



Naatya Kala (Batch - 2)
Monday, Wednesday and Friday

Bharatanatyam (Junior Grade)
1st Year 2026-27

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-05	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	8	Exercise 1 to 4	Revision	
3	10	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	12	Exercise	Revision	
5	15	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	17	Tattadavu 1 & 2	Revision Ekadantaya Vakratundaya Song	
7	19	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	22	Tattadavu 3 & 4	Revision Ekadantaya Vakratundaya Song	
9	24	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	29	Tattadavu 5 & 6	Revision Ekadantaya Vakratundaya Song	
11	Jul-01	Song 1	Ekadantaya Vakratundaya Song	
12	3	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	6	Mandi Adavu 1 & 2	Revision	Explanation Nattuvanga,Solluk attu,Taalas & Dance Practice
14	8	Basics	Mandi Adavu 3 & 4 Types 3.Thakha Dhimi Thakha Janu 4.Thakha Dhimi Thakha Janu (1,2) Speed	
15	10	Mandi Adavu 3 & 4	Revision	
16	13	Basics	Mandi Adavu 5 & 6 Types 5.Thakha Dhimi Thakha Janu 6.Thakha Dhimi Thakha Janu (1,2) Speed	
17	15	Mandi Adavu 5 & 6	Revision	
18	17	Song 1	Ekadantaya Vakratundaya Song	
19	20	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	22	Nattadavu 1 & 2	Revision	
21	24	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	27	Nattadavu 3	Revision	
23	29	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	31	Nattadavu 4	Revision	
25	Aug-03	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	5	Nattadavu 5	Revision	
27	7	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	10	Nattadavu 6	Revision	
29	12	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	14	Nattadavu 7	Revision	
31	17	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	19	Nattadavu 8	Revision	
33	21	Theory	Dashavida Adavu Topic	
34	24	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	28	Mudras 1 & 4	Revision	

Periods	Date	Topic	Subtopic	Class activity
36	31	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	Sep-02	Mudras 1 & 8	Revision	
38	4	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	7	Mudras 1 & 8	Revision	
40	9	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	
			Hamsasana 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	11	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	16	Mudras 1 & 8	Revision	
43	18	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	
44	21	Basics 1	L-Dhi Thai Tha Ha [1,2,3.Speed]	
45	Oct-23	Basics	Revision	
			Kudhita Kattadavu 8 Types	
			2nd type	
			R-Tha Thai Tha Ha	
46	26	Basics 2	L-Dhi Thai Tha Ha [1,2,3.Speed]	
47	28	Basics	Revision	
			Kudhita Kattadavu 8 Types	
			3rd Type	
			R-Tha Thai Tha Ha	
48	30	Basics 3	L-Dhi Thai Tha Ha [1,2,3.Speed]	
49	Nov-02	Basics	Revision	
			Saraswati Song (Semi Classical)	
			Kudhita Kattadavu 8 Types	
			4th Type	
50	4	Basics 4	R-Tha Thai Tha Ha	
51	6	Basics	L-Dhi Thai Tha Ha [1,2,3.Speed]	
			Revision	
			Saraswati Song (Semi Classical)	
			Kudhita Kattadavu 8 Types	
52	11	Basics 5	5th Type	
53	13	Basics	R-Tha Thai Tha Ha,Dhi Thai Tha Ha	
			L-Tha Thai Tha Ha,Dhi Thai Tha Ha [1,2,3.Speed]	
			Revision	
			Saraswati Song (Semi Classical)	
54	16	Basics 6	Kudhita Kattadavu 8 Types	
55	18	Basics	6th Type	
			R-Tha Thai Tha Ha Dhi Thai Tha Ha	
			L-Tha Thai Tha Ha Dhi Thai Tha Ha [1,2,3.Speed]	
			Revision	
56	20	Basics 7	Saraswati Song (Semi Classical)	
55	18	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	20	Basics 7	Revision	
			Saraswati Song (Semi Classical)	

