



Naatya Mayuri (Batch -1)
Tuesday, Thursday and Saturday

Bharathanatyam, (Junior Grade)
2nd Year 2026-27

COURSE OUTLINE 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	September/October/ <u>November</u>	10
		(Group of 20 Students)		
2		Practical Assessment 2	December/January/ <u>February</u>	10
		(Group of 20 Students)		
3		Practical Assessment 1	March/April/May	10
		(Group of 20 Students)		
4		Practical Assessment	March/April/ <u>May</u>	20
		(Group of 20 Students)		
		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-04	Introduction to Exercise	Introduction to Bharatanatyam	Explanation Nattuvanga, Sollukattu, Tala & Dance Practice
			Taada Kriya 1 In Bharatanatyam and yoga, "Taada" refers to a static or standing pose, while "Kriya" means "action" or "exercise".	
			Urdvamukha In yoga, Urdvamukha Kriya is often used as a gentle stretch to loosen the neck and throat, and to promote relaxation and stress relief.	
			Parswamukha 3 Parswamukha refers to a movement or pose where the face or body is turned sideways, often with the eyes looking to one side.	
			Himukha 4 Himukha refers to a movement or pose where the face or body is calm, serene, and gentle, often with a downward or inward direction	
2	6	Exercise 1 & 4	Revision	
3	9	Exercise	Surya Namaskar also known as Sun Salutation, is a series of yoga poses that are performed in a specific sequence.	
			1. Pranamasana (Prayer Pose) - Standing with feet together, hands together in prayer.	
			2. Hastauttanasana (Raised Arms Pose) - Arms raised upwards, stretching the entire body.	
			3. Uttanasana (Forward Fold Pose) - Forward bend, stretching the hamstrings and back.	
			4. Ashwa Sanchalanasana (Low Lunge Pose) - Right foot forward, left foot back, in a low lunge position.	
4	11	Exercise 1 & 4	Revision	
5	13	Exercise	5. Phalakasana (Plank Pose) - Body in a straight line from head to heels, with hands shoulder-width apart.	
			6. Astanga Namaskara (Eight-Limbed Salutation) - Knees, chest, and chin to the ground, with hips lifted	
			7. Bhujangasana (Cobra Pose) - Chest and head lifted, with shoulders down and away from the ears.	
			8. Adho Mukha Svanasana (Downward-Facing Dog Pose) - Body in an inverted V shape, with hands and feet grounded.	
6	16	Exercise 1 & 4	Revision	

Periods	Date	Topic	Subtopic	Class activity
7	18	Exercise	9.Ashwa Sanchalanasana (Low Lunge Pose) - Left foot forward, right foot back, in a low lunge position	Explanation Nattuvanga,Sollukattu,Tala & Dance Practice
			10. Uttanasana (Forward Fold Pose) - Forward bend, stretching the hamstrings and back.	
			11. Hastauttanasana (Raised Arms Pose) - Arms raised upwards, stretching the entire body.	
			12. Pranamasana (Prayer Pose) - Standing with feet together, hands together in prayer.	
8	20	Exercise 1 & 4	Revision	
9	23	Basics	Introduction to Kuditamittadavu 8 Types	
			This step is often used in combination with other footwork patterns to create complex rhythms and movements.	
			Kuditamittadavu 1	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
10	25	Kuditamittadavu 1	Revision	
11	27	Basics	Kuditamittadavu 2	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
12	30	Kuditamittadavu 2	Revision Brahmam Okate (Annamayya Song)	
13	Jul-02	Basics	Kuditamittadavu 3	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
14	4	Kuditamittadavu 3	Revision Brahmam Okate (Annamayya Song)	
15	7	Basics	Kuditamittadavu 4	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
16	9	Kuditamittadavu 4	Revision Brahmam Okate (Annamayya Song)	
17	11	Basics	Kuditamittadavu 5	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
18	14	Kuditamittadavu 5	Revision Brahmam Okate (Annamayya Song)	

Periods	Date	Topic	Subtopic	Class activity
19	16	Basics	Kuditamittadavu 6	Explanation Nattuvanga, Sollukattu, Tala & Dance Practice
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
20	18	Kuditamittadavu 6	Revision Brahmam Okate (Annamayya Song)	
21	21	Basics	Kuditamittadavu 7	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
22	23	Kuditamittadavu 7	Revision Brahmam Okate (Annamayya Song)	
23	25	Basics	Kuditamittadavu 8	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
24	28	Kuditamittadavu 8	Revision Brahmam Okate (Annamayya Song)	
25	30	Choreography Song 1	Brahmam Okate (Annamayya Song)	
26	Aug-01	Song 1	Revision	
27	4	Basics	Introduction to Jaradavu 6 Types	
			Jaradavu is characterized by a slow, sliding movement of the foot, often with a slight drag or pull.	
			Jaradavu 1	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
28	6	Jaradavu 1	Revision	
29	8	Basics	Jaradavu 2	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
30	11	Jaradavu 2	Revision	
31	13	Basics	Jaradavu 3	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
32	18	Jaradavu 3	Revision	
33	20	Basics	Jaradavu 4	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
34	22	Jaradavu 4	Revision	

