATTAM ..... 26
ASSESSMENT CRITERIA ..... 29
ASSESSMENT RUBRIC ..... 30
EXTENSION ACTIVITY ..... 31

**CARD 4 TECHNIQUES OF DANCE - FUNDAMENTAL STEPS ..... 32**

INTRODUCTION & SHUTRU 4TH ..... 35
YETTA 1ST STEP ..... 36
TAT TAI HITTA ADAVU ..... 39
KATHAK ..... 41

ACTIVITY 3 & ASSESSMENT CRITERIA ..... 43
ASSESSMENT RUBRIC ..... 45
EXTENSION ACTIVITY ..... 46

**CARD 5 HAND GESTURES FOR CREATIVE EXPRESSION ..... 47**

INTRODUCTION & SINGLE HAND GESTURES ..... 50
DOUBLE HAND GESTURES ..... 51
ACTIVITY 1 & 2 ..... 52
ASSESSMENT CRITERIA ..... 53
ASSESSMENT RUBRIC ..... 54
EXTENSION ACTIVITY ..... 55

**CARD 6 EXPRESSING EMOTIONS THROUGH MOVEMENT ..... 56**

INTRODUCTION & SUNDARI ..... 59
TIRASHCHINA & PARIVARTITA ..... 60
PRAKAMPITA & NRITTA ..... 61
LASYA & ABHINAYA ..... 63
ACTIVITY 1 & 2 ..... 64
ASSESSMENT CRITERIA ..... 65
ASSESSMENT RUBRIC ..... 66
EXTENSION ACTIVITY & DANCE SEQUENCE ..... 67

**CARD 7 EXPLORING RHYTHM THROUGH CLASSICAL DANCE AND MUSICAL INSTRUMENTS ..... 69**

INTRODUCTION ..... 72
ACTIVITY 1 & 2 ..... 73
ACTIVITY 3 & ASSESSMENT CRITERIA ..... 74
ASSESSMENT RUBRIC ..... 75
EXTENSION ACTIVITY ..... 76

**CARD 8 FOLK AND RITUAL DANCE - CELEBRATING BHOJPURI CULTURAL HERITAGE THROUGH DANCE ..... 77**

INTRODUCTION ..... 80
ACTIVITY 1 ..... 82
ACTIVITY 2 ..... 83
ASSESSMENT CRITERIA ..... 84

ASSESSMENT RUBRIC ..... 85
EXTENSION ACTIVITY ..... 86

**CARD 9 THE INDIAN CLASSICAL MUSIC AND DANCE IN MAURITIUS - EXPLORING CULTURAL DANCE THROUGH DIGITAL MEDIA ..... 87**

INTRODUCTION ..... 90
ACTIVITY 1 & 2 ..... 91
ASSESSMENT CRITERIA ..... 92
ACTIVITY 3 & EXTENSION ACTIVITY 1 ..... 92
ASSESSMENT RUBRIC ..... 93

## CARD 1

# BODY CONDITIONING - WELCOME TO SCHOOL GROOVE

## Competency:

**Body Conditioning**- Students should be able to demonstrate basic body conditioning and postures. They should be able to identify and execute body movements and patterns in rhythm.

## Element 1

Demonstrate action, time and energy in movement.

### Performance Criteria

- **Level 1:** Execute simple patterns in different speeds.
- **Level 2:** Perform extended dance sequences in rhythm.

## Purpose of Activity

To help students develop proper body conditioning skills that are essential for classical dance.

It also aims to build students' body awareness, promote discipline and focus and prepare them physically for more complex classical dance techniques.

## Learning Outcomes

**By the end of this lesson, students should be able to:**

- Demonstrate an understanding of warm-up, pre-dance and cool down exercises for safe and effective dance practice.
- Execute warm-up, pre-dance and cool-down exercises with accuracy.
- Practice the exercises to develop flexibility, agility and endurance.

## Resources and Materials

- A clear open floor area
- Music player or speaker
- Mirror (if available) for posture correction.
- Comfortable dance attire
- Yoga mats for stretching

## Teaching Trajectories / Implementation Guidelines

### 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.

Glute 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.

## ASSESSMENT CRITERIA

**Execution of movements**

- Accuracy in warm-up, pre-dance and cool-down exercises.

**Posture and alignment**

- Maintain correct chest and hip alignment during exercises.

**Rhythm and timing**

- Ability to follow counts when performing the exercises and dance sequences.

**Coordination**

- Effective coordination of arms, legs and gestures in movement patterns.

**Flexibility, agility and endurance**

- Demonstrate flexibility, agility and endurance.

