

B. A. MOHINIYATTAM SYLLABI  
2022



# Department of Mohiniyattam

# DEPARTMENT OF MOHINIYATTAM



**SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY**

**UG PROGRAMME IN MOHINIYATTAM**

**“SCHEME AND SYLLABUS”**

**(Outcome Based Teaching, Learning and Evaluation - OBTLE)**

## 1. Programme Outcomes (POs) of SSUS for UG Programmes

**PO1 – Disciplinary Knowledge:** Ability to demonstrate comprehensive knowledge and understanding of one or more disciplines that form a part of an Under Graduate Programme of Study.

**PO2 – Effective Articulation:** Ability to comprehend complex information and texts and express thoughts and ideas effectively in writing and orally; communicate using appropriate media and present information in a lucid and concise manner to different groups; formulate coherent arguments; ability to plan, execute and report the results of an investigation.

**PO3 – Analytical reasoning:** Ability to evaluate the reliability and relevance of evidence; identify logical flaws in the arguments of others; analyze and synthesize data from a variety of sources, addressing opposing viewpoints; draw valid conclusions and support them with evidence and examples.

**PO4 – Research- oriented and general critical spirit of enquiry:** A sense of enquiry and capability to ask relevant or appropriate questions, problematize synthesize and articulate; critically evaluate arguments, claims, beliefs practices policies and theories on the basis of empirical evidence; identify relevant assumptions; ability to recognize cause - and - effect relationships, formulate hypothesis and test them following a research approach to knowledge production.

**PO5 – Multicultural competence:** Possess knowledge of the values and beliefs of multiple cultures including one's own and develop a global perspective; ability to effectively engage in a multi-cultural society and interact tolerantly and respectfully with diverse groups.

**PO6 –Independent, Lifelong learning and Adaptability:** Ability to work independently with acquired knowledge and skills and to participate in Self-paced learning activities throughout life aimed at personal development and for social well-being; adapt to changing trades and demands of work place through continuous knowledge and skill development.

## 2. Programme Specific Outcomes (PSOs) of Department

**PSO1** – Understand the history of Indian Classical Dances with special focus on Mohiniyattam, Gurus and performers; and develop critical thinking, analytical ability in the field of Performing arts

**PSO2** – Understand the relevance of dance texts and analyze the practical aspects and to articulate them in performance; critically evaluate their practicability in the contemporary performance scenario; possess knowledge about the print & visual media of India.

**PSO3** – Acquire the basic language skills of a minimum of three languages including the global language; get sensitized on major contemporary social issues through representative works in these languages; critically respond and effectively articulate the same in writing and speech.

**PSO4** – Acquire knowledge about the *Sapta talas* and *Chappu tala* systems; create Korvais in *Sapta talas* & *chappu talas* and to apply the same in performance phases; get sensitized in choreographical features of Mohiniyattam.

**PSO5-** Analyze the grammar, structure, format and presentation of Mohiniyattam by understanding the aesthetics behind the fourfold *Abinayana* aspects and their application in Indian Classical dance and dance Music.

**PSO6-** Possess knowledge about the performance tradition of Kerala and analyze the structure, format and presentation of these art forms and to develop a spirit of enquiry with regard to the socio cultural influence on these art forms.

**PSO7-** Comprehend knowledge of folk arts of Kerala and possess knowledge about multi-cultural influence in the folklore studies.

### 3. **OBTLE Abbreviations**

OBTLE - Outcome Based Teaching and Learning Education	
CL	- Cognitive Level
R	- Remember
U	- Understand
Ap	- Apply
An	- Analyze
Ev	- Evaluate
CR	- Create
KC	- Knowledge Category
F	- Factual
C	- Conceptual
Pr	- Procedural
Mc	- Meta Cognitive

### 4. **Course Details**

Programme Duration	<b>6 Semesters</b>
Minimum credits required from common course – English	<b>22</b>
Minimum credits required from complimentary course - Sanskrit	<b>16</b>
Minimum credits required from common course- Addl. Language	<b>16</b>
Minimum credits required from core & complimentary	<b>78</b>
Minimum credits required for Open course	<b>4</b>
Total Credits Required	<b>136</b>
Ability Enhancement	<b>8</b>
Minimum attendance Required	<b>75%</b>

## SEMESTER WISE COURSE DETAILS

	Course code	Title	Credits	Hours
SEMESTER I				
1.	IBUMOM751	Basic body conditioning and <i>adavus</i> of Mohiniyattam (P)	4	4
2.	ICUMOM752	Introduction to Natyasastra – Part I (T)	4	4
SEMESTER II				
3.	IIBUMOS753	Nritta aspects of Mohiniyattam (P)	4	4
4.	IICUMOS754	Introduction to <i>Natyasastra</i> – Part II (P)	4	4
SEMESTER III				
5.	IIIBUMOM755	<i>Nritya</i> aspects of Mohiniyattam (P)	4	4
6.	IIICUMOM756	Introduction to <i>Balaramabhatam</i> Part I (T)	4	4
SEMESTER IV				
7.	IVBUMOS757	Abhinaya aspects of Mohiniyattam	4	4
8.	IVCUMOS758	Introduction to <i>Balaramabharatam</i> Part II (P)	4	4

SEMESTER V				
9.	VBUMOM759	Abhinaya aspects of Mohiniyattam	4	4
10.	VBUMOM760	Ancient Indian Dance Traditions	4	4
11.	VBUMOM761	Introduction to Indian Classical Dances	4	4
12.	VIBUMOS762	Stage Performance and Choreography Part I	4	4
13.	VBUMOM763	Dance Choreography	4	4
14.	VDUMOM764	General Introduction to Classical Art forms of Kerala	4	4
SEMESTER VI				
15.	VIBUMOS765	Stage Performance and Choreography Part II	4	4
16.	VIBUMOS766	World Dance History	4	4
17.	VIBUMOS767	Women in Kerala Performing Arts	4	4
18.	VIBUMOS768	Folk/Theatre/Ritual Dance Tradition of Kerala	4	4
19.	VIBUMOS769	Tamizh tradition of Dance	4	4
20.	VIBUMOS770	Project Work	2	1
Choice Based Course (Select any one)				
21.	VIGUMOS771	General Information and Informatics to the area of Mohiniyattam	4	4
22.	VIGUMOS772	Cross Cultural Dance Studies	4	4

### **Ability Enhancement**

	Sem I	Environmental Studies	2	
	Sem II	Disaster Management	2	
	Sem III	Human Rights/Gender Studies/Ethics	2	
	Sem IV	Social Media & Cyber Ethics/Intellectual Property Rights	2	

## SEMESTER I

### **Core Course 1: IBUMOM751 - Basic body conditioning and *adavus* of Mohiniyattam (Practical)**

#### **Course Learning Outcomes**

CO1 – Demonstrate the basic body exercises.

CO2 – Understand the concept of Tala

CO3 – Demonstrate the *Chuzhippus* of Mohiniyattam

CO4 – Recollect the names of *Hastas* according to *Hastalakshana Deepika*

CO5 – Illustrate the *Adavus* of Mohiniyattam

CO6 – Illustrate *Adavus* using notation techniques.

