



**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		Exercise	Introduction to Bharatanatyam	Explanation & 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		Exercise 1 to 4	Revision	
3		Exercise 1 to 4	Dhanurasana 1 A bow pose that stretches the arms and improves flexibility.	
			Bhaddha Konasana 2 Bhadda 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		Exercise	Revision	
5		Introduction : Basic	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		Tattadavu 1 & 2	Revision Mooshika Vahana Sloka	
7		Basic	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		Tattadavu 3 & 4	Revision Mooshika Vahana Sloka	
9		Basic	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		Tattadavu 5 & 6	Revision Mooshika Vahana Sloka	
11		Song 1	Mooshika Vahana Song	
12		Introduction ; Basic	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		Mandi Adavu 1 & 2	Revision	Explanation & Dance Practice
14		Basic	Mandi Adavu 3 & 4 Types	
			3.Thakha Dhimi Thakha Janu 4.Thakha Dhimi Thakha Janu (1,2) Speed	
15		Mandi Adavu 3 & 4	Revision	
16		Basic	Mandi Adavu 5 & 6 Types	
			5.Thakha Dhimi Thakha Janu 6.Thakha Dhimi Thakha Janu (1,2) Speed	
17		Mandi Adavu 5 & 6	Revision	
18		Song 1	Mooshika Vahana Song	
19		Introduction ; Basic	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		Nattadavu 1 & 2	Revision	
21		Basic	Nattadavu 3	
			3 .thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed	
22		Nattadavu 3	Revision	
23		Basic	Nattadavu 4	
			4.Thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed	
24		Nattadavu 4	Revision	
25		Basic	Nattadavu 5	
			5.thai yyum tha tha thai hi tha ha thai yyum tha tha thai hi tha ha (1,2,3.) Speed	
26		Nattadavu 5	Revision	
27		Basic	Nattadavu 6	
			6.thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed	
28		Nattadavu 6	Revision	
29		Basic	Nattadavu 7	
			7.thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed	
30		Nattadavu 7	Revision	
31		Basic	Nattadavu 8	
			8.thai yyum tha tha thai hi tha ha ,thai yyum tha tha thai hi tha ha (1,2,3.) Speed	
32		Nattadavu 8	Revision	
33		Theory	Dashavida Adavu Topic	
34		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		Mudras 1 & 4	Revision	

Periods	Date	Topic	Subtopic	Class activity
36		Mudras	Asamyuta hasta types of 28	Explanation & 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		Mudras 1 & 8	Revision	
38		Mudras	Asamyuta hasta types of 28	Explanation & Dance Practice
			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		Mudras 1 & 8	Revision	
40		Mudras	Asamyuta hasta types of 28	Explanation & Dance Practice
			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	
			Hamsasa 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		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 & 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		Mudras 1 & 8	Revision	
43		Introduction ; Basic	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		Basic 1	Revision	
45		Basic	Kudhita Kattadavu 8 Types	
			2nd type	
			R-Tha Thai Tha Ha	
			L-Dhi Thai Tha Ha [1,2,3.Speed]	
46		Basic 2	Revision	
47		Basic	Kudhita Kattadavu 8 Types	
			3rd Type	
			R-Tha Thai Tha Ha	
			L-Dhi Thai Tha Ha [1,2,3.Speed]	
48		Basic 3	Revision Swagatham Krishna Sloka	
49		Basic	Kudhita Kattadavu 8 Types	
			4th Type	
			R-Tha Thai Tha Ha	
			L-Dhi Thai Tha Ha [1,2,3.Speed]	
50		Basic 4	Revision Swagatham Krishna Sloka	
51		Basic	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		Basic 5	Revision Swagatham Krishna Sloka	
53		Basic	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		Basic 6	Revision Swagatham Krishna Sloka	
55		Basic	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		Basic 7	Revision Swagatham Krishna Sloka	

Periods	Date	Topic	Subtopic	Class activity
57			Kudhita Kattadavu 8 Types	Explanation & 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		Basic 8	Revision Swagatham Krishna Sloka	
59		Song 2	Swagatham Krishna	
60		Basic	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		Mudras 1 & 8	Revision	
62		Basic	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		Mudras 1 & 8	Revision	
64		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		Mudras 1 & 8	Revision	
66		Song 3	Guru Brahma Guru Vishnu	
67		Introduction ; Basic	paravaladavu 7 Types	
			Footwork - Structured Steps That Maintain Rhythm and Flow.	
			Paravladavu 1	
			R-Tha Thai Thai Tha ,Dhi Thai Thai Tha	
68		Paravladavu 1	L-Tha Thai Thai Tha ,Dhi Thai Thai Tha [1,2,3.Sd]	
			Revision Guru Brahma Guru Vishnu	
69		Basic	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		Paravladavu 2	Revision Guru Brahma Guru Vishnu	

Periods	Date	Topic	Subtopic	Class activity
71		Basic	Paravladavu 3	Explanation & 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		Paravladavu 3	Revision Guru Brahma Guru Vishnu	
73		Basic	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		Paravladavu 4	Revision Guru Brahma Guru Vishnu	
75		Basic	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		Paravladavu 5	Revision Guru Brahma Guru Vishnu	
77		Basic	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		Paravladavu 6	Revision Guru Brahma Guru Vishnu	
79		Basic	paravaladavu 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		Song 3	Guru Brahma Guru Vishnu	
81		paravaladavu 7	Revision	
82		Introduction ; Basic	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		Rangakramana 1	Revision	
84		Song 3	Guru Brahma Guru Vishnu	
85		Basic	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		Rangakramana 2	Revision	
87		Song 3	Guru Brahma Guru Vishnu	
88		Exercise	Revision	
89		Tattadavu Basic	Nattuvang , Taala and sollukattu .	
90		N,T,S.	Revision	
91		Mandi Adavu Basic	Nattuvang, Taala and Sollukattu .	
92		N,T,S.	Revision	
93		Nattadavu Basic	Nattuvang , Taala and Sollukattu .	
94		N,T,S.	Revision	
95		Kudhita Kattadavu	Nattuvang , Taala and Sollukattu .	
96		N,T,S.	Revision	

Periods	Date	Topic	Subtopic	Class activity
97		paravaladavu	Nattuvang , Taala and Sollukattu .	Explanation & Dance Practice
98		N,T,S.	Revision	
99		Rangakramana	Nattuvang ,Taala and Sollukattu	
100		N,T,S.	Revision	
101		Introduction ; Basic	Extra Basic Adavus	
			1.Thai Thai Dhi Dhi Thai Tham	
102		Basic 1	Revision	
103		Basic	Shutradavu Type 1	
			1.Tha Kha Dhi Mi	
104		Exercise 1 & 8	Revision & Songs	
105		Tattadavu 1 & 6	Revision & Theory	
106		Song 1 & 2	Revision	
107		Nattadavu 1 & 8	Revision & Theory	
108		Mudras 28	Revision, Songs & Theory	
109		Kudhita Kattadavu 8	Revision & Theory	
110		Mudras 24	Revision & Theory	
111		All Basics	Revision	
112		TheoryTopic	Nrutyakke Upaukta Vaada Vyayama Kriyagalu	
113		TheoryTopic	Revision	
114		Exams	Dashavida Adavu Topic & Mudras Topic	
115-116		Devata Slokas	Saraswathi Sloka & Sri Lakshmi Sloka	
117-118		Devata Slokas 2	Revision	
119-120		Simple Choreography For Song	Practice	
121		Practice	Revision	