

TEACHER'S GUIDE

FOUNDATION PROGRAMME FOR LITERACY
NUMERACY AND SKILLS



GRADE 8

DANCE



**MOEHR
MAHATMA GANDHI INSTITUTE
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FOREWORD

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

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

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

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

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

Director

Mahatma Gandhi Institute

PREFACE

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

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

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

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

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

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

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

The Performing Arts Coordinators' Team

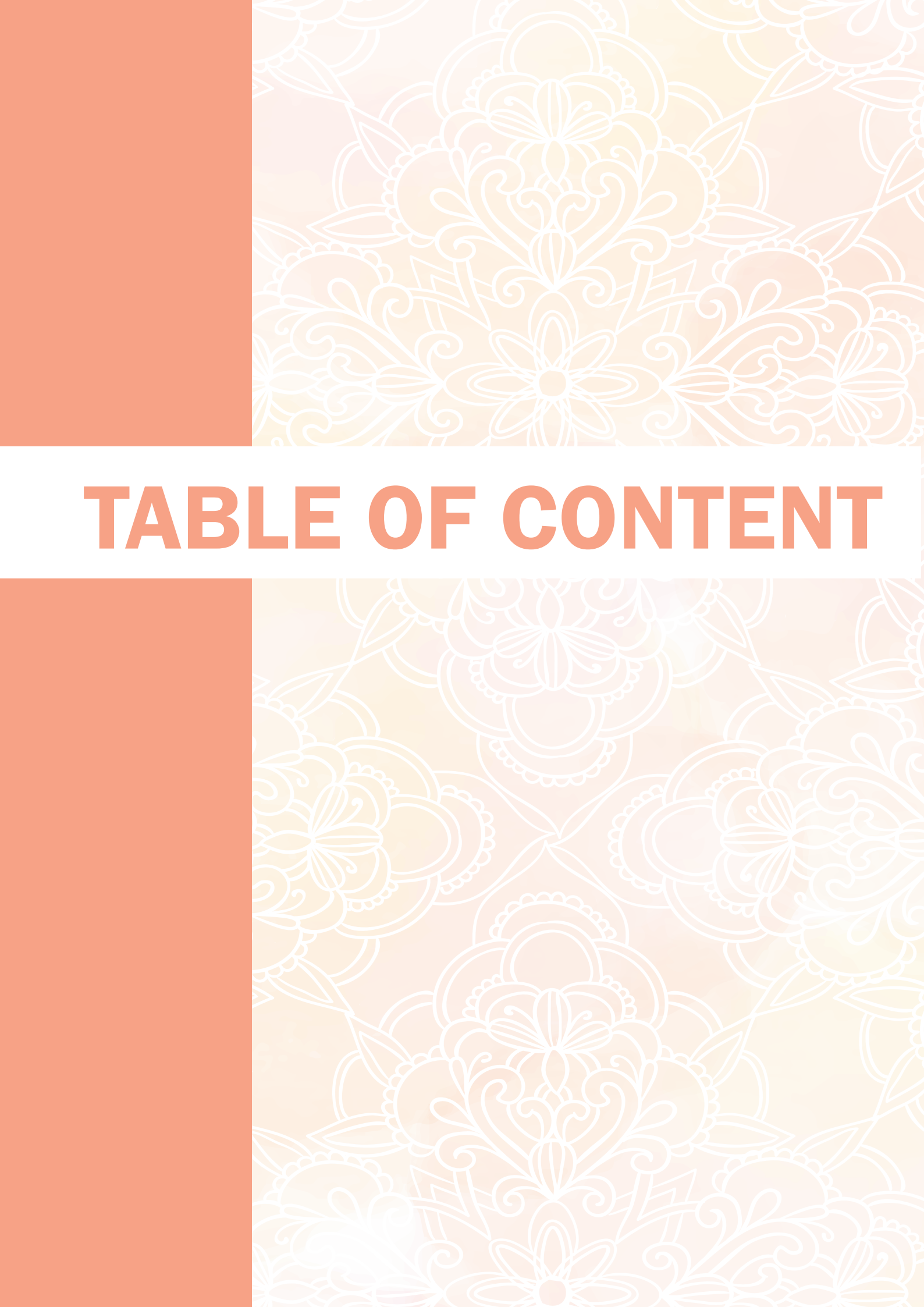


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CARD 1

BODY CONDITIONING: LET'S MOVE IT



GUIDE TO EDUCATORS

Competency:

Develop body and space awareness through simple warm-up, pre-dance, and cool-down exercises.

Element

Develop body and space awareness through simple warm-up and movement activities.

Performance Criteria:

- **Level 1:** Perform simple warm-up, pre-dance, and cool-down exercises.
- **Level 2:** Identify the benefits of warm up, pre-dance exercises and cool down exercises.

Purpose of Activity:

This activity helps students safely prepare their bodies for dancing by performing warm-up, pre-dance, and cool-down exercises using fun school-themed actions. It builds flexibility, endurance, coordination, and awareness of personal and general space.

Resources and Materials:

- Speaker
- Music (lively school-themed or instrumental beat)
- Open Space

Learning Outcomes

By the end of the lesson, students will be able to:

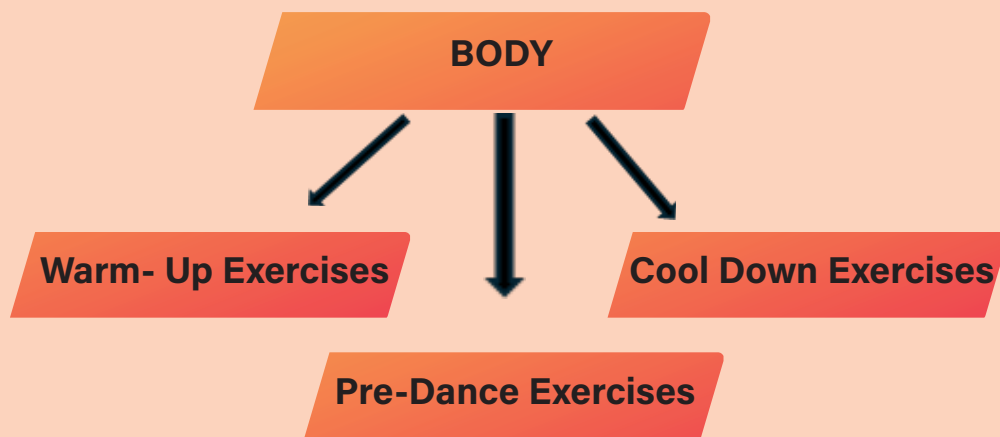
- Execute warm-up, pre-dance and cool-down exercises for safe practice.
- Execute the body conditioning exercises with accuracy for its benefits.
- Practice the exercises to develop flexibility, agility, and endurance.
- Adhere to the practice of warm-up, pre-dance and cool-down exercises for safe and effective practice.

Teaching Trajectories / Implementation Guideline



ACTIVITY 1

Body Conditioning for Dance



Warm-up exercises:

Execute the following Warm-up exercises:

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

Arms cross side lunge

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





Forward Leg Swings

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

Standing Knee Raises

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



Kick Crunch

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

Big Arm Circles

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



Pre-Dance Exercises

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

It helps the body to become more flexible.

It helps to gain muscle control and improve posture.

Execute the following Pre- Dance exercises:



Waist Exercise

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

Side Stretch

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

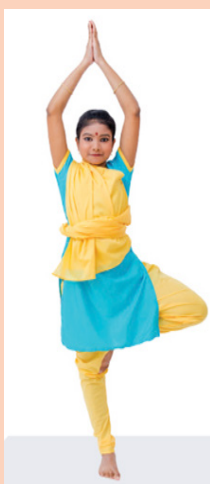


Sitting Exercises

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

Torso Twist on Floor

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



Tree Pose

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



Cool Down Exercises

Cool-down exercises are done after the dance class.

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

Execute the following cool down exercises:

Slow Walking

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



Pigeon Stretch

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

Wall Shoulder Stretch

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





Seated Mountain Pose

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

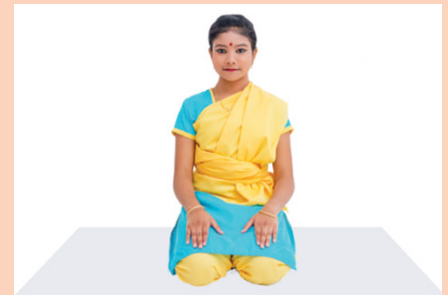
Child's Pose

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



Hero Pose

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





ACTIVITY 2

- Students are encouraged to perform these exercises while imagining school-related actions to prepare their bodies safely for dance.