#### **Module 1 – Basic body conditioning and *Tala* practice**

1.1 - Basic body exercises

1.2 - *Chuzhippus*

1.3 – *Tala Dasapranas and Basic Sapta Talas*

#### **Module 2 - Basic *adavus* (part 1)**

2.1 - *Taganam*

2.2 - *Jaganam*

2.3 - *Dhaganam*

#### **Module 3 - Basic *adavus* (part 2)**

3.1 - *Sammisram*

3.2 - *Teermana adavus*

3.3 – *Chappu Talas & Notation of Adavus*

## Module 4 - Viniyogas according to Hastalakshanadeepika

4.1 - Viniyogas of pataka to mushti

4.2 - Viniyogas of Kartharimukhami to Hamsapaksham

4.3 - Viniyogas of Shikharam to Ardhachandram

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Demonstrate the basic body exercises	PO1,PO6/ PSO4,PSO5	Ap	Pr	4Hrs		Practical assessment
CO2	Understand the concept of Tala	PO1,PO6/PSO4	U	Pr	8Hrs		Practical assessment
CO3	Demonstrate the <i>Chuzhippus</i> of Mohiniyattam	PO1,PO6/ PSO4,PSO5	Ap	Pr	8Hrs		Practical assessment
CO4	Recollect the names of <i>Hastas</i> according to Hastalakshana Deepika	PO1,PO6/ PSO4,PSO5	U	Pr	12Hrs		Practical assessment
CO5	Illustrate the <i>Adavus</i> of Mohiniyattam	PO1,PO6/ PSO4,PSO5	Ap	Pr	12Hrs		Practical assessment
CO6	Illustrate <i>Adavus</i> using notation techniques	PO1,PO6/ PSO4,PSO5	Ap	Pr	4Hrs		Practical assessment

## **Reference Texts**

1. Mohiniyattam: *Charitravum Aattaprakaravum* – Kalamandalam Kalyanikuttyamma
2. Mohiniyattam: *Charitram Sidhantam Prayogam* – Kalamandalam Sathyabhama
3. Mohiniyattam: *Sidhantam Prayogam* – Kalamandalam Leelamma
4. *Dakshinendyan Sangeetham* - A K Raveendranath
5. Solkattu Manual- An introduction to the rhythmic language of south Indian Music - David P. Nelson

## **Complimentary Course 2: ICUMOM752 - Introduction to Natyasastra – Part I (Complimentary, Theory)**

### **Course Learning Outcomes**

CO1 – Understand the significance of Natyasastra

CO2 – Analyze the relevance of commentaries of Natyasastra

CO3 – Understand the chapterisation of Natyasastra

CO4 – Understand the chapters *Natyolpathi* & *Mandapavidhi* of Natyasastra

CO5 – Understand the concepts of Rasa and Bhava according to Natyasastra

CO6 – Analyse broadly the concepts of Chapters 4 to 12 of Natyasastra

### **Module 1 - Introduction**

1.1 - Date and authorship

1.2 - Chapterisation

1.3 - Commentaries

### **Module 2 – Chapters 1, 2 & 4**

2.1– *Natyotpathi*

2.2– *Mandapavidhi*

2.3 - *Tandavalakshanam*

### **Module 3 – Chapters 6, 7 & 8**

3.1– *Rasavikalpam*

3.2 - *Bhavavyanjakam*

3.3 - *Uthamangabhinayam*

## Module 4 – Chapters 9, 10, 11 & 12

4.1 - *Hastabhinaya*

4.2 – *Shareerabhinaya*

4.3 – *Carividhanam and Mandalavikalpanam*

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the significance of Natyasastra	PO2,PO3/PSO2	U	F,C	8Hrs		Assignment
CO2	Analyze the relevance of commentaries of Natyasastra	PO2,PO3/PSO2	An	C	8Hrs		Assignment
CO3	Understand the chapterisation of Natyasastra	PO2,PO3/PSO2	U	F,C	8Hrs		Class Test
CO4	Understand the chapters Natyolpathi & Mandapavidhi of Natyasastra	PO2,PO3/PSO2	U	F,C	8Hrs		Class Test
CO5	Understand the concepts of Rasa and Bhava according to Natyasastra	PO2,PO3/PSO2	U	F,C	8Hrs		Seminar
CO6	Analyse broadly the cocepts of Chapters 4 to 12 of Natyasastra	PO2,PO3/PSO2	An	C	8Hrs		Assignment

## Reference Texts

1. Natyasastra of Bharata Muni - K P Narayana Pisharody
2. Natyasastra of Bharata Muni - Dr. N P Unni
3. Natyasastra of Bharata Muni - Manmohan Ghosh
4. Natyasastra of Bharata Muni - R S Nagar
5. Introduction to Bharata's Natyasastra - Adya Rangacharya
6. The Natyasastra- English Translation with critical Notes - Adya Rangacharya
7. Natyasastra and the Indian Dramatic Tradition Edited - Radhavallabh Tripathi
8. The Karanas - Dr. Padma Subramaniam
9. Bharateeya Sahitya Sidhantagal (Editted) - Dr. Nellikal Muraleedharan
10. Balaramabharatam of Karthikathirunal - Dr. V S Sharma
11. A critique on Balaramabharatam - Dr. E. Eswaran Namboothiri
12. The Mirror of Gesture - Manmohan Ghosh
13. Bharata: The Natyasastra - Kapila Vatsyayan
14. Dance of Shiva - Ananda Coomaraswamy

## SEMESTER II

### **Core Course 3: IIBUMOS753 - Nritta aspects of Mohiniyattam (Practical)**

#### **Course Learning Outcomes**

CO1 - Understand the structure, format and presentation of *Cholkettu*

CO2 - Understand the Structure, format and presentation of *Jathiswaram*

CO3 - Understand the Structure, format and presentation of *Thillana*

CO4 - Differentiate *Korvais* of *Jathiswaram* and *Thillana*

CO5 – Illustrate *Korvais* using *Nattuvangam*

CO6 – Illustrate the viniyogas of *Hastas* according to *Hastalakshana Deepika*

#### **Module 1 – *Cholkettu***

1.1 - Practical study

1.2 – Technique of *Korvai* setting & Notation of *korvais*

1.3 - *Nattuvangam* practice of *Cholkettu*

#### **Module 2 – *Jathiswaram***

2.1 - Practical study

2.2 - Notation of *korvais*

2.3 - *Nattuvangam* practice of *Jathiswaram*

#### **Module 3 – *Thillana***

3.1– Practical study

3.2- Notation of *korvais*

3.3– *Nattuvangam* practice of *Thillana*

## Module 4 – Viniyogas according to Hasthalakshana Deepika

4.1- Viniyogas of Mukuram to Pallavam

4.2- Viniyogas of Tripatakam to Vardhamanakam

4.3- Viniyogas of Aralam to Katakamukham

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the structure, format and presentation of <i>Cholkettu</i>	PO1,P06/ PSO,PSO5	U	Pr	15 Hrs		Practical Assessment
CO2	Understand the Structure, format and presentation of <i>Jathiswaram</i>	PO1,P06/ PSO,PSO5	U	Pr	10 Hrs		Practical Assessment
CO3	Understand the,structure format and presentation of <i>Thillana</i>	PO1,P06/ PSO,PSO5	U	Pr	10 Hrs		Practical Assessment
CO4	Differentiate <i>Korvais</i> of <i>Jathiswaram</i> and <i>Thillana</i>	PO1,P06/ PSO,PSO5	An	C	5 Hrs		Practical Assessment
CO5	Illustrate <i>Korvais</i> using <i>Nattuvangam</i>	PO1,P06/ PSO,PSO5	Ap	Pr	10 Hrs		Practical Assessment
CO6	Illustrate the viniyogas of <i>Hastas</i> according to <i>Hastalakshana Deepika</i>	PO1,P06/ PSO,PSO5	Ap	Pr	10 Hrs		Practical Assessment