**Focus and participation**

- Shows discipline, engagement and consistent effort.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| Execution of movements | Attempts movement but with many mistakes | Performs most movements correctly with few errors | Performs all exercises accurately and confidently. |
| Posture and alignment | Inconsistent posture, need help. | Posture mostly correct. | Maintains strong posture and alignment throught activity |
| Rhythm and timing | Frequently off beat, needs improvement. | Follows rhythm most of the time. | Moves consistently in rhythm. |
| Coordination | Coordination limited, movement feels disconnected. | Coordination mostly steady. | Arm-leg coordination is well execution. |
| Flexibility, agility, endurance | Very limited flexibility and cannot execute properly | Adequate flexibility and endurance | Shows flexibility and good stamina. |
| Focus and participation | Low effort and engagement | Good participation and effort. | Fully engaged, excellent participation |

## EXTENSION ACTIVITY

**Welcome to school Groove**

The teacher is free to choose any music of her/his choice.

**Shoulder Rolls**

- Counts 1–4: Roll shoulders forward.
- Counts 5–8: Roll shoulders backward.

**Ankle exercises**

- Lift right foot, rotate ankle for 4 counts.
- Repeat on left for next 4 counts.
- Counts 1–4: Move into Triangular Pose (right side) with pataka and gesture stretching upward.
- Add any adavus, tatkar that the students want to execute.
- Finish with a cool down pose.

# CARD 2

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

## Competency:

**Art and Appreciation**

Students should demonstrate an understanding and appreciation of the three main classical dance forms practiced in Mauritius.

## Element 1

Create short rhythmic dance sequences

**Performance Criteria**

- **Level 1:** Reproduce taught compositions.
- **Level 2:** Create simple and short rhythmic dance patterns.

## Purpose of Activity

To help students identify and appreciate the three main classical dance forms practiced in Mauritius.

To encourage observation, comparison and appreciation of dance as a cultural expression.

## Learning Outcomes

**By the end of this lesson, students should be able to:**

- Name the three main classical dance forms practiced in Mauritius.
- Describe key features of each dance form.
- Differentiate between the three dance styles.
- Execute any of these dance styles.

## Resources and Materials

- Pictures of Bharata Natyam, Kathak and Kuchipudi.
- Short video clips showing performances for each dance style.
- Markers, coloured pencils
- Any music of your choice.

## Teaching Trajectories / Implementation Guidelines

### 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

**Technical Accuracy**

- Correct execution of Bharata Natyam, Kuchipudi adavus.
- Precision and clarity in Kathak tatkar rhythm.
- Grace, alignment and jumps in Kuchipudi Adavus.
- Steady rhythm and coordination throughout the performance.

**Rhythm and Timing**

- Ability to maintain consistent tempo.
- Synchronization with the beat or spoken syllables (bols) and nattuvangam.

**Expression**

- Clear execution of patriotic elements: pride, unity, respect.
- Effective use of facial expression.

**Creativity and choreography**

- Originality in forming sequences using adavus/ tatkar.
- Ability to blend technique with themes given.
- Innovative use of formation.

**Coordination and teamwork**

- Synchronization among group members.
- Formation accuracy and spacing.
- Supportive cooperative behaviour during performance.

**Stage presence and confidence**

- Confident posture and eye focus.
- Overall engagement with the audience.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Technical Accuracy** | Frequent errors, unclear movements and lacks basic understanding of techniques. | Mostly accurate movements with minor errors in posture and footwork. | Movements are precise, controlled and fully aligned with Bharata Natyam, Kathak and Kuchipudi techniques. |
| **Rhythm and Timing** | Struggles to follow rhythm, inconsistent throughout. | Mostly on beat with small timing lapses. | Maintain perfect rhythm. |
| **Expression** | Little to no expression- theme unclear. | Good expression and theme portrayed with some errors. | Facial expressions and gestures strongly communicate patriotic elements. |
| **Creativity and choreography** | Minimal creativity, choreography does not effectively show theme. | Good creativity, choreography clearly relates to theme. | Excellent integration of adavus/tatkar with patriotic elements. |
| **Coordination & Teamwork** | Fully synchronized and excellent spacing and group awareness. | Generally synchronized with minor spacing issues. | Lacks teamwork: poor synchronization and spacing. |
| **Stage Presence and confidence** | Lacks confidence, avoids eye contact and appears unsure. | Good presence, minor signs of hesitation. | Confident, engaging, strong eye focus and stage control. |

## EXTENSION ACTIVITY

**Extension Activity**

**Dance Game**

**Form teams**

- Divide the group into 2 or 3 teams depending on the style of dance available at your school.
- Each team will work with basic movements from their style of dance.

**Game Rounds**

- The game has 3 main rounds, each scoring points using the rubric.

**Round 1**

- The teacher counts a rhythm in her/his respective Talam.
- Teams must perform one adavu/tatkar pattern that correctly matches the beat. The beat can be either in 1st, 2nd or 3rd speeds.
- Movements must be clear, and in unison.

**Round 2**

**Patriotic Pose**

- The teacher calls out a patriotic keyword such as: Unity, Courage, Freedom
- Each team has 10 seconds to execute:
- A short 2-3 step sequence using their dance style.
- Ending in a tableau/ freeze pose showing the word.