Periods	Date	Topic	Subtopic	Class activity
35	25	Basics	Jaradavu 5	Explanation Nattuvanga,Sollukattu,Tala & Dance Practice
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
36	27	Jaradavu 5	Revision	
37	29	Basics	Jaradavu 6	
			R- Thai Ha Thai Hi	
			L- Thai Ha Thai Hi (1,2,3 Speed)	
38	Sep-01	Jaradavu 6	Revision	
39	3	Choreography Song 2	Nandha Nadhana Neenu Shi Krishna	
40	5	Song 2	Revision	
41	8	Basics	Introduction to Tattimitti Adavu 5	
			Tattimitti adavu is an important part of Bharatanatyam technique, as it helps to develop rhythm, timing, and control.	
			Tattimitti Adavu 1	
			Ta Ki Ta (Tisra Nada) 3 (1,2,3 Speed)	
42	10	Tattimitti Adavu 1	Revision	
43	12	Basics	Tattimitti Adavu 2	
			Ta Ka Di Mi (Chaturashra Nada) 4 (1,2,3 Sd)	
44	15	Tattimitti Adavu 2	Revision	
45	17	Basics	Tattimitti Adavu 3	
			Ta Ka Ta Ki Ta (Khanda Nada 5 (1,2,3 Speed)	
46	19	Tattimitti Adavu 3	Revision	
47	22	Basics	Tattimitti Adavu 4	
			Ta Ki Ta Ta Ka Di Mi (Misra Nada) 7 (1,2,3 Sd)	
48	Oct-22	Tattimitti Adavu 4	Revision	
49	24	Basics	Tattimitti Adavu 5	
			Ta Ka Di Mi Ta Ka Ta Ki Ta (Sankeerna Nada) 9	
50	27	Tattimitti Adavu 5	Revision	
51	29	Song 1	Brahmam Okate (Annamayya Song)	
52	31	Song 2	Nandha Nadhana Neenu Shi Krishna	

Periods	Date	Topic	Subtopic	Class activity
53	Nov-03	Basics	Introduction to Thirmana Adavu 8 Types	Explanation Nattuvanga,Sollukattu,Ta ala & Dance Practice
			Movement: Thirmana Adavu involves a slow, sliding movement of the foot, where the heel is lifted and the toes are stretched.	
			Thirmana Adavu 1	
			Dhi Dhi Tai (Ginatho) (1,2,3 Speed)	
54	5	Thirmana Adavu 1	Revision	
55	12	Basics	Thirmana Adavu 2	
			Tai Dhi Dhi Tai (Tadiginatho) (1,2,3 Speed)	
56	17	Thirmana Adavu 2	Revision	
57	19	Basics	Thirmana Adavu 3	
			Tai Tai Dhi Dhi Tai (Takatadiginatho) (1,2,3 Speed)	
58	21	Thirmana Adavu 3	Revision	
59	24	Basics	Thirmana Adavu 4	
			Tai Tai Tai Dhi Dhi Tai (Takadikutadiginatho)	
60	26	Thirmana Adavu 4	Revision	
61	28	Basics	Thirmana Adavu 5	
			Dhi Dhi Tai (Tarikitatho) (1,2,3 Speed)	
62	Dec-01	Thirmana Adavu 5	Revision	
63	3	Basics	Thirmana Adavu 6	
			Tai Dhi Dhi Tai (Kitatakatarikitatho (1,2,3 Speed)	
64	5	Thirmana Adavu 6	Revision	
65	8	Basics	Thirmana Adavu 7	
			Tai Tai Dhi Dhi Tai (Taakitatakatarikitatho)	
66	10	Thirmana Adavu 7	Revision	
67	12	Basics	Thirmana Adavu 8	
			Tai Tai Tai Dhi Dhi Tai (Takadiku kitatakatarikitatho)	
68	15	Thirmana Adavu 8	Revision	
69	17	Song 1	Brahmam Okate (Annamayya Song)	
70	19	Song 2	Nandha Nadhana Neenu Shi Krishna	