"Let's go to School"- Warm up Exercises

Exercises	School- Theme Actions
Arms Cross Side Lunge	Step to the side as if picking up your school bag from the floor . Cross arms in front to lift the bag.
Forward Leg Swings	Swing each leg gently forward and backward as if walking along the school corridor.
Standing Knee Raises	March in place, lifting knees high as if climbing stairs to class.
Kick Crunch	Lift one leg and touch it with the opposite hand, imagining reaching for a book on the top shelf.
Big Arm Circles	Rotate arms in large circles, like cleaning the white board.

'Let's go to School"- Pre Dance Exercises

Exercises	School- Theme Actions
Waist Exercise	Stretch to wave at friends across the classroom.
Side Stretch	Reach sideways to grab a fallen object in the class-room.
Sitting Exercises (Paired)	Sit on toes like playing with friends.
Torso Twist on Floor	Sit down and look behind you to check who's at the back of the class.
Tree Pose	Balance like standing on one leg in the playground during games.

'Let's go to School'- Cool Down Exercises

Exercises	School- Theme Actions
Slow Walking	Walk back to your desk after Recess.
Pigeon Stretch	Stretch legs like sitting on the floor reading a story-book.
Wall Shoulder Stretch	Stretch shoulders after carrying a heavy backpack.
Seated Mountain Pose	Sit cross-legged in the reading corner, arms above head.
Child's Pose	Lean forward to relax after an active school day.
Hero Pose	Sit comfortably while reflecting on the school Day.



ACTIVITY 3

- Discuss the benefits of Body Conditioning for dance to the students.



ASSESSMENT

- Observe the students performance based on the development of body and space awareness through simple body conditioning and movement activities.

Criteria	Proficient	Intermediate	Basic
Warm-Up Execution	Performs all warm-up exercises correctly with school-themed actions; demonstrates control and proper posture.	Performs most exercises correctly; minor errors in form or timing while demonstrating the school-themed actions.	Performs few exercises correctly; lacks control or posture. School base actions are missing.
Pre-Dance Execution	Executes all pre-dance exercises accurately, correctly with school-themed actions; demonstrates control and proper posture.	Executes most exercises correctly; some difficulty in balance or coordination while demonstrating the school-themed actions.	Struggles to execute exercises; lacks core stability or balance. School base actions are missing.
Cool-Down Execution	Performs all cool-down exercises slowly and accurately, with school-themed actions; demonstrates relaxation and deep breathing.	Performs most cool-down exercises correctly; partially relaxed while demonstrating the school-themed actions.	Performs a few cool-down exercises; tense or rushed while demonstrating the school-themed actions.
Engagement & Effort	Actively participates, follows instructions, and shows enthusiasm.	Participates with some encouragement; generally attentive.	Minimal participation or engagement needs constant prompting.
Body Awareness & Space Use	Moves safely, aware of general space, and maintains personal space.	Knows general awareness of their body with only a few minor bumps or missteps.	Limited awareness; frequent collisions.

- Students are provided with self-assessment reflection sheets.

EXTENSION OF ACTIVITY

Use of Props:

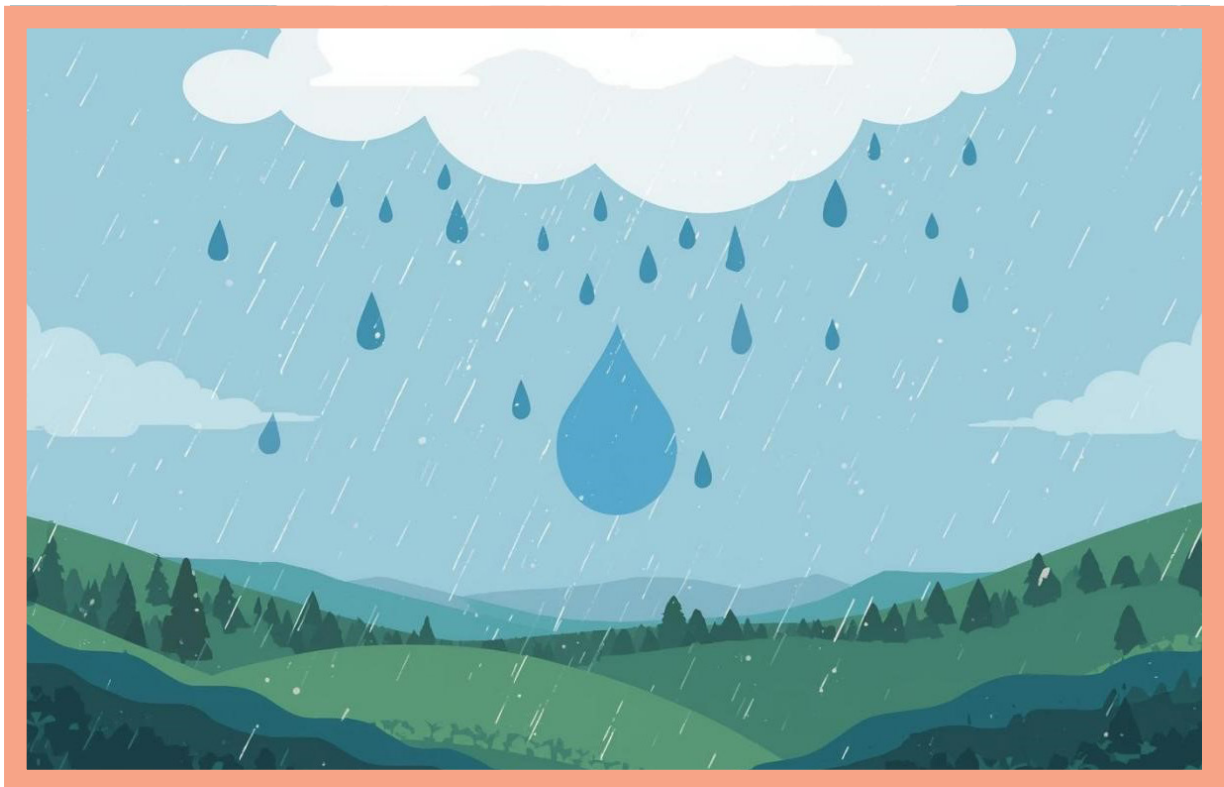
- Students can use school bags, books, rulers, or pencils to enhance the movement story.

Scene Creation:

- Groups create a short movement piece that shows a typical school day (arrival, class time, recess, and home time) using the exercises they have learned.

CARD 2

BASIC DANCE MOVEMENT



GUIDE TO EDUCATORS

Competency: Performing

Element 1: Perform dance sequences and patterns with clarity.

Element 2: Demonstrate the ideas and emotions through Basic Dance Movements.

Performance Criteria:

- **Level 1:** Execute simple rhythmic patterns (Basic Dance Movements).
- **Level 2:** Perform solo/group choreographies with clarity and stamina.
- **Level 1:** Identify Basic Dance Movement to represent different weather conditions.
- **Level 2:** Demonstrate the Basic Dance Movement through different weather conditions.

Purpose of Activity:

To help students explore how Dance can represent different weather conditions using the Basic Dance Movements through spatial design.

Resources and Materials:

- Audio Device.
- Video of the Basic dance movements, and different weather conditions.
- Pictures of the Basic dance Movements and different weather conditions.