**Round 3**

**Choreo Relay**

- Each team stands in a line.
- Student 1 begins a 2 steps  sequence using their styles.
- Student 2 must add on with 2 new steps keeping theme and style.
- Sequence continues until all members have contributed to the game.
- The whole team performs the final choreography together.

# CARD 3

# KOLLATAM - A VIBRANT FOLK DANCE OF MAURITIUS

## Competency:

**Performing**

Students should demonstrate the ability to confidently and accurately perform movements using appropriate techniques and coordination.

## Element 1

Perform dance sequences and patterns with clarity.

**Performance Criteria**

- **Level 1:** Execute simple rhythmic patterns (Adavus)
- **Level 2:** Perform solo/group choreographies with clarity.

## Purpose of Activity

To explore and appreciate kolattam, a traditional stick dance that reflects the cultural heritage of Mauritius.

To develop rhythm, coordination, teamwork and creativity while learning basic steps and stick movements.

## Learning Outcomes

**By the end of this lesson, students should be able to:**

- Demonstrate basic rhythmic sequences using Kolattam sticks
- Perform simple group choreography combining music and movement
- Create collaboratively and perform a short sequence inspired by Mauritian folk traditions
- Design a kolattam stick by using appropriate materials

## Resources and Materials

- Pairs of Kolattam sticks (or wooden sticks for each student)
- Audio clips of South Indian folk rhythms or any Instrumental music
- Posters or video examples of Kolattam group dances
- Open space for movement
- Yoga mats for stretching

## Teaching Trajectories / Implementation Guidelines

### 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.

## ASSESSMENT CRITERIA

**Rhythmic pattern**

- Demonstrates accuracy in executing basic Kolattam stick patterns (right-left, front-tap, side-tap, rotate).
- Maintains steady tempo and rhythm.

**Technique and clarity of movement**

- Performs steps and stick strikes with proper posture, body alignment and coordination.
- Shows clarity in arm movements, footwork and timing.

**Group Collaboration**

- Works cooperatively in pair and group formations.
- Maintains spatial awareness and synchronizes movements with peers.

**Creativity and Choreography**

- Contributes ideas during group sequence.
- Demonstrates originality in movement combinations while respecting Kolattam tradition.

**Cultural understanding**

- Identifies key features of Kolattam as a Mauritian folk dance.
- Shows appreciation for cultural heritage through performance behavior and participation.

**Design Task**

- Designs a Kolattam stick using appropriate materials, colours, and patterns.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Rhythmic pattern** | Patterns mostly incorrect require continuous guidance | Performs most patterns correctly with minor rhythm | Performs all rhythmic patterns accurately, maintains constant rhythm and confidence. |
| **Technique and clarity of movement** | Movements lack clarity; difficulty following basic steps. | Movements mostly clear with minor coordination errors. | Movements are precise, coordinated, and clearly executed with correct posture. |
| **Group Collaboration** | Has difficulty participating cooperatively; often off-beat or out of space | Shows good teamwork; minor spacing issues. | Works very well with group; excellent synchronization and spatial awareness. |
| **Creativity and choreography** | No creative input. Needs guidance to participate. | Shows some originality; contributes workable ideas. | Contributes creative ideas and integrates them smoothly into group work. |
| **Cultural understanding** | Basic understanding of Kolattam dance | Demonstrate general understanding of Kolattam dance. | Clearly explains features of Kolattam and shows deep respect for cultural elements. |
| **Design task** | Unfinished design; minimal effort. | Design is neat and functional with some cultural elements. | Stick design is functional, neat, culturally inspired, and beautifully executed |

## EXTENSION ACTIVITY

- Prepare your sticks
- Make sure your sticks are smooth
- Choose a cultural theme

**Think of:**

- Mauritian Tamil/Telugu Motifs
- Traditional colours (Red, yellow, green, Blue)
- Kolattam festival decorations
- Simple geometric patterns (dots, lines, triangles)

**Colour the sticks**

- Apply colours evenly
- Use patterns such as stripes, spirals
- Leave them to dry for 10-15 minutes

**Add decorations**

- Wrap decorative tape or ribbon around the sticks
- Add beads/stickers at the end
- Apply clear tape to protect your design
- Let it dry completely before using

# CARD 4

# TECHNIQUES OF DANCE - FUNDAMENTAL STEPS

## Competency:

**Performing**

**Element**

Perform dance sequences and patterns with clarity.

**Performance Criteria**

- **Level 1**: Execute simple rhythmic patterns. (*Adavus*)
- **Level 2**: Perform solo/group choreographies with clarity and stamina.

**Purpose of the Activity**

To develop a sense of rhythm, foot strength and timing.

To improve coordination between footwork, hands and torso movement.

To develop body alignment, rhythmic accuracy and controlled movement through structured basic dance practice.

To build confidence in performing dance movements with discipline.

## Learning Outcomes

**At the end of this lesson, students should be able to:**

- Perform selected dance movements with correct posture and footwork.
- Demonstrate rhythmic coordination using simple dance patterns.
- Maintain balance and body control while performing repeated movements.
- Perform short dance sequence confidently in front of peers.