Periods	Date	Topic	Subtopic	Class activity
71	22	Basics	Introduction to Korvai Adavu 3 Types	Explanation Nattuvanga,Sollukattu,Tala & Dance Practice
			Korvai Adavu 1	
			R-Tha Thai Tham Dhi Thai Tham	
			L-Tha Thai Tham Dhi Thai Tham (1,2,3 Speed)	
72	24	Korvai Adavu 1	Revision	
73	26	Basics	Korvai Adavu 2	
			R-Tha Thai Tham Dhi Thai Tham	
			L-Tha Thai Tham Dhi Thai Tham (1,2,3 Speed)	
74	29	Korvai Adavu 2	Revision	
75	31	Basics	Korvai Adavu 3	
			R-Tha Thai Tham Dhi Thai Tham	
			L-Tha Thai Tham Dhi Thai Tham (1,2,3 Speed)	
76	Jan-02	Korvai Adavu 3	Revision	
77	7	Choreography Song 3	Chandra Chuda Shiva Shankara Parvathi	
78	9	Song 3	Revision	
79	12	Extra Basics	Extra Basic 1	
			R- Dhi Dhi Thai	
			L- Dhi Dhi Thai (1,2,3 Speed)	
80	16	Extra Basic 1	Revision	
81	19	Basics	Extra Basic 2	
			R- Dhi Dhi Thai	
			L- Dhi Dhi Thai (1,2,3 Speed)	
82	21	Extra Basics 2	Revision	
83	23	Basics	Extra Basic 3	
			R- Dhi Dhi Thai	
			L- Dhi Dhi Thai (1,2,3 Speed)	

Periods	Date	Topic	Subtopic	Class activity
84	28	Extra Basics 3	Revision	Explanation Nattuvanga, Sollukattu, Tala & Dance Practice
85	30	Song 3	Chandra Chuda Shiva Shankara Parvathi	
86	Feb-09	Theory and Practical Navarasa	Introduction to Navarasa 9 Types	
			In Bharatanatyam, Navarasa refers to the nine emotions or sentiments that a dancer aims to convey through their performance	
			1. Sringara (Love): Depicted through romantic and sensual movements.	
			2. Hasya (Humor): Expressed through comedic and lighthearted movements.	
87	11	Navarasa 1 & 3	3. Karuna (Compassion): Conveyed through sympathetic and empathetic movements	
			Revision	
			Navarasa 1 & 3	
			4. Raudra (Anger): Depicted through powerful and intense movements.	
88	13	Navarasa	5. Veera (Courage): Expressed through strong and confident movements.	
			6. Bhayanaka (Fear): Conveyed through nervous and anxious movement	
			Revision	
			Navarasa 1 & 3	
89	16	Navarasa	7. Bibhatsa (Disgust): Depicted through movements that convey distaste or revulsion.	
			8. Adbhuta (Wonder): Expressed through movements that convey amazement or awe.	
			9. Shanta (Peace): Conveyed through calm and serene movements	
			Revision	
91	20	Navarasa 1 & 3	Revision	
92	23	Song 3	Chandra Chuda Shiva Shankara Parvathi	

Periods	Date	Topic	Subtopic	Class activity
93	25	Theory and Practical Shirobedha	Introduction to Shirobedha 9 Types	Explanation Nattuvanga, Sollukattu, Tala & Dance Practice
			Shirobedha refers to the movements of the head in Bharatanatyam	
			Shirobedha 1 & 3	
			Sama: In Bharatanatyam, Sama refers to the balanced and even movement of the body	
			Udhvahita: In Bharatanatyam, Udhvahita refers to the upward movement of the body, particularly the torso and arms.	
			Adhomukha: In Shirobedha, Adhomukha refers to the downward movement of the head, where the chin is lowered and the face is directed downwards.	
94	27	Shirobedha 1 & 3	Revision	
95	Mar-02	ShiroBedha	Shirobedha 1 & 3	
			Aloolita: Aloolita refers to the wavelike or undulating movement of the head, where the head is moved in a smooth, curved motion.	
			Dhuta: refers to the rapid shaking or oscillating movement of the head, often used to convey excitement, energy, or strong emotions.	
			Kampita: Kampita refers to the trembling or shaking movement of the head, often used to convey emotions such as fear, anxiety, or excitement.	
96	4	Shirobedha 1 & 3	Revision	
97	9	ShiroBedha	Shirobedha 1 & 3	
			Paraaurutha: Paraauruta refers to the movement of the head from one side to the other, often used to convey emotions such as joy, love, or curiosity.	
			Ukshiapta: Ukshiapta refers to the throwing or casting movement of the head, often used to convey emotions such as excitement, joy, or triumph.	
			Parivaahita: Parivaahita refers to the circular or rotational movement of the head.	