Learning Outcomes

By the end of the lesson, students will be able to:

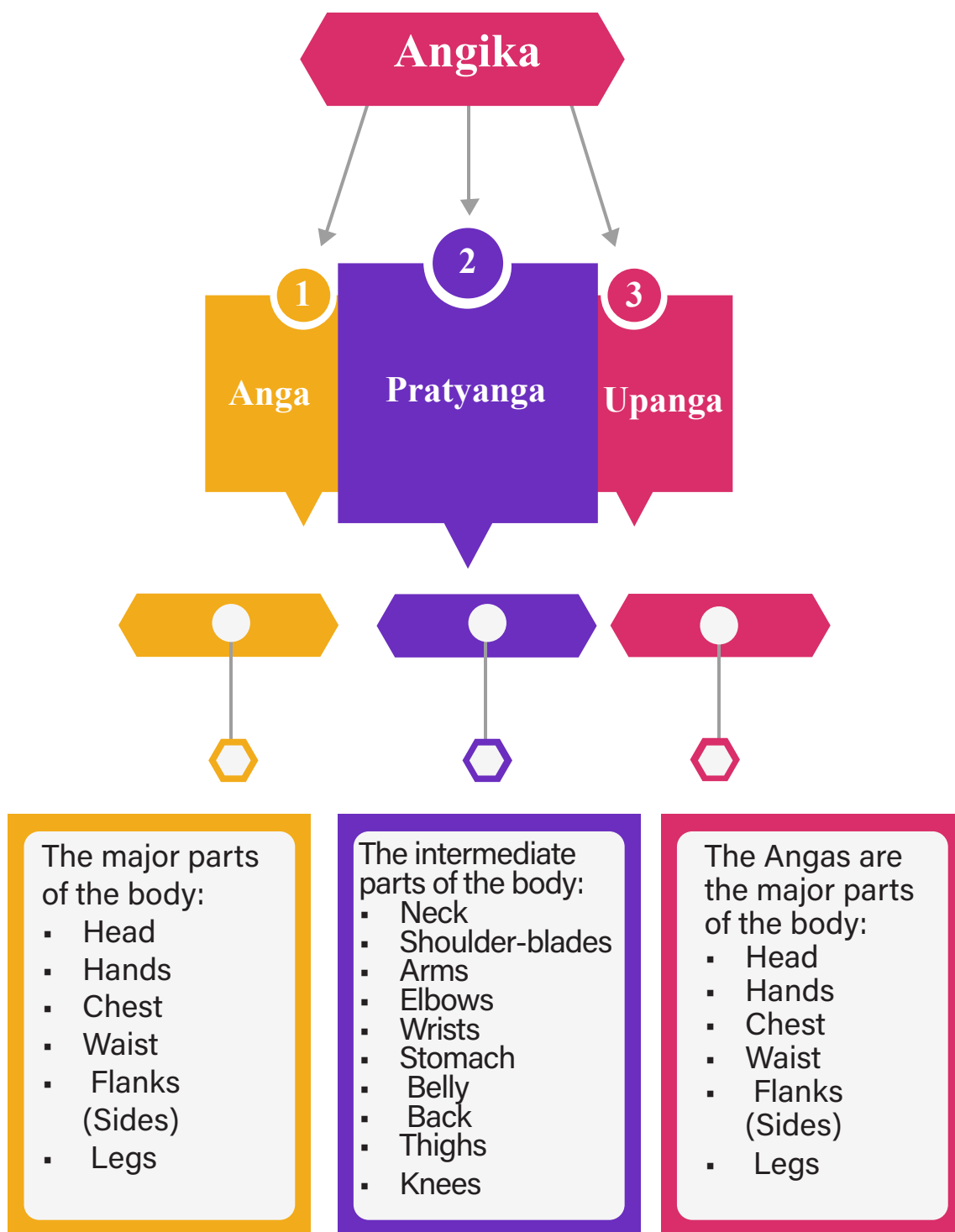
- Perform simple rhythmic patterns(Basic Dance Movements) to represent different weather conditions.
- Identify the Basic Dance Movements linked to each weather conditions.
- Perform a short choreography with clarity and stamina in solo or group.
- Create different floor patterns in relation to personal and general space.

Teaching Trajectories / Implementation Guideline

Introduction to Basic Dance Movements

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

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



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



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



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

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



ACTIVITY 1

Basic Dance Movements

- Start the class with some warm-up exercises
- Recap the Basic Dance movements from Grade 7
- Demonstrate the Basic Dance Movement (as per your teaching Dance style)



ACTIVITY 2

Weather Conditions

- Identify appropriate basic dance movements that can be used to represent different weather conditions.
- Demonstrate the selected basic dance movements related to each weather condition.
- Divide the class into small groups and assign a different weather condition to each group.
- Each group will perform their basic dance movements in front of their peers.
- End the practical class with some cool down exercises.
- Reflect on the movements.



ASSESSMENT

- Observe students' performance based on the basic dance movements and representation of different weather conditions.

Criteria	Basic	Intermediate	Proficient
Participation & Engagement	Participates with reminders and guidance.	Participates willingly with occasional support.	Actively participates with focus and enthusiasm.
Execution of Basic Dance Movements	Performs movements with limited control.	Performs movements with good control.	Performs movements accurately with strong control.
Movement at Three Speeds	Attempts movements at different speeds with difficulty.	Performs movements at three speeds with some consistency.	Performs movements clearly and confidently at all three speeds.
Expression of Weather Conditions	Shows limited connection between movement and weather	Uses movements to show weather with some expression.	Clearly and creatively expresses weather through movement and expression.
Use of Space & Body Awareness	Limited awareness of space and posture.	Uses space appropriately most of the time.	Uses space confidently with good posture and body awareness.
Group Work & Cooperation	Needs support to work in a group.	Works well with peers with minor guidance.	Collaborates effectively and supports group members.
Performance & Confidence	Performs hesitantly in front of peers.	Performs with growing confidence.	Performs confidently with clear beginning and ending.
Reflection	Participates minimally in reflection.	Shares simple thoughts during reflection.	Reflects clearly on learning.

Extension of Activity



ACTIVITY 1

Weather Change Challenge

- Students start dancing as one weather condition.
- Teacher calls out a new weather (sun →rain →wind →storm).
- Students adapt their Basic Dance movement and speed immediately.



ACTIVITY 2

Music & Weather Matching

- Provide different music clips (slow, fast, soft, dramatic).
- Students choose music that best fits their weather condition.
- Perform the Basic Dance Movements matching tempo and mood.

CARD 3

PATRIOTISM



GUIDE TO EDUCATORS

Competency:

Cultural & Digital Appreciation

Element 1:

Appreciate Mauritian and Indian dance traditions.

Performance Criteria:

▪ **Level 1:**

Recognise and appreciate the common folk and ritual dances of different communities in Mauritius through viewing dance videos.

▪ **Level 2:**

Perform basic steps of any Mauritian folk and ritual dance forms, individually or in small groups.

Element 2:

Participate in listening/viewing exercises of the Mauritian Folk and Ritual Dance Forms of Mauritius. (video recordings, live performances).

Performance Criteria:

▪ **Level 1:**

Identify the Musical instruments and costumes of the Mauritian Folk and Ritual dance styles from video recordings and live performances.

▪ **Level 2:**

Perform solo or in groups on recorded or live music of different Mauritian Folk and Ritual Dance Forms.

Element 3:

Use appropriate Music, Video device for choreography recording and self-evaluation.

Performance Criteria:

▪ **Level 1:**

Perform with cultural awareness the Mauritian Folk and Ritual Dance Forms.

Performance Criteria:

- **Level 2:**

Use digital tools independently to practice, record, and present solo or group performances, and reflect on performance through self-evaluation.

Purpose of Activity:

To explore Mauritius' cultural heritage, recognise dance instruments, appreciate multicultural diversity, and express patriotism through dance and digital practice.

Resources and Materials:

- Videos of Mauritian and Indian folk and ritual dances (Sega, Bhojpuri, Kolattam, Jhakri, Ramabhajanam, Dragon Dance, Sega Tambour).
 - Musical instruments or recorded music: Ravanne, Coco, Maravanne, Dholak, Chimta, Lota & spoons, Kartal, Wooden Clapper, Dappu/ Tappu, Naal, Manjira, Cymbals, Triangle, Accordion.
- Digital devices (smartphones, tablets, or cameras) for recording and self-evaluation.
 - Costume props or scarves representing flag colours or traditional outfits.
 - Open space / dance area for practice and group performances.
 - Worksheet for observation, reflection, and self-assessment.

Learning Outcomes:

At the end of the lesson, students will be able to:

- Describe the common folk and ritual dances in the different communities in Mauritius.
- Name the musical instruments used for the accompaniment of the folk and ritual dances.
- Identify the Costumes used for the Folk and Ritual dances.
- Develop an appreciation for the multicultural diversity.

