



**Bharathanatyam
Junior Grade, 1st Year**

COURSEOUTLINE

INTRODUCTION

Bharatanatyam is a classical dance form originating from the Indian subcontinent, specifically from the state of Tamil Nadu. It has a rich history dating back to the 2nd century BCE, with roots in ancient Indian temples and courts. It is an important part of Indian cultural heritage, representing the country's rich artistic and philosophical traditions. It continues to inspire and influence contemporary dance forms, while remaining a vibrant and dynamic classical dance tradition.

OVERALL OBJECTIVES

Cultural and Artistic Objectives

1. Preservation of tradition: To preserve and promote the traditional techniques and values of Bharatanatyam.
2. Expression of emotions: To convey emotions and tell stories through dance, music, and expression.
3. Aesthetic appeal: To create a visually appealing and engaging performance.
4. Cultural exchange: To share Indian culture and traditions with diverse audiences.

Educational Objectives

1. Technical skill development: To develop proficiency in Bharatanatyam techniques, including adavus, jatis, and mudras.
2. Understanding of theory: To learn the theoretical foundations of Bharatanatyam, including natya shastra and musicology.
3. Appreciation of Indian culture: To foster an appreciation of Indian culture, history, and philosophy.

Personal Development Objectives

1. Discipline and focus: To cultivate discipline, focus, and concentration through rigorous practice.
2. Confidence and self-expression: To build confidence and self-expression through performance and presentation.
3. Emotional intelligence: To develop emotional intelligence and empathy through the portrayal of various emotions and characters.
4. Physical fitness and coordination: To improve physical fitness, flexibility, and coordination through dance training.

Spiritual and Philosophical Objectives

1. Connection to the divine: To experience a connection to the divine and the universe through dance and music.
2. Inner peace and calm: To cultivate inner peace, calm, and spiritual growth through the practice of Bharatanatyam.
3. Understanding of Indian philosophy: To gain insight into Indian philosophical concepts, such as the union of the individual self (jiva) with the universal self (Brahman).

By achieving these objectives, Bharatanatyam dancers can develop a deeper understanding of the art form, themselves, and the world around them.

Method of Assessment

| SL No | Task | Month of Assessment | Marks |
|-------|--|------------------------------------|-----------|
| 1 | Practical Assessment 1 (Group of 20 Students) | September/October/ <u>November</u> | 10 |
| 2 | Practical Assessment 2 (Group of 20 Students) | December/January/ <u>February</u> | 10 |
| 3 | Practical Assessment (Group of 20 Students) | March/April/ <u>May</u> | 30 |
| | | Total | 50 |

Note: Performance may be in group but marks will be allotted individually.