## **Complimentary Course 4: IICUMOS754 - Introduction to *Natyasastra* – Part II (Complimentary, Practical)**

### **Course Learning Outcomes**

CO1 – Recollect and illustrate the *Hastas* according to *Natyasastra*

CO2 – Illustrate the *Shirobhedas* & *Drishtibhedas*

CO3 – Demonstrate *Greevabhedas*, *Urvabhedas* & *Katibhedas*

CO4 – Illustrate *Paarsvabhedas* & *Padabhedas*

CO5 – Illustrate *Charis* & *Mandalas* according to *Natyasastra*

CO6 – Differentiate *Akasacharis* & *Bhoumicharis*

### **Module 1 - *Hastabhinaya***

1.1 - *Samyuthahastas*

1.2 - *Asamyuthahastas*

1.3 - *Nrittahastas*

### **Module 2 –*Uthamangabhinaya***

2.1– *Sirobhedas*

2.2– *Drishtibhedas*

2.3 - *Greevabhedas*

### **Module 3 – *Sareerabhinaya***

3.1– *Urvabhedas*, *Katibhedas*

3.2 - *Parsvabhedas*

3.3 - *Paadabhedas*

## Module 4 – Carividhanam and Mandalavikalpanam

4.1 - Bhoumicharis

4.2 - Akashicharis

4.3 – Sthankas & Mandalas

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Recollect and illustrate the <i>Hastas</i> according to <i>Natyasastra</i>	PO2,P O6/ PSO2	U,Ap	Pr	10 Hrs		Practical Assessment
CO2	Illustrate the <i>Shirobhedas</i> & <i>Drishtibhedas</i>	PO2,P O6/ PSO2	Ap	Pr	5 Hrs		Practical Assessment
CO3	Demonstrate <i>Greevabhedas</i> , <i>Urvabhedas</i> & <i>Katibhedas</i>	PO2,P O6/ PSO2	Ap	Pr	8 Hrs		Practical Assessment
CO4	Illustrate <i>Paarsvabhedas</i> & <i>Padabhedas</i>	PO2,P O6/ PSO2	Ap	Pr	12 Hrs		Practical Assessment
CO5	Illustrate <i>Charis</i> & <i>Mandalas</i> according to <i>Natyasastra</i>	PO2,P O6/ PSO2	Ap	Pr	10 Hrs		Practical Assessment
CO6	Differentiate <i>Akasacharis</i> & <i>Bhoumicharis</i>	PO2,P O6/ PSO2	An	C	15 Hrs		Practical Assessment

## Reference Texts

1. Natyasastra of Bharata Muni - K P Narayana Pisharody
2. Natyasastra of Bharata Muni - Dr. N P Unni
3. Natyasastra of Bharata Muni - Manmohan Ghosh
4. Natyasastra of Bharata Muni - R S Nagar
5. Introduction to Bharata's Natyasastra - Adya Rangacharya
6. The Natyasastra- English Translation with critical Notes - Adya Rangacharya
7. Natyasastra and the Indian Dramatic Tradition Edited - Radhavallabh Tripathi
8. The Karanas - Dr. Padma Subramaniam
9. Bharata: The Natyasastra - Kapila Vatsyayan
10. Dance of Shiva - Ananda Coomaraswamy

## SEMESTER III

### **Core Course 5: IIBUMOM755 - *Nritya* aspects of Mohiniyattam (Practical)**

#### **Course Learning Outcomes**

- CO1 - Understand broadly the *Kacheri* (repertoire) system in Mohiniyattam
- CO2 – Understand the structure, format & presentation of *Ganapathy Sthuthi*
- CO3 - Understand the structure, format and presentation of *Varnam*
- CO4 - Understand the structure, format & presentation of *Keerthanam*
- CO5 – Demonstrate the *Korvais* of *Varnam* using *Nattuvangam*
- CO6 – Demonstrate the Hasta viniyogas according to Hastalakshana Deepika

#### **Module 1 – *Ganapathy sthuthi***

- 1.1– Practical study
- 1.2– Nattuvangam practice of *Ganapathy stuthi*
- 1.3 – Literature, composer, *raga* and *tala*

#### **Module 2 - *Varnam***

- 2.1- Practical study
- 2.2 - Categories of *Varnam*
- 2.3 - *Nattuvangam* practice

#### **Module 3 - *Keerthanam***

- 3.1- Practical study
- 3.2- Literature and composer
- 3.3– *Nattuvangam* practice

## Module 4 – Revision of *Viniyogas* according to *Hashtalakshana Deepika*

4.1 - *Viniyogas* of *pataka* to *mushti*

4.4 - *Viniyogas* of *Kartharimukhami* to *Hamsapaksham*

4.5 - *Viniyogas* of *Shikharam* to *Ardhachandram*

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the <i>Kacheri</i> (repertoire) system in Mohiniyattam	PO1,P O6/ PSO4, PSO5	U	Pr	2 Hrs		Practical Assessment
CO2	Understand the structure, format & presentation of <i>Ganapathy Sthuthi</i>	PO1,P O6/ PSO4, PSO5	U	Pr	10 Hrs		Practical Assessment
CO3	Understand the structure, format and presentation of <i>Varnam</i>	PO1,P O6/ PSO4, PSO5	U	Pr	20 Hrs		Practical Assessment
CO4	Understand the structure, format & presentation of <i>Keerthanam</i>	PO1,P O6/ PSO4, PSO5	U	Pr	18 Hrs		Practical Assessment
CO5	Demonstrate the <i>Korvais</i> of <i>Varnam</i> using <i>Nattuvangam</i>	PO1,P O6/ PSO4, PSO5	Ap	Pr	5 Hrs		Practical Assessment
CO6	Demonstrate the Hasta viniyogas according to <i>Hashtalakshana Deepika</i>	PO1,P O6/ PSO4, PSO5	Ap	Pr	5 Hrs		Practical Assessment

## **Complimentary Course 6: IICUMOM756 - Introduction to *Balaramabhartam* Part I (Complimentary, Theory)**

### **Course Learning Outcomes**

CO1 - Understand the historical importance of *Balaramabharatham*

CO2 – Understand the concepts discussed in *Balaramabharatam*

CO3 – Understand the preface of *Balaramabharatam*

CO4 – Understand the concept of *Hastas* in *Balaramabharatam*

CO5 - Recollect the *Padabhedas* mentioned in *Balaramabharatam*

CO6 - Analyse the relevance of *Balaramabharatham* in Mohiniyattom

### **Module 1 - Introduction**

1.1 - Date and authorship

1.2 - Chapterisation

1.3 – Relevance of Study

### **Module 2 – Preface to *Balaramabharatam***

2.1– *grandharambha prathinja*

2.2– *talantamatham*

2.3 - *Bharatalakshana nirvachanam*

### **Module 3 – *Hastas***

3.1- *Asamyutahastas*

3.2- *Samyutahastas*

3.3- *Hastalinga Bhedas*

## Module 4 – Padabhedas

4.1- Sthirapadabhedas

4.2 - Asthirapadabhedas

4.3 - Sthirasthiramelanotpannam

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the historical importance of <i>Balaramabharatham</i>	PO2,P O4/ PSO2	U	F	5 Hrs		Assignment
CO2	Understand the concepts discussed in <i>Balaramabharatam</i>	PO2,P O4/ PSO2	U	C	10 Hrs		Class Test
CO3	Understand the preface of <i>Balaramabharatam</i>	PO2,P O4/ PSO2	U	F	10 Hrs		Assignment
CO4	Understand the concept of <i>Hastas</i> in <i>Balaramabharatam</i>	PO2,P O4/ PSO2	U	C	15 Hrs		Class Test
CO5	Recollect the <i>Padabhedas</i> mentioned in <i>Balaramabharatam</i>	PO2,P O4/ PSO2	R	F	15 Hrs		Class Test
CO6	Analyse the relevance of <i>Balaramabharatham</i> in Mohiniyattom	PO2,P O4/ PSO2	An	F	5 Hrs		Seminar

### Reference Texts

1. Balaramabharatam Saraswati – V S Sharma
2. A critique on Balaramabharatam - D. E. Eswaran Namboothiri

## SEMESTER IV

### **Core Course 7: IVBUMOS757- Abhinaya aspects of Mohiniyattam (Practical)**

#### **Course Learning Outcomes**

CO1 – Understand the structure and format of a *Padam*

CO2 – Understand broadly the *Nayika* concept in a Mohiniyattam *Padam*

CO3 – Understand the structure and presentation of a *Sloka*

CO4 – Understand broadly the choreographical aspects of a *Sloka*

CO5 – Understand broadly the concept of Adwaita Philosophy proposed by Adi Shankaracharya through his works