## Resources & Materials

- Visual charts/posters of basic dance movements.
- Demonstration videos (teacher selected depending on dance styles).
- Recorded music.

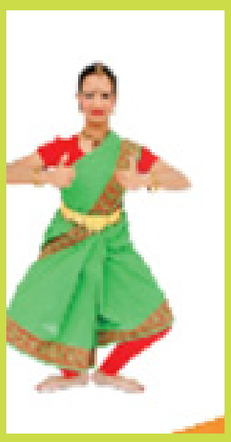
## INTRODUCTION

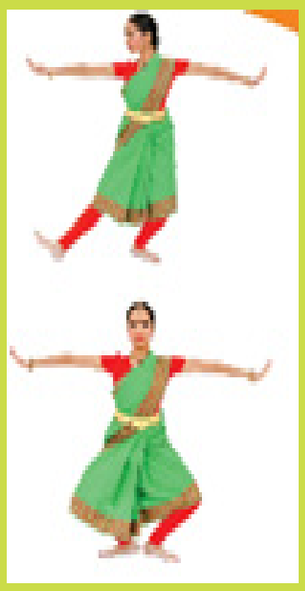
### Bharata Natyam

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.

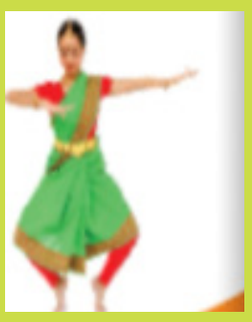
## SHUTRU 4TH

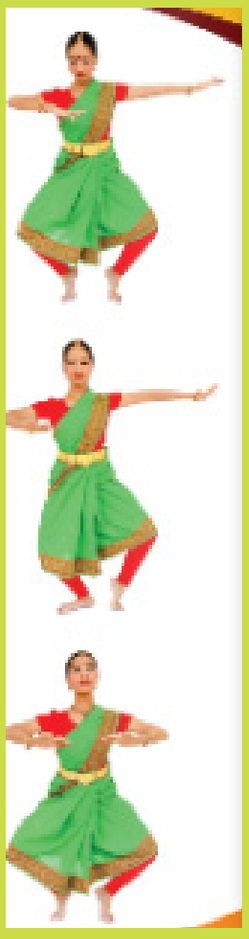




Yetta Adavu series consist of Adavus that are executed in the same place. The feet movements comprise mainly of stamping and small jumps on the toes with both feet simultaneously. The syllables for Yetta Adavu series are Tat tai ta ha dhit tai ta ha.

## 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

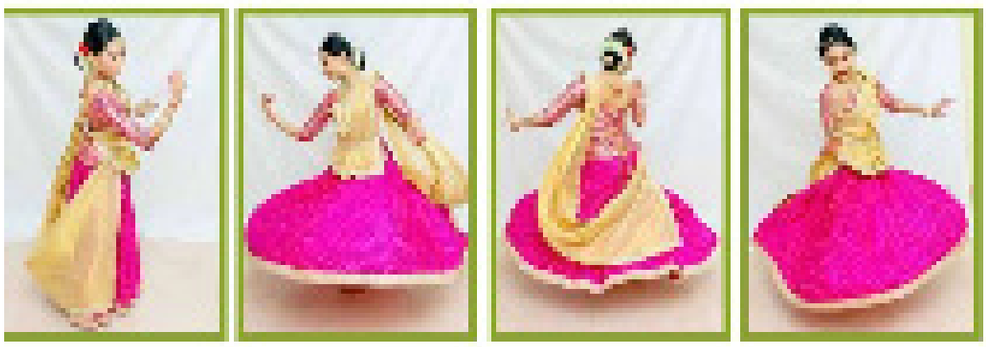
Usi is referred to as the dipping movement in Kuchipudi.
Mandi adavus consists of a slight hop while sitting down completely on the toes and springling back to a standing posture.

## 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

**Mastering *adavus* with rhythm and control.**

**Bharata Natyam- *Fundamental adavus***

- Students 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

**Grace and coordination in *Kuchipudi Adavus***

***Kuchipudi- Fundamental Adavus***

- Students 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

**Rhythm through tatkar**

***Kathak -Tatkar* fundamental footworks.**

- Students 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.

## ASSESSMENT CRITERIA

- **Posture and body alignment**

Maintains correct basic posture with proper body alignment.

- **Footwork Accuracy**

Executes adavus/tatkar with clear, correct foot placement and stamping.

- **Rhythm and Timing**

Performs movements in correct tempo, maintaining steady rhythm and timing with counts.

- **Coordination**

Coordinates footwork with hand movements, torso and eye focus effectively.

- **Balance and control**

Maintains balance and body control during repeated movements, jumps and spins.

- **Clarity of movement**

Demonstrates clean, well-defined movements while performing.

- **Stamina and consistency**

Sustains energy and consistency throughout the dance sequence.