| Schedule of Teaching | | | | |
|----------------------|--------|------------------------------|--|--|
| Periods | Date | Topic | Subtopic | Class activity |
| 1 | Jun-02 | Exercise | Introduction to Bharatanatyam | Explanation Nattuvanga, Sollukattu, Taalas & Dance Practice |
| | | | Skandasana 1 Start in a standing position: Begin by standing with your feet hip-width apart, with your arms at your sides. | |
| | | | Bhujangasana 2[A cobra pose that stretches the chest and improves flexibility] | |
| | | | Viparita karani 3[A shoulder stand that stretches the shoulders and improves flexibility] | |
| | | | Virabhadrasana 4 Start in a standing position: Begin by standing with your feet hip-width apart, with your arms at your sides. | |
| 2 | 4 | Exercise 1 to 4 | Revision | |
| 3 | 6 | Exercise 1 to 4 | Dhanurasana 1 A bow pose that stretches the arms and improves flexibility. | |
| | | | Bhaddha Konasana 2 Bhaddha Konasana helps to stretch the hips and thighs, which can help to improve flexibility and reduce tension in the lower body. | |
| | | | Chakrasana 3 Also known as wheel pose or urdhva dhanurasana in yoga, is a backbend that opens up the chest ,strengthens the arms and legs and stretches the spine. | |
| | | | Padahasthasana 4 Padahasthasana helps to stretch the hamstrings, which can help to improve flexibility and reduce muscle tension. | |
| 4 | 9 | Exercise | Revision | |
| 5 | 11 | Introduction : Basics | Introduction to Tattadavu | |
| | | | Tattu Adavu: Basic footwork pattern involving a series of quick steps. | |
| | | | Tattadavu : Types 6 | |
| | | | Tattadavu 1 - Thai yya Thai ,Thai Yya Tham(1,2,3.) Speed | |
| | | | Tattadavu 2 -Thai yya Thai , Thai Yya Tham (1,2,3.) Speed | |
| 6 | 13 | Tattadavu 1 & 2 | Revision Mooshika Vahana Sloka | |
| 7 | 16 | Basics | Tattadavu 3 Thai Yya Thai Yya Thai, Thai Yya Thai Yya Tham (1,2,3.) Speed | |
| | | | Tattadavu : 4 | |
| | | | Thai yya Thai yya Thai yya Thai, Thai yya Thai yya Thai yya Tham (1,2,3.) Speed | |
| 8 | 18 | Tattadavu 3 & 4 | Revision Mooshika Vahana Sloka | |
| 9 | 20 | Basics | Tattadavu 5 -Thai yya Thai yya Thai Thai Tham,.Thai yya Thai yya Thai Thai Tham (1,2,3.) Speed | |
| | | | Tattadavu 6 - Thai yya Thai yya Thai yya (thaka) Thai yya Thai yya Tham (1,2,3.) Speed | |
| 10 | 23 | Tattadavu 5 & 6 | Revision Mooshika Vahana Sloka | |
| 11 | 25 | Song 1 | Mooshika Vahana Song | |
| 12 | 27 | Introduction ; Basics | Introduction to Mandi Adavu | |
| | | | Mandi Adavu: Footwork pattern involving a series of bent-knee movements. | |
| | | | Mandi Adavu 1 & 2 Types | |
| | | | 1.Thakha Dhimi Thakha Janu 2.Thakha Dhimi Thakha Janu (1,2) Speed | |

| Periods | Date | Topic | Subtopic | Class activity |
|---------|--------|--------------------------|--|---|
| 13 | 30 | Mandi Adavu 1 & 2 | Revision | Explanation Nattuvanga,Solluk attu,Taalas & Dance Practice |
| 14 | Jul-02 | Basics | Mandi Adavu 3 & 4 Types | |
| | | | 3.Thakha Dhimi Thakha Janu 4.Thakha Dhimi Thakha Janu (1,2) Speed | |
| 15 | 4 | Mandi Adavu 3 & 4 | Revision | |
| 16 | 7 | Basics | Mandi Adavu 5 & 6 Types | |
| | | | 5.Thakha Dhimi Thakha Janu 6.Thakha Dhimi Thakha Janu (1,2) Speed | |
| 17 | 9 | Mandi Adavu 5 & 6 | Revision | |
| 18 | 11 | Song 1 | Mooshika Vahana Song | |
| 19 | 14 | Introduction ; Basics | Nattadavu Types of 8 | |
| | | | Nattu Adavu: Footwork pattern involving a series of slow, gliding steps. | |
| | | | Nattadavu 1 & 2 types | |
| | | | 1, thai yyum tha tha thai hi tha ha 2, thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 20 | 16 | Nattadavu 1 & 2 | Revision | |
| 21 | 18 | Basics | Nattadavu 3 | |
| | | | 3 .thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 22 | 21 | Nattadavu 3 | Revision | |
| 23 | 23 | Basics | Nattadavu 4 | |
| | | | 4.Thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 24 | 25 | Nattadavu 4 | Revision | |
| 25 | 28 | Basics | Nattadavu 5 | |
| | | | 5.thai yyum tha tha thai hi tha ha thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 26 | 30 | Nattadavu 5 | Revision | |
| 27 | Aug-01 | Basics | Nattadavu 6 | |
| | | | 6.thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 28 | 4 | Nattadavu 6 | Revision | |
| 29 | 6 | Basics | Nattadavu 7 | |
| | | | 7.thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 30 | 8 | Nattadavu 7 | Revision | |
| 31 | 11 | Basics | Nattadavu 8 | |
| | | | 8.thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 32 | 13 | Nattadavu 8 | Revision | |
| 33 | 18 | Theory | Dashavida Adavu Topic | |
| 34 | 20 | Mudras | Asamyuta hasta types of 28 | |
| | | | Pataka 1 [Flag] - Used to represent clouds,forests,denial,etc. | |
| | | | Tripataka 2 [Three parts of a Flag] Represents a crown,tree,or flames. | |
| | | | Ardhapataka 3 [Half-Flag]-Denotes a river, leaves, or a kniiife. | |
| | | | Kartari Mukha 4 [Scissors Face] - Symbolizes lightning, separation, or a creeper. | |
| 35 | 22 | Mudras 1 & 4 | Revision | |