CO6 – Illustrate the *Hasta* viniyogas according to Hastalakshana Deepika

#### **Module 1 - *Padam***

1.1- Practical learning of a *Padam*

1.2- Literature and composer of the learned *Padam*

1.3 - *Nayika* concept in the learned *Padam*

#### **Module 2 - *Padam***

2.1 - Practical learning of a *Padam*

2.2 - Literature and composer of the learned *Padam*

2.3 - *Nayika* concept in the learned *Padam*

#### **Module 3 – *Sloka***

3.1– Practical learning of a *Sloka*

3.2– Literature and composer of the learned *Sloka*

3.3- Study on specialties of *Sankaracharya*'s compositions

## Module 4 – Revision of Viniyogas according to Hastalakshanadeepika

4.1- Viniyogas of Mukuram to Pallavam

4.2- Viniyogas of Tripatakam to Vardhamanakam

4.3- Viniyogas of aralam to katakamukham

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the structure and format of a <i>Padam</i>	PO1,P O6/ PSO5	U	Pr	15 Hrs		Practical Assessment
CO2	Understand broadly the <i>Nayika</i> concept in a Mohiniyattam <i>Padam</i>	PO1,P O6/ PSO5	U	Pr	5 Hrs		Practical Assessment
CO3	Understand the structure and presentation of a <i>Sloka</i>	PO1,P O6/ PSO5	U	Pr	15 Hrs		Practical Assessment
CO4	Understand broadly the choreographical aspects of a <i>Sloka</i>	PO1,P O6/ PSO5	U	Pr	5 Hrs		Practical Assessment
CO5	Understand broadly the concept of Adwaitha Philosophy proposed by Adi Shankaracharya through his works	PO1,P O6/ PSO5	U	Pr	10 Hrs		Practical Assessment
CO6	Illustrate the <i>Hasta</i> viniyogas according to Hastalakshana Deepika	PO1,P O6/ PSO5	Ap	Pr	10 Hrs		Practical Assessment

## **Complimentary Course 8: IVCUMOS758 - Introduction to *Balaramabharatam* Part II (Complimentary, Practical)**

### **Course Learning Outcomes**

CO1 – Recollect *Shirobhedas* according to *Balaramabharatam*

CO2 – Demonstrate the *Hastas* according to *Balaramabharatam*

CO3 – Understand the *Padabhedas* of *Balaramabharatam*

CO4 – Understand the different types of *Vakshas* in *Balaramabharatam*

CO5 – Demonstrate the *Parsvabhedas* according to *Balaramabharatam*

CO6 – Illustrate the *Katibhedas* according to *Balaramabharatam*

### **Module 1 - *Shirobhedas***

1.1 - *Sthirashirassu*

1.2 - *Asthirashirassu*

1.3 – *Puragantithadi bhedas*

### **Module 2 – *Hastas***

2.1– *Samyutahastas*

2.2– *Asamyutahastas*

2.3 - *Hastalingabhedas*

### **Module 3 – *Padabhedas***

3.1- *Sthirapadas*

3.2- *Asthirapadas*

3.3 - *Sthirasthirapadas*

## Module 4 – Vakshassu, Parsvam & Kati

4.1- Vakshabhedas

4.2 – Parsvabhedas

4.3 – Katibhedas

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Recollect <i>Shirobhedas</i> according to <i>Balaramabharatam</i>	PO2/ PSO2	R	Pr	10 Hrs		Practical Assessment
CO2	Demonstrate the <i>Hastas</i> according to <i>Balaramabharatam</i>	PO2/ PSO2	Ap	Pr	10 Hrs		Practical Assessment
CO3	Understand the <i>Padabhedas</i> of <i>Balaramabharatam</i>	PO2/ PSO2	U	Pr	10 Hrs		Practical Assessment
CO4	Understand the different types of <i>Vakshas</i> in <i>Balaramabharatam</i>	PO2/ PSO2	U	Pr	10 Hrs		Practical Assessment
CO5	Demonstrate the <i>Parsvabhedas</i> according to <i>Balaramabharatam</i>	PO2/ PSO2	Ap	Pr	10 Hrs		Practical Assessment
CO6	Illustrate the <i>Katibhedas</i> according to <i>Balaramabharatam</i>	PO2/ PSO2	Ap	Pr	10 Hrs		Practical Assessment

## SEMESTER V

### **Core Course 9: VBUMOM759– Abhinaya aspects of Mohiniyattam (Practical)**

#### **Course Learning Outcomes**

- CO1 – Understand & demonstrate a padam in Mohiniyattam
- CO2 – Understand the structure, format and presentation of Bhajan
- CO3 – Understand the structure & format of Ashtapadi
- CO4 – Demonstrate an Ashtapadi in Mohiniyattam
- CO5 – Understand the structure, format and presentation of *Saptam*
- CO6 – Differentiate the presentation of *Saptham* and *Varnam*

#### **Module 1 – *Padam***

- 1.1- Practical study
- 1.2- Literature and composer of the learned *Padam*
- 1.3 - *Nayika* concept in the learned *Padam*

#### **Module 2 – *Bhajan***

- 2.1 - Practical study
- 2.2 - Literature and composer
- 2.3 - Study on *Bhajan* by various composers

#### **Module 3 - *Ashtapadi***

- 3.1 - Practical study
- 3.2 – Character study
- 3.3 - General study of Jayadeva’s *Geetha Govindam*

## Module 4 – Satham

4.1 - Practical study

4.2 - Dramatic aspects in the presentation

4.3 - Nattuvangam practice

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand & demonstrate a padam in Mohiniyattam	PO1/ PSO5	U,Ap	Pr	8 Hrs		Practical Assessment
CO2	Understand the structure, format and presentation of Bhajan	PO1/ PSO5	U	Pr	8 Hrs		Practical Assessment
CO3	Understand the structure & format of Ashtapadi	PO1/ PSO5	U	Pr	4 Hrs		Practical Assessment
CO4	Demonstrate an Ashtapadi in Mohiniyattam	PO1/ PSO5	Ap	Pr	10 Hrs		Practical Assessment
CO5	Understand the structure, format and presentation of Satham	PO1/ PSO5	U	Pr	10 Hrs		Practical Assessment
CO6	Differentiate the presentation of Satham and Varnam	PO1/ PSO5	An	Pr	20 Hrs		Practical Assessment

## **Core Course 10: VBUMOM760- Ancient Indian Dance Traditions**

### **Course Learning Outcomes**

- CO1 – Understand broadly the cultural history of India
- CO2 – Understand the references about dance in Vedic period
- CO3 – Understand the Indian Epics
- CO4 – Recollect the chapters & characters of these epics
- CO5 – Analyze the influence of these epics on Dance
- CO6 – Understand the concept of deities in Vedas

### **Module 1 – Cultural history of India**

- 1.1 – *Pre- Historic & Proto- historic period*
- 1.2 – *2<sup>nd</sup> BC to 10<sup>th</sup> AD*
- 1.3 – *11<sup>th</sup> AD to Contemporary India*

### **Module 2 – Vedic Dieties**

- 2.1 – *Vedic Gods*
- 2.2 - References about Dance
- 2.3 - Pantheism & Polytheism

### **Module 3 – *Ramayana***

- 3.1 – Story
- 3.2 - Chapters & Characters
- 3.3 - Influence on Dance

## Module 4 – Mahabharata

4.1– Story

4.2 – Chapters & Characters

4.3 – Influence on Dance

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the cultural history of India	PO1/ PSO4	U	F	8Hrs		Assignment
CO2	Understand the references about dance in Vedic period	PO1/ PSO4	U	F	8Hrs		Discussion
CO3	Understand the Indian Epics	PO1/ PSO4	U	F	8Hrs		Seminar
CO4	Recollect the chapters & characters of these epics	PO1/ PSO4	R	F	8Hrs		Test paper
CO5	Analyze the influence of these epics on Dance	PO1/ PSO4	An	Pr	8Hrs		Debate
CO6	Understand the concept of deities in Vedas	PO1/ PSO4	U	Pr	8Hrs		Assignment

## Reference Texts

## **Core Course 11: VBUMOM761 - Introduction to Indian Classical Dances**

### **Course Learning Outcomes**

CO1 – Understand the historical evolution of Indian classical Dances

CO2 – Understand the structure, format & presentation of Kathakali and Mohiniyattam

CO3 - Understand the structure, format & presentation of Bharatanatyam & Kuchipudi