- **Performance confidence**

Performs the sequence confidently with focus and discipline in front of peers.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Posture & Body Alignment** | Maintains basic posture with frequent corrections. | Maintains correct posture most of the time. | Maintains correct posture consistently and confidently.. |
| **Footwork Accuracy** | Performs simple steps with partial accuracy. | Performs adavus / tatkar with correct foot placement. | Executes footwork clearly with precision and strength. |
| **Rhythm & Timing** | Follows basic rhythm with support. | Maintains steady rhythm with counts or music. | Demonstrates strong rhythmic control and timing independently. |
| **Coordination** | Coordinates movements with difficulty. | Coordinates hands, feet, and torso effectively. | Shows smooth and well-synchronised coordination throughout. |
| **Balance & Control** | Maintains balance inconsistently. | Maintains balance during most movements. | Demonstrates excellent balance and body control. |
| **Clarity of Movement** | Movements lack clarity and definition. | Movements are mostly clear and defined. | Movements are sharp, clean, and well-defined (anga shuddham). |

| | | | |
|---|---|---|---|
| **Stamina & Consistency** | Tires easily; performance lacks consistency. | Maintains energy through most of the sequence. | Sustains stamina and consistency throughout the performance. |
| **Performance Confidence** | Performs with hesitation and low confidence. | Performs with growing confidence. | Performs confidently with focus and discipline. |

## EXTENSION ACTIVITY

***Bharata Natyam- Adavu* sequence**

- Students combine 2-3 learnt *adavus* to create a short sequence and perform it in slow and medium speed while focusing on smooth transitions and stamina.

***Kuchipudi- Muktai* Challenge**

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

***Kathak- Tatkar* with variations**

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

## CARD 5

# HAND GESTURES FOR CREATIVE EXPRESSION

## Competency:

**Creativity**

Students should demonstrate the ability to use non-verbal communication through hand gestures.

**Element 1.1**

Use non-verbal communication through hand gestures.

**Performance Criteria**

- **Level 1**: Identify the names of the hand gestures.
- **Level 2**: Apply the use of hand gestures to demonstrate objects, animals and ideas.

**Purpose of the Activity**

To help students understand that hand gestures are an important form of non-verbal communication.

To encourage creativity by using hand gestures to represent objects, animals, emotions and ideas.

To develop students' expressive skills and confidence in creative performance.

## Learning Outcomes

**At the end of this lesson, students should be able to:**

- Identify and name different hand gestures.
- Use hand gestures to demonstrate simple objects, animals and ideas.
- Combine hand gestures creatively to tell a short story.

## Resources & Materials

- Flashcards showing different hand gestures
- Pictures of objects/animals (to inspire gesture creation)
- A short video clip demonstrating simple gestures (optional)
- Whiteboard and markers
- Space for movement

## Teaching Trajectories/ Implementation guidelines

## 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 HANDS GESTURES

# DOUBLE HAND GESTURES

Anjali

Kapota

Karkata

Chakra

Samputa

Pasha

Swastika

Dola

Pushpaputa

Kilaka

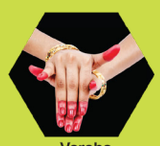
Matsya

Kurma

Utsanga

Shivalinga

Katakavardhana


Varaha

Garuda

Nagabandha

Kartariswastika

Shakata

Shankha

Khatwa

Bherunda

Avahitta

## 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.

## ASSESSMENT CRITERIA

**Identification of Hand Gestures**

- The student should be able to name and recognize the hand gestures taught.

**Application of Hand Gestures**

- The student should be able to use hand gestures correctly to represent objects, animals, emotions and ideas.

**Creativity in using Hand Gestures**

- The students should demonstrate imagination when combining gestures.

**Clarity of Expression**

- Gestures should be clear and visible.

**Participation and collaboration**

- Students should contribute actively during individual/ group tasks.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Identification of gestures** | Struggles to identify gestures | Identifies most gestures | Correctly identify all gestures with confidence |
| **Application of gestures** | Gestures are incorrect | Generally accurate with minor error | Uses gestures accurately and meaningfully |
| **Creativity** | No creative effort shown | Shows creativity in some parts | Original ideas and very creative |
| **Expression and clarity** | Difficult to interpret | Mostly clear and expressive | Clear and expressive |
| **Participation** | Disengaged | Participates fairly | Fully engaged and participates actively |

## 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.

# CARD 6

# EXPRESSING EMOTIONS THROUGH MOVEMENT

## Competency:

**Connecting**

### Element 1

Demonstrate ability to interpret and express emotions.

- **Level 1 :** : Express basic emotions through face and body.

### Element 2

- **Level 1 :** Relate facial expressions and body movement through non-verbal communication.
- **Level 2 :** Perform a simple expressive dance choreography in solo or groups.

### Purpose of the Activity

To develop students' ability to interpret and express emotions through dance by integrating Greeva bhedas , Nritta, Nritya and Natya.

This activity will strengthen their creativity, emotional awareness and ability to convey feelings through movement.