| Periods | Date | Topic | Subtopic | Class activity |
|---------|--------|--------------|--|--|
| 36 | 25 | Mudras | Asamyuta hasta types of 28 | Explanation Nattuvanga, Sollukattu, Taalas & Dance Practice |
| | | | Mayura 1 [Peacock] - Represents a peacock, bird, or tilak | |
| | | | Ardhachandra 2 - This mudra is used to convey a sense of calmness or serenity | |
| | | | Arala 3 - Arala Mudra is often used to convey the idea of growth, development, and transformation. | |
| | | | Sukhatunda 4 "Sukha" meaning "happiness" or "joy", and "Tunda" meaning "face" or "expression". | |
| | | | Musti 5 - Musti Mudra is a gesture where the hand is clenched into a fist, with the fingers and thumb tightly closed | |
| | | | Shikhara 6: Shikhara Hasta is a gesture where the fingers are stretched upwards, with the thumb slightly bent. | |
| | | | Kapitha 7: Kapitha Hasta is a gesture where the fingers are bent and the thumb is stretched upwards, forming a shape resembling a Kapitha | |
| | | | Katakha Mukha 8: Hasta is a gesture where the fingers are crossed, with the thumbs touching each other, forming a | |
| 37 | 29 | Mudras 1 & 8 | Revision | |
| 38 | Sep-01 | Mudras | Asamyuta hasta types of 28 | |
| | | | Suchi 1: Hasta is a gesture where the index finger is extended and the other fingers are curled inwards, forming a shape resembling a needle or a point. | |
| | | | Chandra Kala 2: Hasta is a gesture where the fingers are curved and the thumb is bent, forming a shape resembling a crescent moon. | |
| | | | Padma Kosha 3: Hasta is a gesture where the fingers are curled inwards, resembling the shape of a lotus bud. | |
| | | | Sarpa Shirsha 4: Hasta is a gesture where the fingers are curled and the thumb is stretched upwards, resembling the hood of a snake. | |
| | | | Mruga Shirsa 5: Hasta is a gesture where the fingers are curled and the thumb is stretched upwards, resembling the head of a rooster. | |
| | | | Simha Mukha 6: Hasta is a gesture where the fingers are spread apart, and the thumb is bent, resembling the face of a lion. | |
| | | | Kangula 7: Hasta is a gesture where the fingers are bent and the thumb is stretched upwards. | |
| | | | Ala Padma 8: It can be used to show a blooming flower, cart wheels, praising, speaking, bird, and so on. | |
| 39 | 8 | Mudras 1 & 8 | Revision | |
| 40 | 10 | Mudras | Asamyuta hasta types of 28 | |
| | | | Chatura 1: Hasta is a gesture where the thumb and index finger are crossed, forming a shape resembling a square or a rectangle. | |
| | | | Bhramara 2: Hasta is a gesture where the fingers are curled and the thumb is stretched upwards, resembling the shape of a bee | |
| | | | Hamsas 3: In Hamsasya Hasta, the fingers are stretched and the thumb is bent, forming a shape that resembles a swan's neck. | |