Teaching Trajectories / Implementation Guideline



ACTIVITY 1

Folk and Ritual Dances in Mauritius

- Introduce Folk and Ritual dances in Mauritius

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



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

The common folk and ritual dances prevailing in Mauritius are:

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

1. Sega



Origin:

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

Dance Movements:

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



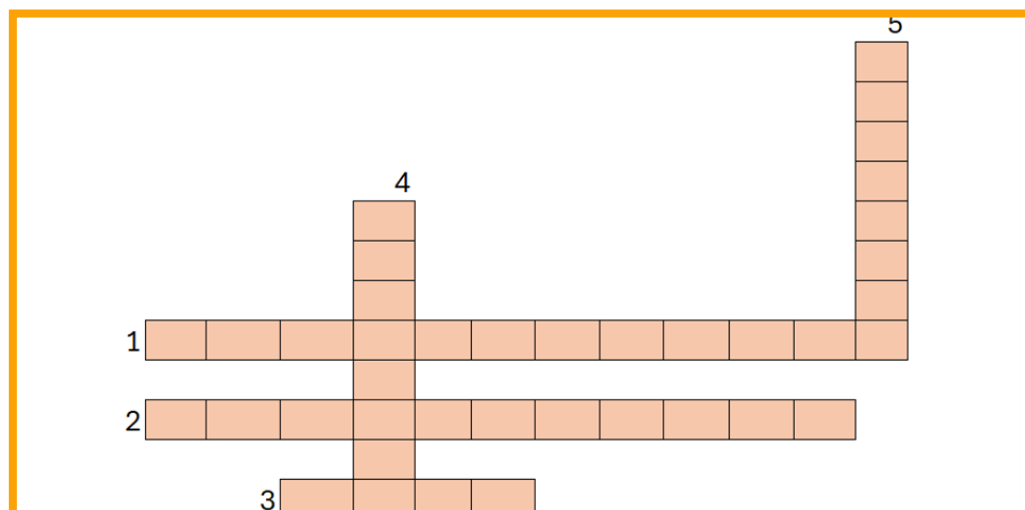
Occasions:

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

Costumes:

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

Musical Instruments:



2. Bhojpuri dance-Geet Gawai

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



Origin:

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

Dance Movement:

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

Occasions:

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

Costumes:

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

Musical Instruments:



3. Kollatam

Kollattam comes from the Tamil Words:

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

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



Origin:

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

Dance Movement:

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

Occasions:

- Performed during festivals, processions, and cultural events.

Costumes:

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

Musical Instruments:



4. Jhakri



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

Origin:

- Originates from Maharashtra, India.

Dance Movement:

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

Occasions:

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

Costumes:

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

Musical Instruments:



5. Ramabhanam



Origin:

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

Ritual & Dance Movement:

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

Occasions:

- Performed during the Ram Navmi festival.

Costumes:

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

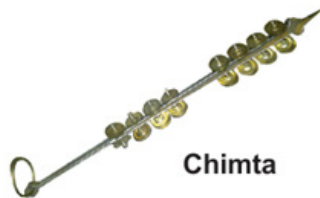
Musical Instruments:



Naal



Manjira



Chimta

6. Dragon Dance



Origin:

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

Dance features and Movements:

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

Occasions:

- Performed during Chinese New Year.

Costumes & Colours:

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

Musical Instruments:



7. Segha Tambour (Rodrigues)



Origin:

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

Dance Movements:

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

Occasions:

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

Costumes:

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

Musical Instruments:

Ravanne



Triangle



Accordion



ACTIVITY 2

What I Saw?

- Watch videos of the folk and ritual dances of Mauritius.
- Identify the musical instruments and costumes used in each dance.
- Write the observations in the student observation sheet.



ASSESSMENT

Criteria	Proficient	Intermediate	Basic
Execution of Dance Steps	Performs steps accurately and confidently, showing rhythm and control.	Performs most steps correctly, with minor errors in rhythm or posture.	Struggles to perform steps correctly, poor rhythm, or posture.
Creativity in Choreography	The dance sequence is creative, well-structured, and engaging.	The dance sequence is somewhat creative and mostly structured.	The dance sequence lacks creativity or structure.
Expression of Patriotism	Clearly shows national pride and cultural elements in movements, gestures, or props.	Shows some patriotism and cultural elements.	Rarely or does not express patriotism or cultural elements.
Group Coordination	Group performs in coordination; movements are synchronized.	Group mostly coordinated; minor mistakes in timing or spacing.	Group poorly coordinated; movements not synchronized.

Extension of Activity



ACTIVITY 1

Performing the Colours of Mauritius:

- Demonstrate more complex Folk and Ritual dance movements.
- Explore the Mauritian folk and ritual dance movements while connecting them to the colours of the national flag (Red, Blue, Yellow, Green).
- Students practice each movement with the matching colour scarf or ribbon.
- Use music with a changing rhythm to match each colour description.
- Combine all movements into a short dance and perform in groups.

CARD 4

AHARYA ABHINAVA



GUIDE TO EDUCATORS

Competency 4:

Cultural Appreciation and Digital

Element 1:

Appreciate Mauritian and Indian Dance Traditions.

Performance Criteria:

- **Level 1:**
- Recognise Mauritian and Indian Classical dance styles through viewing dance videos and images.
- Identify costumes and accessories used in local and Indian Classical dance forms.

- **Level 2:**
- Perform simple movements inspired by Mauritian or Indian dance styles using selected costumes or props.
- Demonstrate basic understanding of how costumes and accessories support the dance.

Purpose of Activity:

To guide students in exploring and recognising different dance costumes and accessories used in Mauritian and Indian Classical dance styles.

Purpose of Activity:

- Printed images of costumes and accessories.
- Label cards with dance styles.
- Chart paper or classroom board.
- Scissors, glue sticks, markers.
- Music samples (optional for extension).
- Photo or video of dance styles.

Learning Outcomes:

At the end of the lesson, students will be able to:

- Identify costumes and accessories of the three Indian Classical dance styles practised in Mauritius.
- Relate costumes/accessories to their cultural origins.
- Match appropriate items to a dance style.
- Use costume/prop-inspired movements in a short group presentation.

Teaching Trajectories / Implementation Guidelines

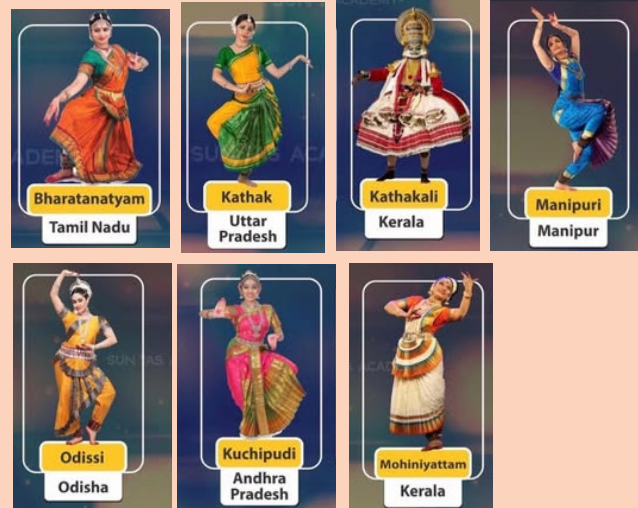
Introducing the concept of Aharya Abhinaya

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

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

Abhinaya shows the inner feelings of the character, while Aharya Abhinaya supports it by creating a strong visual

effect. Together, they help the dancer fully become the character and give a complete performance.

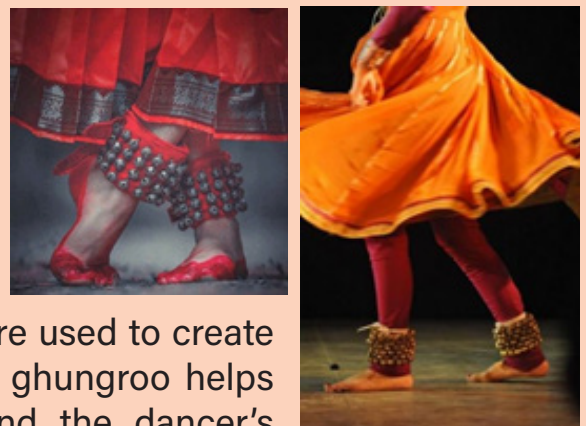


Ghungroo in Indian Classical Dance

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

In Bharata Natyam and Kuchipudi, ghungroo help highlight footwork and rhythm.

