

TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS

DANCE



GRADE 9

TITLE OF CARD :
EXPRESSING EMOTIONS THROUGH MOVEMENT



MOE
MAHATMA GANDHI INSTITUTE
2026

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GRADE 9

GUIDE TO EDUCATORS

Card 6

Title of Card:

**NECK MOVEMENTS & COMPONENTS
OF INDIAN CLASSICAL DANCE -
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 gestures: eyes movements, head movements and neck movements.

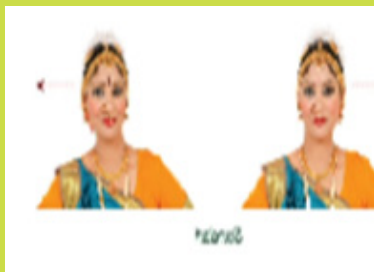
Neck movements in Indian classical dances are called Greeva Bhedas.

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.





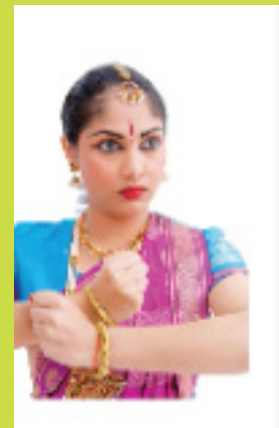
Lasya

- 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 interprets the lyrics of a song.



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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 coordinates 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	Intermedi-ate	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



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