CO4 - Understand the structure, format & presentation of Kathak & Odissi

CO5 - Understand the structure, format & presentation of Manipuri & Sattriya

CO6 – Recollect the names of acclaimed performers of Indian classical dances

### **Module 1 – Mohiniyattam and Kathakali**

1.1 - History

1.2 - *Chaturvidhabhinaya*

1.3 - Structure of performance and masters

### **Module 2 – Bharatanatyam and Kuchippudi**

2.1- History

2.2- *Chaturvidhabhinaya*

2.3 - Structure of performance and masters

### **Module 3 – Kathak and Odissi**

3.1- History

3.2- *Chaturvidhabhinaya*

3.3 - Structure of performance and masters

## Module 4 – Manipuri and Sattriya

4.1- History

4.2 - *Chathurvidhabhinaya*

4.3 - Structure of performance and masters

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the historical evolution of Indian classical Dances	PO1/ PSO1	U	F	10Hrs		Assignment
CO2	Understand the structure, format & presentation of Kathakali and Mohiniyattam	PO1/ PSO1	U	Pr	10Hrs		Seminar
CO3	Understand the structure, format & presentation of Bharatanatyam & Kuchipudi	PO1/ PSO1	U	Pr	10Hrs		Assignment
CO4	Understand the structure, format & presentation of Kathak & Odissi	PO1/ PSO1	U	Pr	10Hrs		Class Test
CO5	Understand the structure, format & presentation of Manipuri & Sattriya	PO1/ PSO1	U	Pr	10Hrs		Class Test
CO6	Recollect the names of acclaimed performers of Indian classical dances	PO1/ PSO1	R	Pr	10Hrs		Assignment

## Reference Texts

1. Mohiniyattam Charitram Aattaprakaravum-Kalamandalam Kalyanikuttyamma
2. *Mohiniyattam Charitram Attaprakaravum* - Kalamandalam Kalyanikuttyamma
3. *Mohiniyattam- Sidhantham, Prayogam* - Kalamandalam Leelamma
4. *Devadasikalum Sahitya Charitram* - Dr. P. Soman
5. *Sopanatatwam* - Kavalam Narayana Panikker
6. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
7. The Art of Mohiniyattam - Bharati Shivaji
8. Kalamandalam Charitram - Leela Namboothiripad
9. *Analyse the techniques of choreographyeralathile lasya rathanakal* - Leela Omcheri
10. Keralathinte lasyarathanakal - Nirmala Paniker
11. Mohini Attam: The Lasya Dance - Nirmala Paniker
12. Indian Classical Dances – Kapila Vatsyayan
13. Bharatanatyam – Mohan Kokhar
14. Kathakali, Kutiyattam and other Performing Arts by Venu G
15. The language of Kathakali by Venu G
16. *Kathakali Praveeshika* by Prof. Vattaparambil Gopinatha Pilla
17. *Kathakali Rangam* by K P S Menon
18. *Kali Kathakyappuram* by Dr. T S Madhavankutty
19. *Melapadam* by Kalamandalam Krishnankutty Poduval
20. Kathakali – The Sacred Dance- Drama of Malabar by K Bharatha Iyer
21. The Art of Kathakali by Avinash C Pandey
22. Kathakali: a Practitioners Perspective by Sadanam Balakrishnan
23. Kathakali Dance- Drama: Where Gods and Demons come to Play by Phillip Zarrilli

## **Core Course 12: VIBUMOS762 - Stage Performance and Choreography Part I (Practical)**

### **Course Learning Outcomes**

CO1 – Illustrate the learned items

CO2 – Choreograph a Nritha item in Mohiniyattam

CO3 – Demonstrate Korvais in different Talas

CO4 – Understand the basic concept of Dance Choreography

CO5 – Differentiate Nritha items in Mohiniyattam

CO6 – Execute a Nritha Choreography in Mohiniyattam

### **Module 1 – Revising Lessons**

1.1 – *Ganapathy stuthi*

1.2 – *Cholkettu*

1.3 – *Jathiswaram*

### **Module 2 – Revising Lessons**

2.1– *Varnam*

2.2– *Padam*

2.3– *Thillana*

### **Module 3 – Korvai Setting**

3.1– Setting of Korvai on Sapta Talas

3.2– Practical Study

3.3- Nattuvangam Practice

## Module 4 – Choreography of a Nritta item

4.1 – Selection of Composition

4.2 – Choreo *Analyse the techniques of choreography*

4.3 – Nattuvangam

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Illustrate the learned items	PO1,PO6/PSO5	Ap	Pr	10Hrs		Practical Assessment
CO2	Choreograph a Nritta item in Mohiniyattam	PO1,PO6/PSO5	CR	C, Pr	10Hrs		Practical Assessment
CO3	Demonstrate Korvais in different Talas	PO1,PO6/PSO5	U,An	Pr	8Hrs		Practical Assessment
CO4	Understand the basic concept of Dance Choreography	PO1,PO6/PSO5	U	F,Pr	6Hrs		Practical Assessment
CO5	Differentiate Nritta items in Mohiniyattam	PO1,PO6/PSO5	An	Pr	4Hrs		Practical Assessment
CO6	Execute a Nritta Choreography in Mohiniyattam	PO1,PO6/PSO5	CR	Pr	10Hrs		Practical Assessment

## **Core Course 13: VDUMOM763 – Dance Choreography**

### **Course Learning Outcomes**

CO1 - Understand the concept of choreography

CO2 - Understand the evolution of choreography

CO3 – Examine types of choreography

CO4 - Analyse the techniques of choreography

CO5 - Understand the idea of improvisation in a performance

CO6 - Critically evaluate choreographed works

### **Module 1 - Choreography**

1.1 - Etymology & Definition

1.2 - Evolution & Types of choreography

1.3 - Importance of notation in choreography

### **Module 2 - Techniques of Choreography**

2.1 - Techniques of Dance Choreography  
Mirroring/retrograde/ Inverse/ Sequential, etc

2.2 - Light & Sound Design/ Make-up & Costume

### **Module 3 - Case Studies**

3.1 Choreographers: Then & Now

3.2 Select choreographed work  
Analyse Content/ Technique/ Dance Design/ Lighting/ Music

## Module 4 : Assessment of selected Indian classical dance choreographies

4.1 Dance Dramas

4.2 Solo work

4.3 Group choreographies in traditional and contemporary work

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assesment
CO1	Understand the concept of choreography	PO1/ PSO6	U	Pr	10Hrs		Assignment
CO2	Understand the evolution of choreography	PO3/ PSO5	U	Pr	10Hrs		Assignment
CO3	Examine types of choreography	PO6/ PSO6	U	Pr	10Hrs		ClassTest
CO4	Analyse the techniques of choreography	PO1/ PSO5	An	Pr	10Hrs		Seminar
CO5	Understand the idea of improvization in a performance	PO6/ PSO5	An	Pr	10Hrs		Discussion
CO6	Critically evaluate the choreographic works	PO6/ PSO5	An	Pr	10Hrs		Seminar

## Reference Texts

1. The choreographic art. An outline of its principles and craft. By Peggy van Praagh, And Peter Brinson. A&C Black ltd. 4 5 6 Soho square London w 1.
2. Lincoln Kirstein Four centuries of Ballet fifty Master works, Praeges publishers, New York, 1970.
3. Ballet and modern dance Thames &Hudson world of art, 181A High Holborn. London W C IV 708.
4. The classical Ballet. Basic technique & terminology. Longmans green & co. London. New York

## **Course 14: VDUMOM764 – General Introduction to Classical Art forms of Kerala**

### **Course Learning Outcomes**

CO1 – Understand broadly the classical art forms of Kerala

CO2 – Understand the History of Kerala's Classical arts

CO3 – Analyze the performance structure of these Art forms

CO4 – Recollect the names of Gurus and Performers of these art forms

CO5 – Differentiate between the dance and drama tradition of Kerala

CO6 – Evaluate the relevance of art in the contemporary society

### **Module 1 – Mohiniyattam**

1.1 - History

1.2 – Performance structure

1.3 – Gurus and performers

### **Module 2 - Kathakali**

2.1 - History

2.2 – Performance structure

2.3 – Gurus and performers

### **Module 3 – Koodiyattam**

3.1 - History

3.2 – Performance structure

3.3 – Gurus and performers

## Module 4 – Krishnanattam

4.1 - History

4.2 – Performance structure

4.3 – Gurus and performers

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the classical art forms of Kerala	PO1/ PSO1,P SO5	U	F	10Hrs		Assignment
CO2	Understand the History of Kerala’s Classical arts	PO1/ PSO1,P SO5	U	F	10Hrs		Assignment
CO3	Analyze the performance structure of these Art forms	PO1/ PSO1,P SO5	An	Pr	10Hrs		Assignment
CO4	Recollect the names of Gurus and Performers of these art forms	PO1/ PSO1,P SO5	R	F	10Hrs		Class Test
CO5	Differentiate between the dance and drama tradition of Kerala	PO1/ PSO1,P SO5	Ap	Pr	10Hrs		Class Test
CO6	Evaluate the relevance of art in the contemporary society	PO1,P O3/ PSO1,P SO5	E	C	10Hrs		Seminar