| Periods | Date | Topic | Subtopic | Class activity |
|---------|--------|-----------------------|--|--|
| 41 | 12 | Mudras | Hamsa Pakshaka 4: In Hamsa Pakshaka Hasta, the fingers are stretched and the thumb is bent, forming a shape that resembles a swan's wing. | Explanation Nattuvanga,Sollukattu,Taalas & Dance Practice |
| | | | Sandamsa 5: In Sandamsa Hasta, the fingers are bent and the thumb is stretched, forming a shape that resembles a box or a container. | |
| | | | Mukula 6: Hasta is a gesture where the fingers are curled and the thumb is stretched, forming a shape resembling a bud or a sprout. | |
| | | | Tamra Chuda 7: Hasta is a gesture where the fingers are stretched and the thumb is bent, forming a shape resembling a copper crest or a crown. | |
| | | | Trishula 8: Hasta is a gesture where the middle finger, ring finger, and little finger are stretched, while the thumb and index finger are bent, forming a shape resembling a trident. | |
| 42 | Oct-13 | Mudras 1 & 8 | Revision | |
| 43 | 15 | Introduction ; Basics | Kudhita Kattadavu 8 Types | |
| | | | Start with the basic standing position, with your feet together and your weight evenly distributed on both feet | |
| | | | 1st type | |
| | | | R-Tha Thai Tha Ha | |
| | | | L-Dhi Thai Tha Ha [1,2,3.Speed] | |
| 44 | 17 | Basics 1 | Revision | |
| 45 | 24 | Basics | Kudhita Kattadavu 8 Types | |
| | | | 2nd type | |
| | | | R-Tha Thai Tha Ha | |
| | | | L-Dhi Thai Tha Ha [1,2,3.Speed] | |
| 46 | 27 | Basics 2 | Revision | |
| 47 | 29 | Basics | Kudhita Kattadavu 8 Types | |
| | | | 3rd Type | |
| | | | R-Tha Thai Tha Ha | |
| | | | L-Dhi Thai Tha Ha [1,2,3.Speed] | |
| 48 | 31 | Basics 3 | Revision Swagatham Krishna Sloka | |
| 49 | Nov-03 | Basics | Kudhita Kattadavu 8 Types | |
| | | | 4th Type | |
| | | | R-Tha Thai Tha Ha | |
| | | | L-Dhi Thai Tha Ha [1,2,3.Speed] | |
| 50 | 5 | Basics 4 | Revision Swagatham Krishna Sloka | |
| 51 | 7 | Basics | Kudhita Kattadavu 8 Types | |
| | | | 5th Type | |
| | | | R-Tha Thai Tha Ha,Dhi Thai Tha Ha | |
| | | | L-Tha Thai Tha Ha,Dhi Thai Tha Ha [1,2,3.Speed] | |
| 52 | 10 | Basics 5 | Revision Swagatham Krishna Sloka | |
| 53 | 12 | Basics | Kudhita Kattadavu 8 Types | |
| | | | 6th Type | |
| | | | R-Tha Thai Tha Ha Dhi Thai Tha Ha | |
| | | | L-Tha Thai Tha Ha Dhi Thai Tha Ha [1,2,3.Speed] | |
| 54 | 17 | Basics 6 | Revision Swagatham Krishna Sloka | |
| 55 | 19 | Basics | Kudhita Kattadavu 8 Types | |
| | | | 7th-Type | |
| | | | R-Tha Thai Tha Ha Tha Ha | |
| | | | L-Dhi Thai Tha Ha Tha Ha [1,2,3.Speed] | |
| 56 | 21 | Basics 7 | Revision Swagatham Krishna Sloka | |