## Learning Outcomes

**At the end of this lesson, students should be able to:**

- Identify and name the Greeva bhedas. (Neck movements)
- Demonstrate appropriate facial expressions to communicate.
- Interpret a chosen emotion and translate it into movement.
- Express emotions clearly using coordinated facial expressions, body language and bhedas.

## Resources & Materials

- Open space for safe movement.
- Chart illustrating Greeva Bhedas.
- Emotion flashcards (joy, fear, sadness, surprise, anger)
- Images showing facial expressions.
- Soft instrumental music.
- Speaker

## Teaching Trajectories/ Implementation guidelines

### 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.

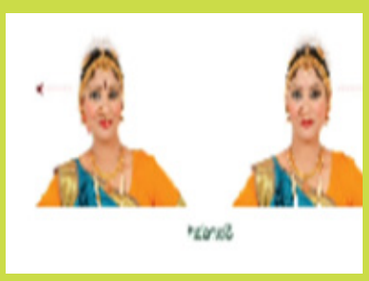
In Indian classical dances there are specific codes of gestures that are used for expressions for example the single and double hand, eyes movements, head movements and neck movements.

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

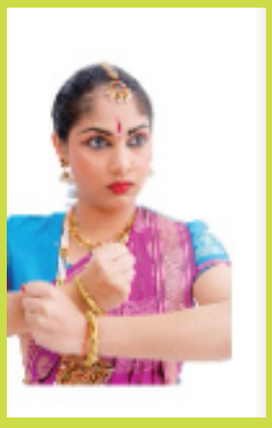
- Tandava is considered as the masculine aspect of dance. These forms of dance consist of forceful and vigorous movements with heavy steps.

## 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.

## ASSESSMENT CRITERIA

**Expression of emotion**

- Students use appropriate facial expressions to show emotion clearly.

**Use of neck movement**

- Students perform neck movements correctly and integrate them smoothly.

**Body movement & coordination**

- Student scoordinates body posture, gestures and movement with expression.

**Communication of meaning**

- Students convey a clear emotion through dance.

**Participation & Creativity**

- Students engage actively and show creativity in performance.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Expression of emotions** | Emotions are sometimes visible but not sustained. | Emotions are visible and mostly consistent. | Emotions are clear, convincing and consistent throughout. |
| **Use of neck movement** | Attempts movements but with limited accuracy. | Performs most movement correctly. | Performs all neck movement accurately and uses them expressively. |
| **Body movement & coordination** | Some coordination but lacks flow. | Good coordination with few errors. | Smooth coordinated movements with excellent control. |
| **Communication of meaning** | Meaning not communicated. | Meaning is clear. | Meaning is very clear and expressive. |
| **Participation & Creativity** | Participates but with limited creativity. | Participates well with some creativity. | Very active and shows creative ideas. |

## EXTENSION ACTIVITY

**A mini dance performance.**

**Rhythms of the Sea- A Fisherman's Journey**

- Start with a warm-up activity such as 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. Spread 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

## CARD 7

# EXPLORING RHYTHM THROUGH CLASSICAL DANCE AND MUSICAL INSTRUMENTS

## Competency:

**Creativity**

Students should demonstrate the ability to improvise within a given musical context.

**Element 1.1**

Improvise within a given musical context.

**Performance Criteria**

- **Level 1**: Create simple patterns in rhythm.
- **Level 2**: Develop short original dance sequences and improvise confidently in rhythm.

### Purpose of the Activity

The purpose of this activity is to help students understand how rhythm and musical instruments guide movement in Indian classical dances. Through listening to instruments such as the Mridangam, Tabla, and Nattuvangam, students will explore rhythmic patterns and improvise simple dance movements inspired by the styles of Bharata Natyam, Kathak and Kuchipudi.

This activity encourages creativity, coordination, and musical awareness while helping learners connect rhythm with body movement.

### Learning Outcomes

**At the end of this lesson, students should be able to:**

- Identify rhythmic patterns used in Bharata Natyam, Kathak and Kuchipudi.

- Recognise musical instruments such as the Mridangam, Tabla and Nattuvangam used to produce rhythm in Indian classical dance.
- Demonstrate simple rhythmic movements and footwork following the beat of the music.
- Create simple rhythmic patterns and short dance sequences within a given musical context.
- Improvise basic dance movements using rhythm in group activities.
- Participate confidently in rhythmic dance exercises and group performance.

**Resources & Materials**

- Audio recordings of rhythmic patterns from Bharata Natyam, Kathak and Kuchipudi
- Musical instruments such as the Mridangam, Tabla and Nattuvangam (or recorded sounds if instruments are not available)
- Speakers or sound system to play music
- Laptop, tablet or mobile device to play audio or video clips
- Short video clips demonstrating rhythmic sequences in the three dance forms
- Open classroom or dance space for movement
- Whiteboard and markers for explaining rhythm patterns (e.g., Ta Ka Dhi Mi, Dha Dhin Na)
- Optional: ankle bells (Ghungroo) to help students feel the rhythm during footwork practice.