## Reference Texts

1. Kathakali, Kutiyattam and other Performing Arts - Venu G
2. The language of Kathakali - Venu G
3. Into the world of Kutiyattam with the Legendary Ammanur Madhava Chakyar- memoirs - Venu G
4. Nangiar Koothu- The classicalDance Theatre of the Nangiar - Nirmala Paniker
5. *Abhinetri – Natyavedathile Streeparvam* - Usha Nangiar
6. *Mohiniyattam Charitram Attaprakaravum* - Kalamandalam Kalyanikuttyamma
7. *Mohiniyattam- Sidhantham,Prayogam* by Kalamandalam Leelamma
8. *Mohiniyattam Charitram Aattaprakaravum* by Kalamandalam Kalyanikuttyamma
9. *Kathakali Praveeshika* by Prof. Vattaparambil Gopinatha Pilla
- 10.*Kathakali Rangam* by K P S Menon
11. *Kali Kathakyappuram* by Dr. T S Madhavankutty
- 12.*Melapadam* by Kalamandalam Krishnankutty Poduval
- 13.*Kathakali vicharam* by Iyyankodu Sreedharan
14. Kathakali – The Sacred Dance- Drama of Malabar by K Bharatha Iyer
15. The Art of Kathakali by Avinash C Pandey
16. Kathakali : a Practitioners Perspective by Sadanam Balakrishnan
- 17.Kathakali Dance- Drama: Where Gods and Demons come to Play by Phillip Zarrilli
18. *Keralathile lasya rachanakal* by Leela Omcheri
- 19.*Sopanatatwam* by Kavalam Narayana Panikker
- 20.*Cholliyattam* by Kalamandalam Padmanabhan Nair
- 21.Indian Classical Dances by Kapila Vatsyayan

## SEMESTER VI

### **Core Course 15: VIBUMOS765- Stage Performance and Choreography Part II (Practical)**

#### **Course Learning Outcomes**

CO1 – Illustrate the learned items

CO2 – Choreograph an item in Mohiniyattam

CO3 – Interpret literature for dance choreography

CO4 – Understand the basic methods of Dance make -up

CO5 – Differentiate the cosmetics for Dance make - up

CO6 – Execute self – make up for Mohiniyattam

#### **Module 1 – Revising Lessons**

1.1 – *Padam*

1.2 – *Keerthanam*

1.3 – *Ashtapadi*

#### **Module 2 – Revising Lessons**

2.2– *Bhajan*

2.2– *Slokam*

2.3– *Saptham*

#### **Module 3 – Choreography**

3.1– Selection of text

3.2– Character study

3.3- Presentation

## Module 4 – Make up

4.1 – Workshop on make up

4.4 – Workshop on make up

4.5 – Performance with make up

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Illustrate the learned items	PO1,PO6/PSO5	Ap	Pr	20Hrs		Practical Assessment
CO2	Choreograph an item in Mohiniyattam	PO1,PO6/PSO5	CR	C, Pr	13Hrs		Practical Assessment
CO3	Interpret literature for dance choreography	PO1,PO6/PSO5	U,An	Pr	9Hrs		Practical Assessment
CO4	Understand the basic methods of Dance make –up	PO1,PO6/PSO5	U	F,Pr	5Hrs		Practical Assessment
CO5	Differentiate the cosmetics for Dance make – up	PO1,PO6/PSO5	An	Pr	5Hrs		Practical Assessment
CO6	Execute self – make up for Mohiniyattam	PO1,PO6/PSO5	CR	Pr	8hrs		Practical Assessment

## **Core Course 16: V1BUMOS766 – World Dance History**

### **Course Learning outcomes**

CO1 – Understand the various dance genres

CO2 – Examine the evolution of Western Ballet through productions

CO3 – Examine dance forms across continents

CO4 – Distinguish Dance forms as reflection of cultures and thoughts

CO5 – Analyse contemporary dances as a conglomerate of a few dance techniques

CO6 - Evaluate the approach of contemporary dancers

### **Module 1 – Dance as a reflection of human behaviour**

1.1 – As communication, in rituals, festivals, healing expression

1.2 – Folk and Tribal

1.3 – Secular, Temple and Court Dances

### **Module 2 –Western Ballet**

3.1 – Origin and Evolution

3.2 – French, Russian, Romanticism, Classicism, Modern Ballet

3.3 - Swan Lake, Sleeping Beauty, Giselle, Nutcracker, La Sylphide

### **Module 3 – South East Asian dances/ Theatre/ European/ African Dances**

3.1– Legong, Gamelan, Serimpi, Kandyan Dances

3.2 – Noh, Kabuki

3.3 - The Shuhplatter, Landler, Waltz

3.4 – Ukusina, Jerusrema

## Module 4 – Contemporary Dances

### 3.1 – Characteristics

3.2 – Dancers – Ruth St. Denis, Merce Cunningham, Pina Bausch, Martha Graham,

3.3 – Dancers – Marget Fonteyn, Uday Shankar, Chandralekha, Astaad Deboo

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the various dance genres	PO1/ PSO1	U	Pr	10Hrs		Assignment
CO2	Examine the evolution of Western Ballet through productions	PO5/ PSO1	An	Pr	5Hrs		Assignment
CO3	Examine dance forms across continents	PO5/ PSO3	U	Pr	15Hrs		Seminar
CO4	Distinguish Dance forms as reflection of cultures and thoughts	PO5/ PSO6	An	Pr	5Hrs		Seminar
CO5	Analyse contemporary dances as a conglomerate of a few dance techniques	PO6/ PSO1	U	Pr	15Hrs		Discussion
CO6	Evaluate the approach of contemporary dancers	PO5/ PSO6	An	Pr	10Hrs		Class Test

## Reference Texts

1. Smyth, Mary M. (1984). *Kinesthetic Communication in Dance*. Dance Research Journal 16, no. 2.
2. World Dance Cultures: From Ritual to Spectacle / Edition 1 by Patricia Beaman, Barnes & Noble
3. Ballet in Western Culture: A History of Its Origins and Evolution Paperback – 9 August 2002 by Carol Leets Origins and Evolution Paperback – 9 August 2002 by Carol Lee

## **Core Course 17: V1BUMOS767 – Women In Kerala Performing Arts**

### **Course Learning Outcomes**

CO1- Understanding basic feminist theories

CO2 - Understanding significance for women studies in performative art

CO3 - Identify the presence of women in the performing arts of Kerala

CO4 - Examine how gender becomes a socio/political/historical construct in artforms

CO5 - Analyse how dance becomes an expression of human psycho-physiological behavior

CO6 - Apply knowledge in the reading of performance creations

### **Module 1 - Introduction to women studies**

Basic Theories- Performativity Theories of Simone de Beauvoir and Judith Butler

### **Module 2 - Women in the Performing Arts of Kerala**

Folk/ rituals/ theatre/ classical/ music

### **Module 3 - Gender readings in Mohiniyattam**

3.1 - Myth and History : genderising Mohiniyattam

3.2 - Patrons/ Institutes/ Beliefs/ Content positioning Mohiniyattam as Feminine

3.3 - Early Women Practitioners- their practice/inspiration/teaching/ innovation

3.4 - New Age Practitioners- their practice/inspiration/teaching/ innovation

### **Module 4 - Reading the Artiste through her/his art- assessment of thought, expression and experience**

4.1 - Performance critique of early and contemporary Mohiniyattam performers

4.2 - Analysis of interviews of early performers and contemporary Mohiniyattam performers