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



Folk Dance Costumes in Mauritius

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



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

Activity 1: Dance Shopping Display Board

Show video or photos of different dance styles performed in Mauritius (for example, Segha, Dragon dance, Bharata Natyam, Kathak, Kollattam dance, Jhakri dance, Bhojpuri dance, Ballet).

- Ask students questions to observe and discuss:
 - What costumes or accessories did you see?
 - What do you think they are used for in the dance?
- Distribute worksheets with printed images of costumes and accessories.
- Students cut out the images from the worksheet.
- Create a "Dance Shopping Display Board" in class using chart paper, whiteboard or a classroom wall:
 - Label different sections with dance styles (e.g., Segha, Bharata Natyam, etc.).
 - Keep the cut-out accessories/costumes unlabeled
- Each student takes a turn to pick a costume/accessory image.
- They guess which dance style it belongs to and stick it under the correct label on the board.

Example of Dance Shopping Display Board



▪ **Movement Activity:**

- Each student chooses one accessory from the board.
- They create and show 2–3 movements inspired by that item (e.g., waving arms like a fan, hip movements with a Sega skirt).

Activity 2: Fill Your Dance Shopping Cart

- Each student will select one dance from the list provided in the student worksheet.
- Explain the images from the dance accessories shop to the students
- Students will identify labelled images of costumes and accessories and match them to a shopping cart by dragging arrows from the correct item to the appropriate section in the cart.
- Students will show their cart to the class and share why each item fits the dance style they choose.

Assessment Criteria:

Criteria	Basic	Intermediate	Proficient
Identification of Images	Correctly identifies all costumes, accessories, makeup, and hairstyle items for the chosen dance styles.	Identifies most items correctly (1–2 errors).	Struggles to identify items correctly (3 or more errors).
Matching to Shopping Cart	All images matched accurately to the correct section of the cart (costume, accessory, etc.)	Most images matched correctly with a few minor errors.	Several mismatches between items and cart sections.
Cultural Awareness	Shows clear understanding of the cultural link between items and dance style.	Some understanding shown, may confuse one or two elements.	Limited understanding of cultural relevance.
Reflection/Justification (if included)	Thoughtful and relevant explanations provided.	Basic explanations provided, some lack detail.	Minimal or no explanation given.

Extension Activities (Optional):

- **Activity:** From look to movement.

Teaching Trajectories / Implementation Guidelines:

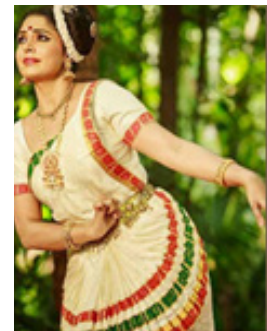
- Each student selects one accessory or costume piece from the dance accessory shop.
- Ask the students, would a dancer use this item on stage?
- Encourage them to imagine holding or wearing the accessory.
- Students will be asked to create 2 or 3 dance movements inspired by the shape, or function of the accessory.

For example:

- Ghungroos (bells): ankle stamping, rhythmic footwork.
- Sega skirt: hip swings and circular turns.
- Kollattam sticks: Action of striking a stick.
- Students show their movements to the class.
- Others observe and guess which accessory inspired the movement.

CARD 6

INTRODUCTION TO INDIAN CLASSICAL DANCE FORMS



GUIDE TO EDUCATORS

Competency 5:

Art & Appreciation

Element 1:

Create short rhythmic dance sequences.

Performance Criteria:

▪ **Level 1:**

Observe Indian Classical dance compositions.

▪ **Level 2:**

Perform simple and short rhythmic dance patterns.

Element 2:

Reflect on personal and peer performances.

▪ **Level 1:**

View peer dance performance and discuss with basic reflection.

▪ **Level 2:**

Compose and perform short group choreographies and analyse performances.

▪ **Level 3:** Identify the different dance styles.

Purpose of Activity:

To introduce students to Indian classical dance forms, develop their rhythm, coordination, and creativity through short Choreographies, and encourage them to observe and appreciate peer performances.

Resources:

- Pictures and videos of Indian Classical Dance forms
- Markers, coloured pencils
- Any music of your choice.
- Speaker

Learning Outcomes:

At the end of the lesson, students will be able to:

- Identify different Indian classical dance forms.
- Perform a simple rhythmic dance sequence.
- Observe and give positive reflections about peers' performances.

Teaching Trajectories / Implementation Guidelines

Activity 1: Introduction to Indian Classical Dance Forms

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



Kathak

Kathak is a classical dance form from North India, originating in Uttar Pradesh and Rajasthan.

The word “Kathak” comes from Katha, meaning story. Originally, Kathak dancers, called Kathakaars, were storytellers who travelled from village to village and temple to temple. They combined dance and mime to make stories from Hindu epics and mythology more captivating.



Kuchipudi

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



Bharata Natyam

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

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

Bha – Bhava (expression)

Ra – Raga (melody)

Ta – Tala (rhythm)

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



Manipur

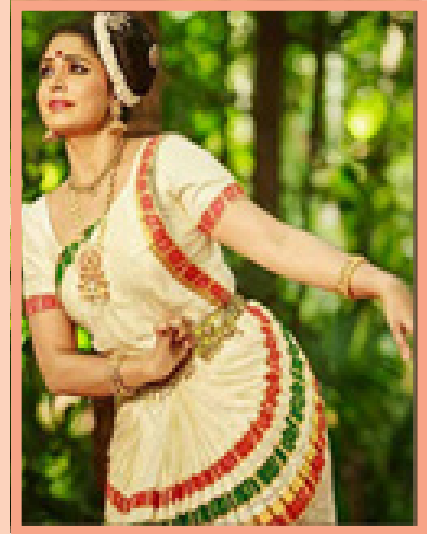
Manipuri dance originated in the North-Eastern state of Manipur. It derived its name from its native state, Manipur. The Manipur tradition of honouring the Gods through music and dance was an elemental part of the Meiti people. The themes are devotional and are performed on religious occasions and in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



Mohini Attam

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

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



Kathakali

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

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



Odissi

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

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



ACTIVITY 1

Activity 1: Demonstration and Practice

- Demonstrate a series of basic dance movements from one of the Indian Classical dance forms.
- Students practice the steps individually or in pairs.



ACTIVITY 2

Activity 3: Creative Choreography

- Students create short rhythmic sequences in small groups using the steps learned.
- Perform their group choreography to music. (The teacher is free to choose any music on which the students want to choreograph.)
- Encourage creativity, rhythm, and expressive storytelling
- Students observe peers' performances and give positive feedback and share what they like.



ASSESSMENT RUBRIC

Criteria	Basic	Intermediate	Proficient
Identify Indian Classical Dance Forms	Can recognize 1–2 dance forms from pictures or videos.	Can name most of the main classical dance forms.	Can identify all main Indian classical dance forms and describe one feature of each.
Perform Basic Dance Movements	Can perform basic steps slowly with teacher guidance.	Performs basic steps with correct posture and rhythm independently.	Performs basic steps confidently, with good posture, clear rhythm, and expressive gestures.
Create Rhythmic Dance Sequences	Observes Indian classical dance compositions and recognizes basic steps.	Performs simple and short rhythmic sequences with some accuracy.	Performs short rhythmic sequences confidently, with clear rhythm, posture, and expressive movements.
Reflect on Personal and Peer Performances	Can watch peers and give simple feedback.	Gives positive feedback and can discuss basic strengths in performances.	Gives detailed reflections, can analyse peers' performances, and identify different dance styles accurately.
Creativity & Choreography	Can follow teacher-led steps.	Can combine steps to make a short group choreography.	Can create original short choreographies, showing creativity, rhythm, and understanding of dance style.