**Teaching Trajectories/Implementation guidelines.**

## 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.

## ASSESSMENT CRITERIA

**Students will be assessed on their ability to:**

- Identify and follow rhythmic patterns.
- Coordinate body movements with rhythm.
- Create simple rhythmic dance patterns.
- Show creativity when improvising movements.
- Perform confidently within a musical context.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Posture & Body Alignment** | Maintains basic posture with frequent corrections. | Maintains correct posture most of the time. | Maintains correct posture consistently and confidently.. |
| **Footwork Accuracy** | Performs simple steps with partial accuracy. | Performs adavus / tatkar with correct foot placement. | Executes footwork clearly with precision and strength. |
| **Rhythm & Timing** | Follows basic rhythm with support. | Maintains steady rhythm with counts or music. | Demonstrates strong rhythmic control and timing independently. |
| **Coordination** | Coordinates movements with difficulty. | Coordinates hands, feet, and torso effectively. | Shows smooth and well-synchronised coordination throughout. |
| **Balance & Control** | Maintains balance inconsistently. | Maintains balance during most movements. | Demonstrates excellent balance and body control. |
| **Clarity of Movement** | Movements lack clarity and definition. | Movements are mostly clear and defined. | Movements are sharp, clean, and well-defined (anga shuddham). |

## 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 syllables 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.

# CARD 8

# FOLK AND RITUAL DANCE - CELEBRATING BHOJPURI CULTURAL HERITAGE THROUGH DANCE

## Competency:

### Cultural Appreciation

Students will develop the ability to recognize, interpret and appreciate Mauritian and Indian dance traditions by exploring Bhojpuri folk dance as a form of cultural expression, community identity and heritage.

### Element 1.1

Appreciate Mauritian and Indian dance traditions.

### Performance Criteria

- **Level 1**: Recognise local dance styles through viewing dance videos.
- **Level 2**: Interpret the dance styles from video recordings and live performances.

### Purpose of the Activity

This activity will help students explore and appreciate Bhojpuri cultural heritage through dance.

This activity promotes cultural awareness, teamwork, creativity and basic performances skills while encouraging respect for Mauritian cultural diversity.

## Learning Outcomes

**At the end of this lesson, students should be able to:**

- Perform simple Bhojpuri folk dance inspired movements with rhythm and coordination.
- Create a short group dance sequence that represents an aspect of Bhojpuri cultural heritage.
- Demonstrate cooperation, respect and confidence while working and performing in a group.

## Resources & Materials

- Laptop / Computer
- Multimedia projector
- Speakers for music playback
- Audio recordings of traditional Bhojpuri folk songs
- Traditional musical instruments (real or visual aids):

  Dholak

  Chimta

  Kartal

Lota with spoons / wooden clappers

- Scarves, dupatta or simple costume pieces for movement activities
- Open dance space / classroom area for group practice
- Whiteboard, chart paper and markers

**Teaching Trajectories/Implementation guidelines.**

## 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.

## ASSESSMENT CRITERIA

- **Cultural understanding**

  Identify basic features such as movements, music and cultural context.

- **Dance Performance Skills**

  Perform simple Bhojpuri folk dance movements with rhythm, coordination and control.

- **Participation and Teamwork**

  Participate actively and cooperatively in group dance activities.

  Show respect, responsibility and positive interaction with peers.

- **Expression and confidence**

  Perform with growing confidence and appropriate body posture.

- **Attitude and Respect for culture**

  Demonstrate respect and appreciation for Bhojpuri cultural traditions and diversity in Mauritius.

## ASSESSMENT RUBRIC

| Criteria | Basic | Intermediate | Proficient |
|---|---|---|---|
| **Cultural awareness** | Recognises Bhojpuri dance with support | Identifies basic features of the dance | Clearly explains and values Bhojpuri dance. |
| **Dance Performance** | Limited coordination and rhythm | Performs movements with some control | Performs confidently with rhythm |
| **Group Participation** | Participates minimally | Cooperates with guidance | Actively support and lead group |
| **Expression and Confidence** | Hesitant and unsure | Shows some confidence | Performs confidently and expressively |

## 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 explores 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 seconds sequence that represent their aspect of Bhojpuri culture.

## CARD 9

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

## Competency:

### Digital Integration

Students will demonstrate the ability to use digital tools responsibly to explore, understand and present information related to cultural dance traditions.

### Element 1

Use apps/software for rhythm practice, choreography recording, and self-evaluation.

### Performance Criteria

- **Level 1:** Perform with awareness of cultural context.
- **Level 2:** Use digital tools independently for practice and presentation.

### Purpose of the Activity

This activity enables students to use digital technology to explore cultural dance forms. Through videos, images and simple digital presentations, students will learn how technology can support learning, creativity and cultural appreciation while developing basic digital skills.

## Learning Outcomes

**At the end of this lesson, students should be able to:**

- Use digital devices to view and explore cultural dance content.
- Identify key features of a cultural dance using digital resources.
- Create a simple digital output related to dance.
- Demonstrate responsible and respectful use of digital tools.

