

THEORY

- Bird's eye-view of treatises
 - Sanskrit – Nātyasāstra, Abhinayadarpanam, Nr̥tta Ratnāvali, Bharathār̥nava
 - Tamil - Tolkāppiyam, Kūtanūl, Silappadikāram, Panchamarabu
- Nāyaka Nāyikā Prakarna (Nātyasāstra, Rasa Manjari) & Meippāttiyal (Tolkāppiyam)
- Hasta Viniyogas
- Pādabhedas
- Tāla Dasa Prāna-s, Sulādi Sapta tāla-s to 175 tāla-s
- Different combination of Jāthis, Nadais in various speeds

Classroom Strategies :-

- Communication Skills – To give the background of what lesson is to be taught
- Deconstruct the lesson to be taught
- Implement it stage by stage with motivational inputs
- Constant re-enforcement
- Internal evaluation with rewards
- Progress Records & Review
- Demonstration – Adavus in 3 speeds and a Margam

PRACTICALS

Rhythm :-

- Kālapramānam, 3 speeds and exercises
- Reciting Alāriṭṭu with tala
- Pancha Jāthi and Nadai
- Interchange of Nadai
- Same Jati performed as recited / performed with cross pattern
- Creating new Kōrvai-s, Jati-s with Kārvai, Tirmanam and Arudi

Abhinaya :-

- Understand the script with meaning .
- Various layers of meaning and interpretation
- Character study in relation to context
- Body language, use of eyes and gestures
- Movement and stillness

Compositions :-

- Regular Compositions in a Margam (Alarippu, Pushpānjali, Kavuthuvam, Mallāri, Thodaya Mangalam, Jathiswaram, Shabdham, Varnam, Swarajathi, Kirtanam, Padam, Jāvali, Ashtapadi, Tillāna, Viruttam/Slokaṃ)
- Other compositions that are in practise other than the Mārgam
- Compositions in other genres like Abhang, Bhajan, Dasar Kriti, Meera bhajan, Nāmdev
- Tevāram, Divyaprabhandham, Tiruppugazh, Kavadi Cindu, Citrilakkiyam
- How to use Nr̥tta & abhinaya effectively in solo/group choreography
- How to approach a poetry/song and interpret it effectively
- To create the right balance in aesthetics (Ouchityam)

- To give tools for sanchari-s

Choreography :-

- Solo – To tailor make according to the aptitude and strength of the dancer
- Group – To aim at the average talent and create the best output to showcase the skill of the teacher
- Use of space and creation of patterns
- Music and movements for Nritta / abhinaya
- Using rhythm as a tool for communication
- Character change and use of props
- Choreography to instrumental music/ swaras/ jatis
- Aesthetics in choreographing a Dance Drama (more dance elements than dramatisation)