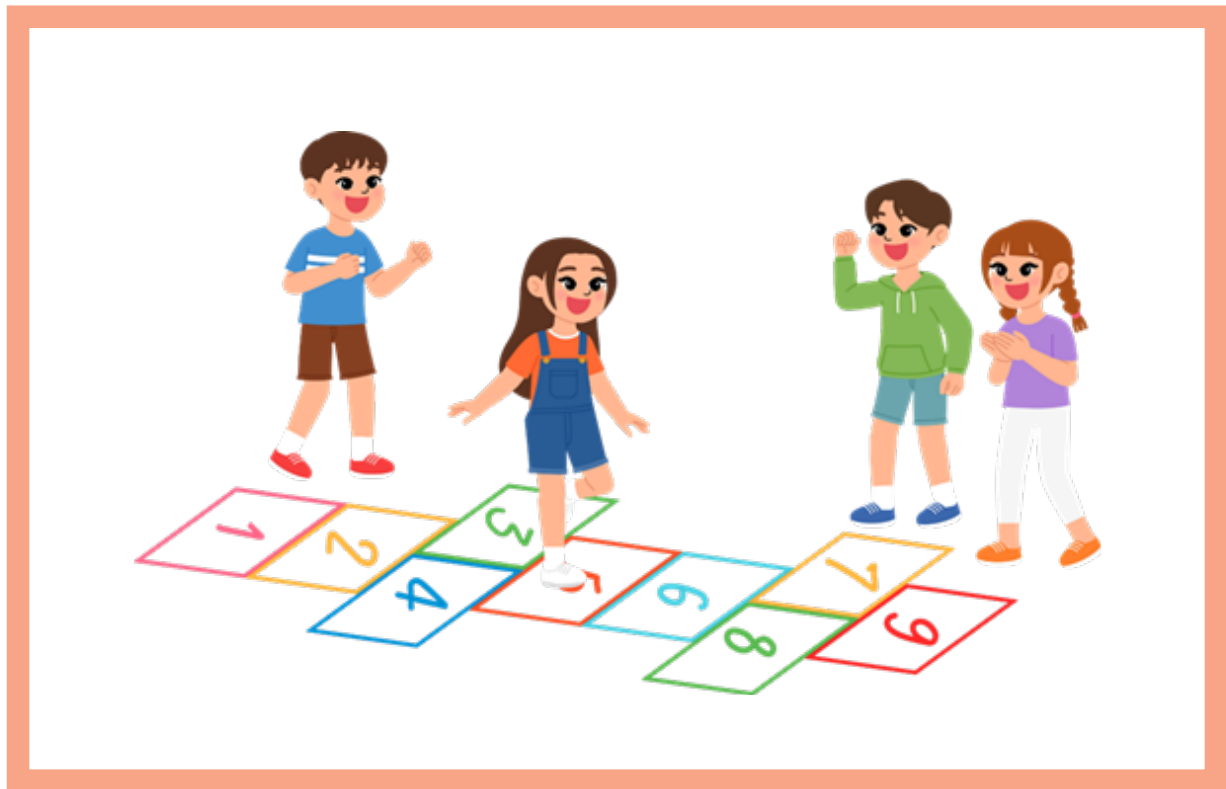
Extension Activities

Dance Story Circle

- Students sit or stand in a circle in the classroom or open space.
- The selected first student performs a short dance movement or gesture.
- The next student adds another movement from the learnt Indian classical dance form.
- Each student takes a turn, adding movements to build on the previous steps.
- Encourage students to use hand gestures, facial expressions, and simple steps.
- Continue until all students have contributed to the sequence.
- By the end, the group will have created a complete short dance together.

CARD 6

RHYTHM IN DANCE



GUIDE TO EDUCATORS

Competency 6:

Creativity

Element 1:

Create short rhythmic dance sequences.

Performance Criteria:

▪ **Level 1:**

Perform rhythmic dance movements according to the teaching dance style using sports or game-based actions.

▪ **Level 2:**

Create simple and short rhythmic dance sequences.

Element 2:

Reflect on personal and peer performances.

▪ **Level 1:**

Observe peer dance performances and give simple feedback on rhythm, coordination, and creativity.

▪ **Level 2:**

Create and perform short group choreographies and reflect on the performance process.

▪ **Level 3:** Identify Basic Dance Movements and recite rhythmic patterns during group performances.

Purpose of Activity:

This activity helps students learn rhythm through Basic Dance Movements and fun games. It builds listening, timing, and teamwork skills. Students also practice counting beats, following instructions, and naming movements in a creative and active way.

Resources:

- Open space.
- Cards.
- Markers / coloured pens.
- Video of Basic Dance Movements.
- Photos of Basic Dance Movements.

Learning Outcomes:

At the end of the lesson, students will be able to:

- Identify and perform rhythmic patterns using Basic Dance Movements.
- Count beats using body percussion.
- Create simple rhythmic movements and group patterns creatively.
- Reflect on their learning and describe their favourite dance movements.

Prior Preparation:

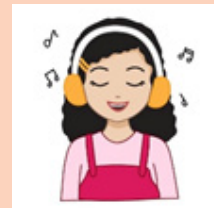
Prepare cards with rhythmic actions and movement cues.

- Invent a simple game using rhythm and movement collaboratively
- Reflect and describe their personal learning and favorite dance movements.

Teaching Trajectories / Implementation Guidelines

Activity 1: Rhythm in Music and Dance

- Introduce the concept of Rhythm in Music and Dance to the students.



Rhythm in Music and Dance

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

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

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

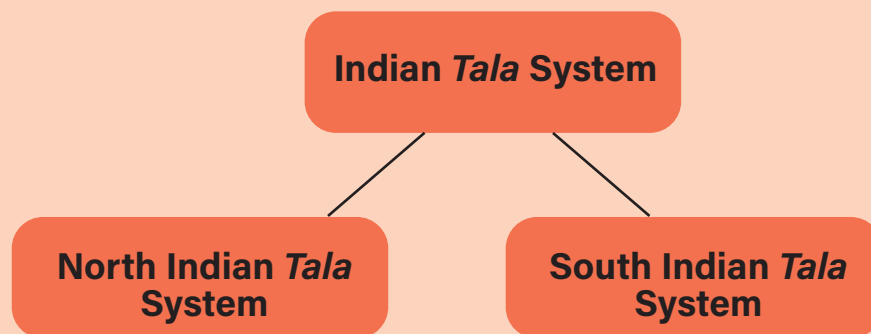


1. Rhythm also helps organise the lyrics of a song. The number of words and syllables must fit into the rhythm.
2. In dance, rhythm is extremely important. Without rhythm, dance would not exist, because dancers move according to the beat.

Rhythm in Indian Music and Dance

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

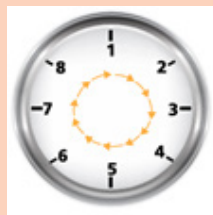
- **Hindustani (North Indian)**
- **Carnatic (South Indian)**



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

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

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



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



Activity 2: Roll the Dice

- Start with warm-up Exercises where rhythm can be found. (Breathing, Walking, Clapping, Jumping).
- Demonstrate Basic Dance Movement sequences to the students. (As per your dance style).
- Incorporate the element of speed in the rhythmic patterns.
- Students will imitate and demonstrate rhythmic patterns in 3 speeds.
- Cut and glue the Dice template from the worksheet.
- Write a few Basic Dance Movements on the Flash cards from the worksheet.
- Cut the flash cards from the Worksheet.
- Students will Roll the dice, pick the matching rhythm card, and perform the moves with the whole class using different levels, tempo, energy, and space.
- Encourage the students to stay in rhythm as they move along in different formations. (Circles, zigzag, diagonal).
- Introduce different styles of walking in 3 speeds along with different formations.
- Call out a number (e.g., 3, 4, 5).
- Students walk and perform the Basic Dance Movements to create a group choreography. Change the number and style of movement with each round.
- Reflect on the student's favourite moves.



ASSESSMENT RUBRIC

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
1. Performing Rhythmic Patterns	Performs rhythmic patterns accurately and stays on beat throughout.	Performs rhythmic patterns with minor errors; beat sometimes inconsistent.	Performs patterns with frequent pauses or needs teacher support to follow the beat.
2. Creating Rhythmic Sequences	Creates a clear and creative rhythmic sequence using a variety of Basic Dance Movements.	Creates a simple sequence using a few Basic Dance Movements.	Creates a sequence only with guidance; uses very limited movements.
3. Coordination & Use of Space	Shows good coordination and uses different levels, directions, and formations confidently.	Shows average coordination; uses some levels and directions.	Shows limited coordination; stays mostly in one spot or uses limited space.
4. Group Work & Collaboration	Participates actively, shares ideas, and supports the group effectively.	Participates in group work with reminders; contributes some ideas.	Participates only when prompted; minimal contribution to group work.
5. Reflection on Performance	Gives clear feedback on rhythm, coordination, and creativity; explains what improved or what was challenging.	Gives simple feedback; identifies at least one thing done well or needing improvement.	Gives very limited feedback; needs guidance to express what they learned.