<b>CO1</b>	Understanding basic feminist theories	<b>PO4/ PSO6</b>	<b>An</b>	<b>Pr</b>	<b>5Hrs</b>		<b>Assignment</b>
<b>CO2</b>	Understanding significance for women studies in performative art	<b>PO4/ PSO6</b>	<b>U</b>	<b>Pr</b>	<b>15Hrs</b>		<b>Seminar</b>
<b>CO3</b>	Identify the presence of women in the performing arts of Kerala	<b>PO1/ PSO4</b>	<b>An</b>	<b>Pr</b>	<b>5Hrs</b>		<b>Seminar</b>
<b>CO4</b>	Examine how gender becomes a socio/political/historical construct in artforms	<b>PO4/ PSO6</b>	<b>U</b>	<b>Pr</b>	<b>15Hrs</b>		<b>Discussion</b>
<b>CO5</b>	Analyse how dance becomes an expression of human psycho-physiological behavior	<b>PO1/ PSO4</b>	<b>An</b>	<b>Pr</b>	<b>10Hrs</b>		<b>Class Test</b>
<b>CO6</b>	Apply knowledge in the reading of performance creations	<b>PO1/ PSO2</b>	<b>An</b>	<b>Pr</b>	<b>5Hrs</b>		<b>Discussion</b>

## Reference Texts

Wendy O'Brien Apply knowledge in the reading of performance creations, Lester Embree (eds.), *The Existential Phenomenology of Simone de Beauvoir*, Springer, 2013

Beauvoir, Simone de. "[Simone de Beauvoir The Second Sex, Woman as Other 1949](#)"  
Sources on women's participation in dances, rituals, festivals etc. (Thiruvathirakali, Poorakali, Nangiarkoothu, Kathakali, Thullal, Kalamezhuthupaattu, Syrian rites, Muslim rites, Kama mahotsavam, Mohiniyattam, Kakkarisinatakam)

Works and interviews of Kalamandalam Kshmemavathy, Leelamma, Bharati Sivaki, Kanak Rele, Abu K.M., and contemporary Mohiniyattam practitioners

Burt, R. 1995. *The Male Dancer: Bodies, Spectacle, Sexualities*. London: Routledge

DeFrantz, T. 2004. *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture*. Oxford: Oxford University Press.

Apply knowledge in the reading of performance creations

Desmond, J. *Dancing Desires: Choreographing Sexualities On and Off the Stage*. Madison: University of Wisconsin Press. Downey, G. 2005.

Butler, Judith (Identify the presence of women in the performing arts of Kerala 2006) [1990]. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.  
Butler, Judith (1993). *Bodies That Matter: On the Discursive Limits of "Sex"*. New York: Routledge.

[\*The Performing Arts\*](#) Bonnie C. Wade and Ann M. Pescatello

Namboodiripad, Leela. 1990. Kerala Kalamandalam

## **Core Course 18: VIBUMOS768-Folk/Theatre/Ritual Dance Tradition of Kerala**

### **Course Learning Outcomes**

CO1 – Understand the folk tradition of Kerala

CO2 – Understand the history, format & presentation of Krishnanattam

CO3 – Understand the history & presentation format of Mudiyetu, Padayani & Theyyam

CO4 - Understand the history & presentation format of Arjuna Nirtham and Theyyam

CO5 – Understand the history & presentation format of Kakkarasi Natakam, Porattu Natakam & Tholpavakuthu

CO6 – Analyse the folklore of Kerala.

### **Module 1 – Krishnanattam**

1.1 – Origin and history

1.2 – Presentation of Krishnanattam

1.3 – Folk and classical elements of Krishnanattam

### **Module 2 – Mudiyetu, Padayani and Theyyam**

2.1– Historical and mythological background

2.2– Format of presentation

2.3 - *Aharya* concept

### **Module 3 – *Kakkarissu Natakam , Porattu Natakam, Tholpavakoothu***

1.1- Historical and mythological background

1.2- Format of presentation

3.3 - Character study

## Module 4 – Arjuna Nritta & Theyattu

4.1- Historical and mythological background

4.2 – Format of presentation

4.3 – Tala concepts

CO	CO – Statement Analyse the folklore of Kerala.	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the folk tradition of Kerala	PO1/ PSO 4	U	Pr	10Hrs		Assignment
CO2	Understand the history, format & presentation of Krishnanattam	PO1/ PSO4	An	Pr	5Hrs		Assignment
CO3	Understand the history & presentation format of Mudi yettu, Padayani & Theyyam	PO1/ PSO4	U	Pr	15Hrs		Seminar
CO4	Understand the history & presentation format of Arjuna Nirtham and Theyyam	PO1/ PSO4	An	Pr	5Hrs		Seminar
CO5	Understand the history & presentation format of Kakkarasi Natakam, Porattu Natakam & Tholpavakuthu	PO1/ PSO4	U	Pr	15Hrs		Discussion
CO6	Analyse the folklore of Kerala.	PO1/ PSO4	An	Pr	10Hrs		Class Test

## **Reference Texts**

1. Ayyapan Theeyattu -Mulakunnathkavu Theeyadi Raman Nambiar.
2. Theeyattu oru padanam -Narayanan Unni.P.V.
3. Mayilpeelithookam(Arjuna Nritham)-Thalaperumayude Kala -Sajaneev Ithithanam.
4. Theatre and the World-Performance and politics of culture -Rustom Bharucha.
5. The World of Theyyam-A study onTheyyam.The ritual art form of North Kerala - Dr.R.C.Karippath
6. Theyyam- Dr.Vishnu Nambutiri.M.V.
7. Kakkarissi-Padavum Padanavum -Dr.Raja Varier.
8. Krishnattam-Martha Bush Ashton -Sikora, Robert.P.Sikora.
9. Tholpavakoothu-Shadow Puppets of Kerala -G.Venu.
10. Oh Terrifying Mother:The Mudi yettu ritual Drama of Kerala,South India -Sarah Lee Caldwell.
11. To please the Goddess-The Mudi yettu of Kerala (South India):an ethnographic study of a ritual theatre between tradition and modernity -Marianne Pasty
12. Padayani – Dr Darsana M S
13. The Legacy of Padayani - Raja Varier

## **Core Course 19: VIBUMOS769 – Tamizh Tradition of Dance (Theory)**

### **Course Learning Outcomes**

CO1 – Understand the Tamizh tradition of Dance

CO2 – Understand the concept of Thina

CO3 – Understand the Sangam Literature & its relevance

CO4 – Analyze the literary work Silappadikaram

CO5 – Understand the characterization of Silappadikaram

CO6 – Understand the different types of dance in Silappadikaram

### **Module 1 – Introduction to Tamizhakam**

1.1 – Sangam literature

1.2 – *Thina* concept

1.3 - *Aham & Puram*

### **Module 2 – Sangam Literature**

2.1– *Tolkapiyam*

2.2– *Panchamarabu*

2.3 - *Kuttanol*

### **Module 3 – Silappadikaram**

3.1– Introduction to Silappadikaram

3.2- *Cantos* & Relation to Music Dance and Natya

3.3 - *Arangetruk Kadhai*

## Module 4 – Types of dance in Silappadikaram

4.1- Iruvagai koothu

4.2 – Palavagai koothu

4.3 – Pathinoru Adal

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the Tamizh tradition of Dance	PO5/ PSO1	U	F	5Hrs		Assignment
CO2	Understand the concept of Thina	PO1/ PSO1	U	F,C	10Hrs		Assignment
CO3	Understand the Sangam Literature & its relevance	PO1/ PSO1	U	F	15Hrs		Seminar
CO4	Analyze the literary work Silappadikaram	PO2/ PSO1	An	Pr	10Hrs		Class Test
CO5	Understand the chapterization of Silappadikaram	PO2/ PSO1	U	F	10Hrs		Assignment
CO6	Understand the different types of dance in Silappadikaram	PO2/ PSO1	U	F	10Hrs		Seminar