## Resources & Materials

- Projector or smartboard
- Internet connection
- Dance video clips
- Speakers
- Mobile phones or tablets
- Digital rhythm or Tabla/ Mridangam app
- Presentation tools (PowerPoint)

**Teaching Trajectories/Implementation guidelines.**

## 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.

## ASSESSMENT CRITERIA

- **Participation**

Student actively takes part in the exercises.

- **Observation**

Student identifies movements and rhythm correctly

- **Performance**

Student performs steps with coordination

- **Creativity**

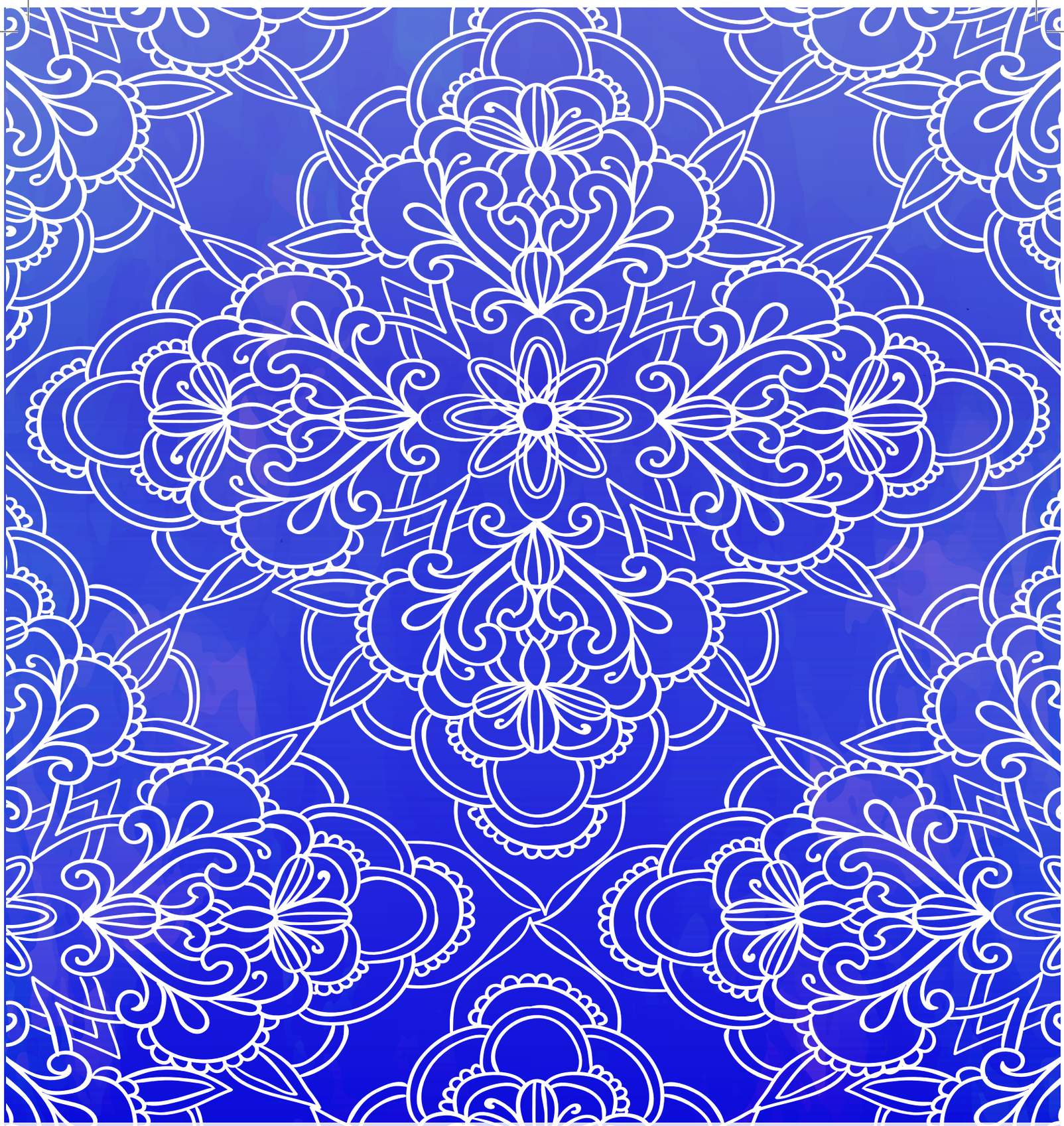
Student shows expressive movements.

- **Use of digital media**

Student uses digital tools to record or present work.

## ASSESSMENT RUBRIC

| Level | Description |
|---|---|
| Excellent | Performs movement confidently with correct rhythm and effectively uses digital media. |
| Good | Performs most movement correctly and participates actively in digital activities. |
| Satisfactory | Performs basic movement with some guidance. |
| Basic | Participates but needs significant guidance to perform movements and use digital tools. |



MOEHR
MAHATMA GANDHI INSTITUTE
2026

ISBN 978-99993-987-5-6