Extension Activities:

Activity 1: Rhythm Relay

- Divide students into 3 teams.
- Set up 3 rhythm stations (with a combination of Basic Dance Movements, walking styles and rhythmic patterns).
- Students run to a station, perform the rhythmic movement, and run back to tag the next player.
- Continue until all teammates complete the movements from the stations.
- The team that performs all patterns correctly and stays in rhythm wins.

Activity 2: Rhythm Hopscotch

- Students are provided with chalks, or masking tapes
- Create a hopscotch grid on the floor (can be 6, 8, or 10 squares depending on space).
- Inside each square, write or stick a rhythmic action (Basic Dance movements, walking styles and rhythmic patterns).
- Students one by one will hop through the grid.
- At each square, a student will do the written action on the beat.
- Add a challenge: Perform the whole sequence in slow, medium, and fast tempo.
- Reflect on the student's favourite moves.

CARD 7

SAMYUTA HASTAS (ANIMALS)



GUIDE TO EDUCATORS

Competency 5:

Creativity

Element 1:

Use non-verbal communication through hand gestures.

Performance Criteria:

- **Level 1:**

Identify the names of the Samyuta Hastas (double hand gestures).

- **Level 2:**

Recite the names of the Samyuta Hastas (double hand gestures) while demonstrating them.

Element 2:

Depict objects, animals, and ideas using movement and shadow play.

Performance Criteria:

- **Level 1:**

Apply the use of hand gestures to demonstrate objects, animals, and ideas.

- **Level 2:**

Develop non-verbal communication by using hand gestures in simple improvised movement.

Element 3:

Improvise within a given musical context.

Performance Criteria:

- **Level 1:**

Create simple movement patterns in solo or groups.

- **Level 2:**

Develop short original dance sequences and improvise confidently within simple rhythmic patterns.

Purpose of Activity:

- To explore how Samyuta Hastas can be used as a form of non-verbal communication to show animals, objects, and ideas.
- Through shadow play, movement, and music, students explore creativity, imagination, and simple improvisation, individually and in groups.

Learning Outcomes:

At the end of the lesson, students will be able to:

- Identify and recite the names of selected Samyuta Hastas while demonstrating them.
- Recognise how Samyuta Hastas are used to represent animals and ideas.

- Use hand gestures and light to create animal shadows.
- Develop simple improvised movements using hand gestures.
- Perform short sequence in group while combining Samyuta Hastas, shadow play, and music.

Resources and materials:

- Pictures of Samyuta Hastas
- A strong light source (lamp, torch, projector, or sunlight through a window).
- White wall, curtain, or large sheet to act as the screen.
- Music with animal/nature themes (jungle sounds, flute, or light instrumental).
- Visual templates or images of simple shadow hand animals.



ACTIVITY 1

Teaching Trajectories / Implementation Guidelines

1. Introduction to Samyuta Hasta

Samyuta Hastas are gestures that are performed with both hands combined. According to Abhinaya Darpanam there are twenty-three Samyuta Hastas. Each of these Hastas can be used to denote various ideas and objects.

For example, Garuda denotes a flying bird.



Garuda

NAMES AND PICTURES OF THE SAMYUTA HASTAS



Anjali



Kapota



Karkata



Swastika



Dola



Pushpaputa



Utasanga



Shivalinga



Katakavardhana



Kartariswatika



Shakata



Shankha



Chakra



Samputa



Pasha



Kilaka



Matsya



Kurma



- Teacher demonstrates and recites the names of selected Samyuta Hastas.
- Students observe, repeat, and recite the names while demonstrating the gestures.
- Explain the use of Samyuta Hasta in showing animals, objects, and ideas.



ACTIVITY 2

Shadow Hand

- Identify Samyuta Hastas that can be used to represent animals.
- Teacher demonstrates the selected hand gestures clearly.
- Explain how light and hand positions create shadows.
- Demonstrate 2–3 simple shadow animals.
- Student's practice creating shadow animals in pairs or small groups.
- Students' feedback is encouraged.



ACTIVITY 3

Movement & Storytelling

- Combine hand shadows with basic dance movements (as per your teaching style):
- Bird: flapping wings while moving across the class with basic dance movements.
- Students experiment with shadow + body storytelling in groups.

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Knowledge & Understanding	Can identify 1–2 Samyuta Hastas and recalls a few names.	Can identify several Samyuta Hastas and recalls most names.	Correctly identifies all Samyuta Hastas and confidently recites names.
Hand Gesture Accuracy	Demonstrates gestures with some mistakes in hand shape or position.	Demonstrates gestures correctly most of the time, with minor errors.	Demonstrates gestures accurately and clearly with correct hand shape and position.
Shadow Creation	Creates 1–2 shadow animals with help; shadows may be unclear.	Creates 2–3 shadow animals; shadows mostly clear with some guidance.	Creates 2–3 or more shadow animals clearly and independently.
Movement & Storytelling	Combines gestures with basic movements but transitions are awkward or incomplete.	Combines gestures with movements; some smooth transitions and storytelling.	Combines gestures and movements confidently; smooth transitions; clear storytelling.
Creativity & Improvisation	Uses hand gestures in a simple way; limited imagination.	Shows some creativity in shadow animals and movements.	Shows strong creativity and imagination; develops simple improvisations confidently.
Collaboration & Communication	Works with peers but participation or communication is limited.	Works well in pairs/groups; communicates ideas clearly most of the time.	Works cooperatively and communicates effectively; supports and encourages others.

Extension Activities

- Introduce the concept of Raindrops
- Narrate its journey from its formation -falling - landing on a leaf - meeting animals - flowing into river, - reaching the sea.
- Demonstrate how hand gestures (Asamyuta and Samyuta Hastas) can depict each stage.
- Assign each student/group a stage to perform.
- Students practise gestures, movements, and expressions.
- Perform the complete raindrop story in sequence.
- Reflect on gestures, movements, and expressions.



CARD 8

EMOTIONS IN DANCE



GUIDE TO EDUCATORS

Competency 7:

Connecting

Element 1:

Demonstrate ability to interpret and express emotions.

Performance Criteria:

- **Level 1:**

Express basic emotions through face and body.

- **Level 2:**

Perform emotions and narratives of the life of a butterfly through dance.

Purpose of Activity:

To help students' express emotions through movement and facial expressions, tell a simple Mauritian story through dance, and develop creativity, teamwork, and appreciation of peer performances.

Resources:

- Speaker / sound system
- Soft instrumental or Sega / nature-inspired music
- Pictures of Life Cycle of Butterfly

Learning Outcomes:

At the end of the lesson, students will be able to:

- Express emotions using facial expressions.
- Use hand gestures (Hastas) to communicate ideas.
- Create short dance sequences using movement and rhythm.
- Adapt a Mauritian story through dance in groups.
- Reflect on their own and peers' performances.



ACTIVITY 1

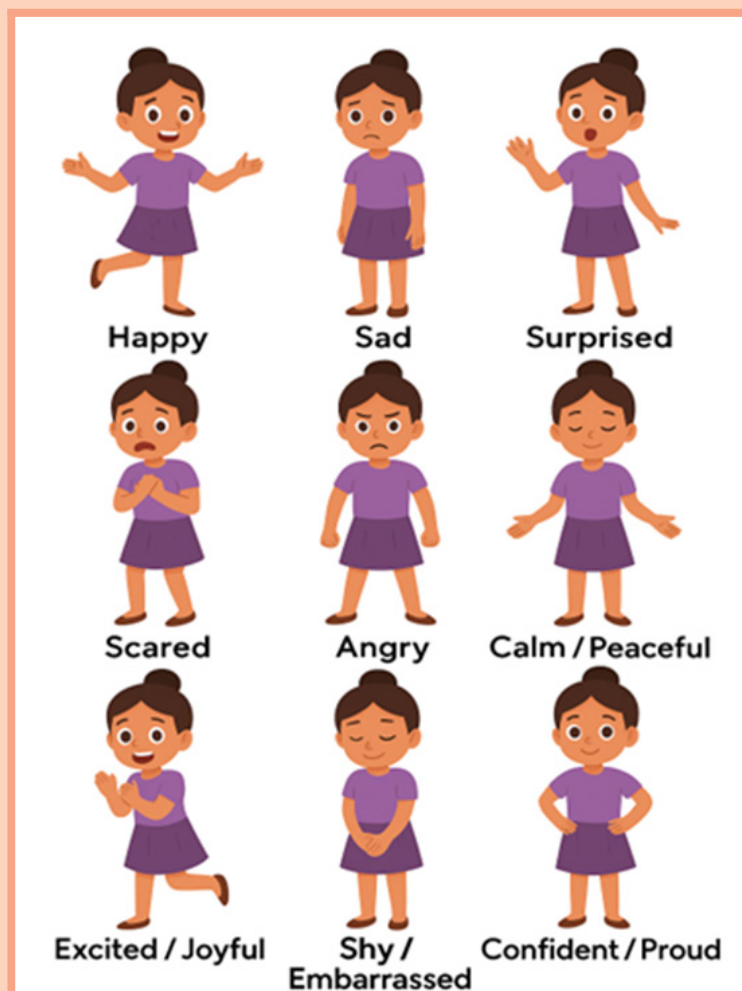
Teaching Trajectories / Implementation Guidelines

Emotions in Dance

- Introduce the concept of Emotions in dance.