Periods	Date	Topic	Subtopic	Class activity
98	Apr-01	Shirobedha 1 & 3	Revision	Explanation Nattuvanga, Sollukattu, Tala & Dance Practice
99	2	Drishti Bheda Theory and Practical	Introduction to Drishti Bheda 8 Types	
			Dristi Bedha refers to the movement or direction of the eyes.	
			Drishti Bheda 1 & 4	
			Sama: Sama refers to the steady and focused gaze, where the eyes are directed straight ahead, without any movement or deviation.	
99	3	Drishti Bheda Theory and Practical	Alookita: Alookita refers to the wavelike or undulating movement of the eyes, often used to convey emotions such as joy, love, or excitement.	
			Saachi: Saachi refers to the darting or arrow-like movement of the eyes.	
			Pralookita: Pralookita refers to the sideways or askance glance, often used to convey emotions such as shyness.	
100	5	Drishti Bheda 1 & 4	Revision	
101	6	Drishti Bheda	Drishti Bheda 1 & 4	
			Nimeelita: Nimilita refers to the closed or contracted gaze, often used to convey emotions such as introspection.	
			Ullokita: Ullokita refers to the upward gaze, often used to convey emotions such as wonder, awe, or devotion.	
			Anuvrutha: Anuvrutha refers to the movement of the eyes in a circular motion.	
			Avalookita: Avalokita refers to the downward gaze, often used to convey emotions such as humility.	
102	7	Drishti Bheda 1 & 4	Revision	
103	8	Song 3	Chandra Chuda Shiva Shankara Parvathi	

Periods	Date	Topic	Subtopic	Class activity
104	9	Grivaa Bheda Theory and Practical	Introduction to Grivaa Bheda 4 Types	Explanation Nattuvanga, Sollukattu, Tala & Dance Practice
			Practice moving your neck in different directions, using your neck muscles to control the movement.	
			Sundari Griva: Description: Sundari Griva involves a slow and subtle movement of the neck, where the head is slightly tilted to one side, and the neck is stretched and elongated.	
			Tiraschina: Tiraschina Griva involves a slow and subtle movement of the neck, where the head is tilted to one side, and the neck is stretched and elongated in a diagonal direction.	
			Parivartitha: Parivartita involves a smooth and fluid circular movement of the neck or head, often used to convey emotions such as joy, excitement, or wonder.	
			Prakampita: Prakampita involves a subtle and controlled trembling or quivering movement of the neck or head, often used to convey emotions such as fear, anxiety, or excitement	
105	10	Grivaa Bheda 4	Revision	
106	12	Bhru Bheda Theory and Practical	Introduction to Bhru Bheda 6 Types	
			Bhru Bheda 3	
			Sahaja Bheda: Sahaja Bheda i involves a relaxed and spontaneous movement of the eyebrows, where the dancer allows their eyebrows to move freely and naturally, without any forced or artificial movements.	
			Patita: Patitha involves a subtle movement of the eyebrows, where they are dropped or lowered, often to convey emotions such as sadness, humility, or surrender	
107	13	Bhru Bheda 3	Uskhipta: Utkshiapta involves a subtle movement of the eyebrows, where they are raised or lifted, often to convey emotions such as surprise, wonder, or excitement.	
			Revision	

Periods	Date	Topic	Subtopic	Class activity
108	16	Bhru Bheda	Bhru Bheda 3	Explanation Nattuvanga,Sollukattu,Ta ala & Dance Practice
			Chatura: Chatura involves a subtle and nuanced movement of the eyebrows, where they are raised and then lowered, creating a curved or arched shape.	
			Rechita: Rechita involves a subtle movement of the eyebrows, where they are stretched or extended, often to convey emotions such as excitement, enthusiasm, or eagerness.	
			Kunchita: Kunchita involves a subtle movement of the eyebrows, where they are contracted or furrowed, often to convey emotions such as concentration, intensity, or concern.	
109	17	Bhru Bheda 3	Revision	
110	19	Theory Topic	Sabha,Patra,Apatra,Kinkini and Natyakrama.	
111	20	Theory Topic	Revision	
112	21	Song 4	Shape of You Classical Dance Cover.	
113	22	Song 4	Revision	
114	23	Theory Topic	Bharatanatya Tala and Sangeetha Instrument Names and Introduction	
115	24	Theory Topic	Revision	
116	26	Song 4	Shape of You Classical Dance Cover.	
117	27	Theory Topic	Natya Grantha and Kartaglu and Jaati Pancha Jaatis)	
118	28	Kuditamittadavu 8 Types	Nattuvaga ,Taala and Sollukattu.	
119	29	Theory Topic	Karnataka Devalayagala Nrutya Shilppgalu.	
120	30	Theory Topic	Nrutyakke Upaukta Vaada Vyayama Kriyagalu	

|