Periods	Date	Topic	Subtopic	Class activity
57	23	Basics	Kudhita Kattadavu 8 Types	
			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	25	Basics 8	Revision Saraswati Song (Semi Classical)	
59	Dec-02	Song 2	Saraswati Song (Semi Classical)	
60	4	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	7	Mudras 1 & 8	Revision	
62	9	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.	
			Khilakow 8-(Axle) Love, Friendly Talk.	
63	11	Mudras 1 & 8	Revision	
64	14	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	16	Mudras 1 & 8	Revision	
66	18	Song 3	Guru Brahma Guru Vishnu	
67	21	Introduction ; Basics	paravaladavu 7 Types	
			Footwork - Structured Steps That Maintain Rhythm and Flow.	
			Paravladavu 1	
			R-Tha Thai Thai Tha ,Dhi Thai Thai Tha	
68	23	Paravladavu 1	L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd]	
			Revision Sri Rama Ayodhyavasi song	
69	28	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	30	Paravladavu 2	Revision Sri Rama Ayodhyavasi song	

Periods	Date	Topic	Subtopic	Class activity
71	Jan-01	Basics	Paravladavu 3	Explanation Nattuvanga,Solluk attu,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	4	Paravladavu 3	Revision Sri Rama Ayodhyavasi song	
73	6	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	8	Paravladavu 4	Revision Sri Rama Ayodhyavasi song	
75	11	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	18	Paravladavu 5	Revision Sri Rama Ayodhyavasi song	
77	20	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	22	Paravladavu 6	Revision Sri Rama Ayodhyavasi song	
79	25	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	27	Song 3	Sri Rama Ayodhyavasi song	
81	29	Paravladavu 7	Revision	
82	Feb-08	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	10	Rangakramana 1	Revision	
84	18	Song 3	Guru Brahma Guru Vishnu	
85	15	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	17	Rangakramana 2	Revision	
87	19	Song 3	Guru Brahma Guru Vishnu	
88	22	Exercise	Revision	
89	24	Tattadavu Basics	Nattuvang , Taala and sollukattu .	
90	26	N,T,S.	Revision	
91	Mar-01	Mandi Adavu Basic	Nattuvang, Taala and Sollukattu .	
92	3	N,T,S.	Revision	
93	5	Nattadavu Basics	Nattuvang , Taala and Sollukattu .	
94	8	N,T,S.	Revision	
95	Apr-01	Kudhita Kattadavu	Nattuvang , Taala and Sollukattu .	
96	2	N,T,S.	Revision	

Periods	Date	Topic	Subtopic	Class activity
97	3	paravaladavu	Nattuvang , Taala and Sollukattu .	Explanation Nattuvanga,Solluk attu,Taalas & Dance Practice
98	5	N,T,S.	Revision	
99	6	Rangakramana	Nattuvang ,Taala and Sollukattu	
100	7	N,T,S.	Revision	
101	8	Introduction ; Basics	Extra Basic Adavus	
			1.Thai Thai Dhi Dhi Thai Tham	
102	9	Basics 1	Revision	
103	10	Basics	Shutradavu Type 1	
			1.Tha Kha Dhi Mi	
104	12	Exercise 1 & 8	Revision & Songs	
105	13	Tattadavu 1 & 6	Revision & Theory	
106	16	Song 1 & 2	Revision	
107	17	Nattadavu 1 & 8	Revision & Theory	
108	19	Mudras 28	Revision, Songs & Theory	
109	20	Kudhita Kattadavu 8	Revision & Theory	
110	21	Mudras 24	Revision & Theory Simpie Choreography For song	
111	22	All Basics	Revision	
112	23	TheoryTopic	Nrutyakke Upaukta Vaada Vyayama Kriyagalu	
113	24	TheoryTopic	Revision	
114	26	Exams	Dashavida Adavu Topics & Mudras Topics	
115	27	Devata Slokas	Saraswathi Sloka & Sri Lakshmi Sloka	
116	28	Devata Slokas 2	Revision	
117- 118	29,30	All TheoryTopic	Revision	