### Reference Texts

1. History of Tamizh Dance – Dr. Lakshmi Ramaswamy
2. Tanjore as a seat of Music –

3. Silappadikaram – Ilamkovadikal

### **Core Course 20: VIBUMOS770 – Project Work**

#### **Course Learning Outcomes**

CO1 – Explore new areas of knowledge

CO2 – Develop the urge for inquisitiveness

CO3 - Interpret data collected for Project work

CO4 – Develop documentation skills

CO5 - Prepare a project proposal

CO6 – Conduct and attend interviews

**Module 1 – Selection of subject**

**Module 2 – Methodology**

**Module 3 – Documentation**

**Module 4 – Viva -voce**

<b>CO</b>	<b>CO – Statement</b>	<b>PO / PSO</b>	<b>CL</b>	<b>KC</b>	<b>Class Sessions / Tutorial Hours</b>	<b>Lab / Field Hours</b>	<b>Assessment</b>
<b>CO1</b>	Explore new areas of knowledge	<b>PO3,PO4/PSO5</b>	<b>U</b>	<b>Pr</b>	<b>2Hrs</b>		<b>Viva-Voce</b>
<b>CO2</b>	Develop the urge for inquisitiveness	<b>PO3,PO4/PSO5</b>	<b>U,An</b>	<b>Pr</b>	<b>2Hrs</b>		<b>Viva-Voce</b>
<b>CO3</b>	Interpret data collected for Project work	<b>PO3,PO4/PSO5</b>	<b>E</b>	<b>C</b>	<b>2Hrs</b>		<b>Viva-Voce</b>
<b>CO4</b>	Develop documentation skills	<b>PO3,PO4/PSO5</b>	<b>U,Ap</b>	<b>Pr</b>		<b>6Hrs</b>	<b>Viva-Voce</b>
<b>CO5</b>	Prepare a project proposal	<b>PO3,PO4/PSO5</b>	<b>CR</b>	<b>Pr</b>	<b>2Hrs</b>		<b>Viva-Voce</b>
<b>CO6</b>	Conduct and attend interviews	<b>PO3,PO4/PSO5</b>	<b>Ap,An</b>	<b>Pr</b>		<b>10Hrs</b>	<b>Viva-Voce</b>

## **Choice based Core Course 21: V1GUMOS771 General Information and Informatics to the area of Mohiniyattam**

### **Course Learning Outcomes**

CO1 – Understand the origin & establishment of Prasar Bharati

CO2 - Analyze the influence of media in Performing arts

CO3 – Recollect the names of major art journals of India

CO4 – Recollect the names of major Dance Festivals of India

CO5 – Understand broadly the concepts of major Dance Texts

CO6 – Recollect the names & contributions of major Gurus and performers in Mohiniyattam

### **Module 1 – Media**

1.1 - Doordarshan

1.2 - Akashvani

1.3 – Art magazines and journals (Marg, Sruti, Nartanam, Keli etc.)

### **Module 2 – Dance Festivals**

2.1– *Khajuraho and Konark Festival*

2.2– *Natyanjali and Mudra (NCPA) Festival*

2.3 – *Soorya and Nishagandhi Festival*

### **Module 3 – Dance texts**

3.1– *Abhinayadarpanam and Bharatarnavam*

3.2– *Nrittaratnavali and Sreehastamukthavali*

3.3– *Sangeetharatnakaram and Bhavaprakashanam*

## Module 4 – Mohiniyattam gurus and performers and their works

4.1 – Kalamandalam Kalyanikutty Amma & Padmasri Kalamandalam Satyabhama

4.2– Dr. Kanak Rele & Padmasri Bharati Sivaji

4.3– Dr. Neena Prasad, Pallavi Krishnan, Gopika Varma, Dr, Sunanda Nair, Vinitha Nedungadi & Dr. Methil Devika

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the origin & establishment of Prasar Bharati	PO1, PSO2	U	F	10Hrs		Assignment
CO2	Analyze the influence of media in Performing arts	PO1, PSO2	An	Pr	10Hrs		Seminar
CO3	Recollect the names of major art journals of India	PO1, PSO2	R	Pr	10Hrs		Assignment
CO4	Recollect the names of major Dance Festivals of India	PO1/ PSO1	R	Pr	10Hrs		Class Test
CO5	Understand broadly the concepts of major Dance Texts	PO2/ PSO2	U	Pr	10Hrs		Class Test
CO6	Recollect the names & contributions of major Gurus and performers in Mohiniyattam	PO1, PSO2	U	Pr	10Hrs		Class Test

## **Choice based Core Course 22: VIGUMOS772 Cross Cultural Dance Studies**

### **Course Learning Outcomes**

CO1 - Basic knowledge of cross-cultural studies

CO2 - Understand its significance in the area of dance

CO3 - Observe dance phenomenon in certain cultural practices

CO4 - Differentiate certain global dances in the context of cross-culture

CO5 - Evaluate and discuss the cross-cultural work by choreographers

CO6 - Critique cross-cultural performance creation of Indian artistes

### **Module 1 – Introduction**

1.1 - Cultural studies, cross-cultural studies, history, relevance.

1.2 - Difference between multicultural, intercultural and cross-cultural

### **Module 2 – Cross-cultural studies in dance**

2.1 Perception of dance across global cultures

2.2 Analysis of dance phenomenon in a few world dance practices

Salsa, Native American, Capoeira, Dance of the Australian Aborigines,  
Ballroom dancing, Modern dancing, Kalea dancing, African tribal dance

### **Module 3. Cross-Cultural dance performance creations**

Examination of a few works by both Indian and International dancers

### **Module 4. Future Projections**

<b>CO</b>	<b>CO – Statement</b>	<b>PO / PSO</b>	<b>CL</b>	<b>KC</b>	<b>Class Sessions / Tutorial Hours</b>	<b>Lab / Field Hours</b>	<b>Assessment</b>
<b>CO1</b>	Basic knowledge of cross-cultural studies	<b>PO5/ PSO7</b>	<b>U</b>	<b>Pr</b>	<b>10Hrs</b>		<b>Assignment</b>
<b>CO2</b>	Understand its significance in the area of dance	<b>PO5/ PSO7</b>	<b>U</b>	<b>Pr</b>	<b>5Hrs</b>		<b>Seminar</b>
<b>CO3</b>	Observe dance phenomenon in certain cultural practices	<b>PO5/ PSO7</b>	<b>U</b>	<b>Pr</b>	<b>15Hrs</b>		<b>Assignment</b>
<b>CO4</b>	Observe dance phenomenon in certain cultural practices	<b>PO5/ PSO7</b>	<b>An</b>	<b>Pr</b>	<b>5Hrs</b>		<b>Discussion</b>
<b>CO5</b>	<u>Evaluate and discuss the cross-cultural work by choreographers</u>	<b>PO5/ PSO7</b>	<b>An</b>	<b>Pr</b>	<b>15Hrs</b>		<b>Class Test</b>
<b>CO6</b>	Critique cross-cultural performance creation of Indian artistes	<b>PO5/ PSO7</b>	<b>An</b>	<b>Pr</b>	<b>10Hrs</b>		<b>Seminar</b>

## Reference Texts

1. [\*The Performing Arts\*](#) Bonnie C. Wade and Ann M. Pescatello Potential of cross-cultural work in today's world.
2. Albright, A.C. 1997. *Choreographing Difference: The Body and Identity in Contemporary Dance*. Middletown, CT: Wesleyan University Press.
3. Hanna, J. 1979a. 'Movements Toward Understanding Humans through the Anthropological Study of Dance', *Current Anthropology* 20(2).
4. Hanna, J. *Dance, Sex and Gender: Signs of Identity, Dominance, Defiance, and Desire*. Chicago: University of Chicago Press. Hannerz, U. 1999. Hanna, J. *Dance, Sex and Gender: Signs of Identity, Dominance, Defiance, and Desire*. Chicago: University of Chicago Press. Hannerz, U. 1999.
5. Desmond, J. (ed.). 1997. *Meaning in Motion: New Cultural Studies of Dance*. Durham, NC: Duke University Press. (ed.). 2001.