People communicate not only with words but also with facial expressions and body movements. Sometimes, the body can show feelings more clearly than speech.

In dance, the body is the main instrument to show emotions.



The face is the most important part, while the hands and body movements support the expression. The eyes are especially important because they can show many different feelings.

Dancers also use lyrics, costumes, stage props, and gestures to tell a story or express ideas.

- Demonstrate each emotion and explain how emotions affect body posture.
- Show simple hand movements that match each emotion.
- Students imitate emotions using the face, the body, and hands.
- Demonstrate basic dance movements with expressions.
- Divide students into groups to practice combining expressions with basic movements.
- Invite groups to perform for the class.



ACTIVITY 2

Show pictures of a Mauritian garden

- Tell the story Ti-Papillon dan Zardin Mamie with expression.



Ti-Papillon dan Zardin Mamie

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

English Version:

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

- Show students pictures or short videos of the butterfly life cycle.
- Demonstrate how the story can be expressed through facial expressions and movement.
- Students perform the story in groups using their body, face, and hand gestures.

- Allow students to adapt and personalise the movements.
- Use counting or slow music to support clarity and timing.
- Encourage clear and expressive facial expressions throughout the performance.
- Conclude with a short reflection discussion.

Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Facial Expression of Emotions	Shows simple emotions with some reminders.	Shows emotions clearly in most parts of the dance.	Shows clear, confident, and expressive emotions throughout the performance.
Use of Hand Gestures (Hastas)	Uses few or unclear hand gestures.	Uses simple hand gestures to support the story.	Uses clear and meaningful hand gestures to tell the story effectively.
Body Movement & Rhythm	Performs basic movements with limited rhythm.	Performs movements mostly in time with music or counts.	Performs movements confidently with good control and rhythm.
Storytelling Through Dance	Follows parts of the butterfly story.	Follows the story in the correct order.	Clearly tells the full butterfly story through dance and expression.
Group Participation	Participates with encouragement.	Works well with the group most of the time.	Works confidently and cooperatively, supporting others in the group.

Extension Activities

Activity: Music Mood Change

- Teacher plays two different music styles (slow instrumental / soft Sega).
- Students perform the same butterfly movement but change:
 - o Speed
 - o Energy
 - o Facial expression
- Discuss how music changes emotion.

CARD 9

SPACE IN DANCE



GUIDE TO EDUCATORS

Competency 8:

Creativity

Element 1:

Improvise within a given musical context.

Performance Criteria:

- **Level 1:**
Create simple walking patterns in solo or groups (as per your dance style).
- **Level 2:**
Perform short dance sequences using a lamp/Diya as props and walking patterns confidently.

Purpose of Activity:

To help students explore and use space creatively by creating walking patterns and short dance sequences, with or without props, while moving confidently in time with the music.

Resources:

- Chart papers, colored papers, glitter, and sequins.
- Scissors, glue, markers/pencils
- Lamp templates (round, lotus, leaf-shaped).
- Small clay "diyas" or LED tealights / rolled paper "flames".
- Instrumental festive music
- Videos or pictures of Lamp Dance performance.

Learning Outcomes:

At the end of the lesson, students will be able to:

- Create different floor patterns in relation to personal and general space.
- Make use of the dance props appropriately.
- Integrate any given rhythm to the walking styles
- Create short sequences using the walking styles, basic dance movements and dance props.

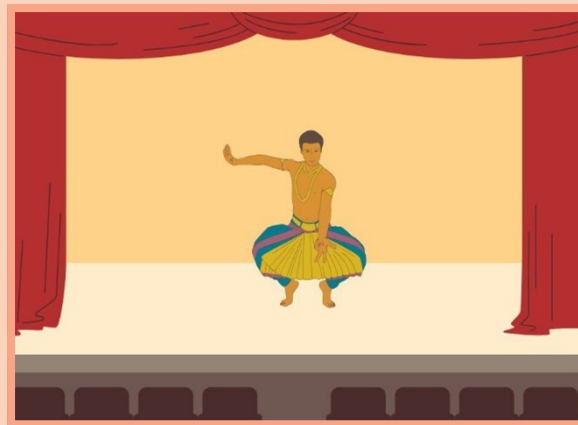
Teaching Trajectories / Implementation Guidelines

▪ Introduction: Use of Space in Dance

USE OF SPACE IN DANCE

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

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



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

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

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



ACTIVITY 1

Walking Styles and Floor Patterns

- Demonstrate walking styles according to the taught dance style.
- Students practice walking in different directions: forward, backward, side ways, and diagonally.
- Explore floor patterns such as straight lines, diagonals, circles, and zig-zags.
- Students first practice solo, then in pairs or small groups, maintaining clear spacing to move safely and confidently.



ACTIVITY 2

Creating Dancing Props – Diya Craft

- Show pictures or videos of “Diya Dance” for inspiration.
- Discuss different ways to craft a pair of diyas.
- Use templates and materials such as recycled paper, coloured paper, chart paper, glitter, sequins, stickers, glue, and scissors.
- Guide students to cut, fold, and decorate their diyas.
- Place a small LED tealight or a rolled-up yellow/orange paper “flame” inside for safe use during dance.



ACTIVITY 3

Diya Dance Performance

- Students combine walking styles and basic dance movements learned to create a Diya Dance sequence.
- Perform the sequence to festive music, exploring floor patterns, group formations, and spatial awareness.
- Conclude with self-reflection, where students discuss what they enjoyed, challenges faced, and how they used space, movement, and props creatively.



Assessment Rubric

Criteria	Basic	Intermediate	Proficient
Walking & Movement	Performs basic walking patterns; movements may lack coordination or rhythm.	Performs walking patterns with some rhythm and coordination; able to move in more than one direction confidently.	Performs walking patterns smoothly in all directions with clear rhythm, control, and style appropriate to the dance.
Use of Hand Gestures (Hastas)	Limited awareness of space; may bump into others or stay in one spot.	Moves safely in space; demonstrates awareness of others and attempts simple formations (line, circle, diagonal).	Shows excellent spatial awareness; moves confidently in solo, pair, or group formations with clear and creative floor patterns.
Prop Handling	Can hold and move with diya props but may be awkward or unsafe.	Moves with diya props with moderate control; integrates props into some movements.	Handles diya props confidently and safely; props are fully integrated into movements and enhance the performance.
Creativity & Improvisation	Uses minimal creative ideas; movements are simple and repetitive.	Demonstrates some originality; attempts to combine movements and props creatively.	Shows strong creativity; improvises confidently and develops short original sequences with props and movements.
Expression & Performance	Limited facial expression or body expression; performance lacks energy.	Shows moderate expression; performance has some energy and emotion.	Expresses ideas and emotions clearly through facial expressions and body language; performance is confident and engaging.

Extension Activity: Chinese Fan Dance

- Create and decorate a paper fan.
- Practice fan movements, making large and small circles while maintaining rhythm and control.
- In small groups, combine walking patterns (forward, backward, sideways, diagonal) and floor formations (line, circle, spiral) to create a short fan dance.
- Perform for the class, focusing on using space effectively and moving safely with props.



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