| Periods | Date | Topic | Subtopic | Class activity |
|---------|--------|------------------------------|---|---|
| 57 | Dec-03 | Basics | Kudhita Kattadavu 8 Types | Explanation Nattuvanga,Solluk attu,Taalas & Dance Practice |
| | | | 8th-Type | |
| | | | R-Tha Thai Tha Ha Dhi Thai Tha Ha | |
| | | | L-Tha Thai Tha Ha Dhi Thai Tha Ha [1,2,3.Speed] | |
| 58 | 5 | Basics 8 | Revision Swagatham Krishna Sloka | |
| 59 | 8 | Song 2 | Swagatham Krishna | |
| 60 | 10 | Mudras | Samyuta Hasta 24 Types | |
| | | | Anjali Mudra 1- Offering, prayer, or greeting | |
| | | | Kapota 2-(Pigeon Hand) Prayer,Speaking Respectfully to a Teacher Humility | |
| | | | Karkata 3- Crab or tortoise | |
| | | | Swastika 4- Auspicious symbol | |
| | | | Dhola 5 -Swing or oscillation | |
| | | | Pushpa Puta 6-Flower offering | |
| | | | Ustanga 7-Embracing, Shyness Pointing to Body Parts Teaching a Child:These are Utsanga Hands ses. | |
| | | | Shiva Linga 8-To Show Shiva Linga | |
| 61 | 12 | Mudras 1 & 8 | Revision | |
| 62 | 15 | Mudras | Samyuta Hasta 24 Types | |
| | | | Katakaavardana 1-Coronation, Worship,Marrige | |
| | | | Karthariswastika 2-Branched, Mountain Peak ,Trees | |
| | | | Shakhata 3- (Chariot Wheel) to Depict Demons | |
| | | | Shankha 4-(Shell) to Show Conch Shell So Stated by Bharata | |
| | | | Chakhra 5-(Discus) This Hastas Use is to Show a Discs | |
| | | | Samputa 6-(Container) to Cover Things, Box. | |
| | | | Pasha 7-(Bond) Dispute With Others,Rope Chain Links. | |
| 63 | 17 | Mudras 1 & 8 | Revision | |
| 64 | 19 | Mudras | Samyuta Hasta 24 Types | |
| | | | Matsya 1-(Fish) to Show a Fish | |
| | | | Kurma 2 -(Tortoise) to Show Tortoise. | |
| | | | Varaaha 3 -(Boar) to Show Boar. | |
| | | | Garudha 4 -(Eagle) to Show Eagle. | |
| | | | Naagabandha 5 -(Joined Snakes) to Show Entwined Snakes | |
| | | | Khatwa 6 -Symbolizes a Weapon, Specifically a spear. | |
| | | | Bherunda 7 -(Double Headed Eale) to Show a Deaded Eagle, a Pair of Birda. | |
| | | | Avahitha 8 -Offering or oblation | |
| 65 | 22 | Mudras 1 & 8 | Revision | |
| 66 | 24 | Song 3 | Guru Brahma Guru Vishnu | |
| 67 | 26 | Introduction ; Basics | paravaladavu 7 Types | |
| | | | Footwork - Structured Steps That Maintain Rhythm and Flow. | |
| | | | Paravladavu 1 | |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 68 | 29 | Paravladavu 1 | Revision Guru Brahma Guru Vishnu | |
| 69 | 31 | Basics | Paravladavu 2 | |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 70 | Jan-02 | Paravladavu 2 | Revision Guru Brahma Guru Vishnu | |

| Periods | Date | Topic | Subtopic | Class activity |
|---------|--------|------------------------------|---|--|
| 71 | 5 | Basics | Paravladavu 3 | Explanation Nattuvanga,Sollukattu,Taalas & Dance Practice |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 72 | 7 | Paravladavu 3 | Revision Guru Brahma Guru Vishnu | |
| 73 | 9 | Basics | Paravladavu 4 | |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 74 | 12 | Paravladavu 4 | Revision Guru Brahma Guru Vishnu | |
| 75 | 16 | Basics | Paravladavu 5 | |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 76 | 19 | Paravladavu 5 | Revision Guru Brahma Guru Vishnu | |
| 77 | 21 | Basics | Paravladavu 6 | |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 78 | 23 | Paravladavu 6 | Revision Guru Brahma Guru Vishnu | |
| 79 | 28 | Basics | paravladavu 7 Types | |
| | | | R-Tha Thai Thai Tha ,Dhi Thai Thai Tha | |
| | | | L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd] | |
| 80 | 30 | Song 3 | Guru Brahma Guru Vishnu | |
| 81 | Feb-02 | Paravladavu 7 | Revision | |
| 82 | 4 | Introduction ; Basics | Rangakramana 2 Types | |
| | | | The Dancer Typically enters the stage,performing the traditional Alarippu or some basic footwork while maintaining the Nritta and Nritya. | |
| | | | Rangakramana 1 | |
| | | | R-Thai yyum tha tha thai hi tha ha | |
| | | | L- thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 83 | 6 | Rangakramana 1 | Revision | |
| 84 | 9 | Song 3 | Guru Brahma Guru Vishnu | |
| 85 | 11 | Basics | Rangakramana 2 | |
| | | | R-Thai yyum tha tha thai hi tha ha | |
| | | | L- thai yyum tha tha thai hi tha ha (1,2,3.) Speed | |
| 86 | 13 | Rangakramana 2 | Revision | |
| 87 | 16 | Song 3 | Guru Brahma Guru Vishnu | |
| 88 | 18 | Exercise | Revision | |
| 89 | 20 | Tattadavu Basics | Nattuvang , Taala and sollukattu . | |
| 90 | 23 | N,T,S. | Revision | |
| 91 | 25 | Mandi Adavu Basic | Nattuvang, Taala and Sollukattu . | |
| 92 | 27 | N,T,S. | Revision | |
| 93 | Mar-02 | Nattadavu Basics | Nattuvang , Taala and Sollukattu . | |
| 94 | 4 | N,T,S. | Revision | |
| 95 | 6 | Kudhita Kattadavu | Nattuvang , Taala and Sollukattu . | |
| 96 | 9 | N,T,S. | Revision | |

| Periods | Date | Topic | Subtopic | Class activity |
|-------------|--------|----------------------------------|--|---|
| 97 | 11 | paravaladavu | Nattuvang , Taala and Sollukattu . | Explanation Nattuvanga,Solluk attu,Taalas & Dance Practice |
| 98 | Apr-01 | N,T,S. | Revision | |
| 99 | 2 | Rangakramana | Nattuvang ,Taala and Sollukattu | |
| 100 | 3 | N,T,S. | Revision | |
| 101 | 4 | Introduction ; Basics | Extra Basic Adavus | |
| | | | 1.Thai Thai Dhi Dhi Thai Tham | |
| 102 | 6 | Basics 1 | Revision | |
| 103 | 7 | Basics | Shutradavu Type 1 | |
| | | | 1.Tha Kha Dhi Mi | |
| 104 | 8 | Exercise 1 & 8 | Revision & Songs | |
| 105 | 9 | Tattadavu 1 & 6 | Revision & Theory | |
| 106 | 10 | Song 1 & 2 | Revision | |
| 107 | 11 | Nattadavu 1 & 8 | Revision & Theory | |
| 108 | 13 | Mudras 28 | Revision, Songs & Theory | |
| 109 | 15 | Kudhita Kattadavu 8 | Revision & Theory | |
| 110 | 16 | Mudras 24 | Revision & Theory Simple Choreography For song | |
| 111 | 17 | All Basics | Revision | |
| 112 | 18 | TheoryTopic | Nrutyakke Upaukta Vaada Vyayama Kriyagalu | |
| 113 | May-25 | TheoryTopic | Revision | |
| 114 | 26 | Exams | Dashavida Adavu Topics & Mudras Topics | |
| 115- 116 | 27,29 | Devata Slokas | Saraswathi Sloka & Sri Lakshmi Sloka | |
| 117 | 30 | Devata Slokas 2 | Revision | |