

DEPARTMENT OF MOHINIYATTAM



SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY

FYUG PROGRAMME IN MOHINIYATTAM

“SCHEME AND SYLLABUS”

(Outcome Based Teaching, Learning and Evaluation - OBTLE)

Programme Outcomes of SSUS FYUGP

I.Holistic Knowledge Integration:

Demonstrate proficiency in Sanskrit or other linguistic studies, imbibe cultural understanding, foster democratic principles and develop critical thinking across societal, cultural, natural, historical and artistic realms.

II.Research and Adaptability:

Display proficient research skills, adaptability, and preparedness for continuous learning to conduct scholarly investigations; navigate transforming academic and professional environments and succeed in multiple career paths.

III.Career Readiness and Communication:

Demonstrate professional readiness aligned with academic pathways, preparing to excel in chosen professions; to demonstrate effective communication skills and cross-cultural competencies, facilitating meaningful engagement in diverse settings fostering cultural understanding and inclusiveness.

IV.Ethical Citizenship and Community Leadership:

Exhibit ethical and social responsibility, actively participating in societal development as responsible citizens; to exhibit leadership qualities and engage with communities, contributing to societal betterment through critical knowledge production and social commitment.

V.Self-Reflection and Lifelong Learning:

Develop a culture of continual self-reflection and intellectual curiosity; to assess personal growth and adaptability thereby encouraging a lifelong pursuit of knowledge through multiple experiences.

PROGRAMME SPECIFIC OUTCOME

PSO 1:

Demonstrate a deep understanding of Mohiniyattam, skillfully combining language, culture, and aesthetics and explore the connections between Mohiniyattam and various aspects of the human experience.

PSO 2:

Engage in research on Mohiniyattam and contribute to its development and also showcase their adaptability by incorporating new elements into their performances, showing their commitment to artistic growth.

PSO 3:

Exhibit the necessary communication skills for effective presentations and teamwork in Mohiniyattam, to pursue successful careers.

PSO 4:

Demonstrate ethical citizenship by advocating cultural comprehension and admiration via the art of Mohiniyattam and demonstrate leadership in the community by actively engaging with local communities and promoting the cultural significance of Mohiniyattam.

PSO 5:

Engage in self-reflection and demonstrate a commitment to lifelong learning.

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

Preface

FYUGP allows students to choose between a 3 year 'UG' degree or a 4 year 'Honours' degree. FYUGP in Mohiniyattam is an academic degree focused on research – based activities related to dance pedagogy, aesthetics, theory, history, cultural studies and educational perspectives. The programme is focused on both theory and practical. The interdisciplinary environment provides vigorous practice along with a step towards Ph.D.

Semester Wise course details

S l . N o	Course code	Title	Credits	Hours
SEMESTER I				
1	SU1 DSC DMO 101	Introduction to Indian classical dance (Theory)	4	4
2	SU1 MDC DMO 101	Musical instruments and ensembles of Kerala (Theory)	3	3
SEMESTER II				
3	SU2 DSC DMO 102	Pedagogy and Structure of Mohiniyattam(Theory)	4	4
4	SU2 DSC DMO 103	Fundamentals of Mohiniyattam (Theory+Practical)	4	5
	MDC	From the department of Sanskrit		

SEMESTER I



Sree Sankaracharya University of
Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Introduction to Indian Classical Dances (Theory)					
Type of Course	DSC					
Course Code	SU1 DSC DMO 101					
Course Level	100-199					
Course Summary	Giving a general awareness on the eight classical dance forms of India.					
Semester	I	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO No	PO No
CO1	Understand the concept of dance and its evolution	U	PSO1	PO1
CO2	Understand the literary and textual references of dance from the various periods in the cultural history of India	U	PSO1	PO1
CO3	Differentiate the various categories of dances	R, U	PSO1	PO1
CO4	Understand the history, performance structure and peculiarities of the eight Classical Dance forms of India in general	R,U	PSO1, PSO3	PO1, PO3
CO5	Recognize the movements that paved way for the renaissance of Dance in India	An	PSO1, PSO2	PO1, PO2
CO6	Understand the relevance of institutionalization of Dance in India and the contribution of various institutions towards it	U	PSO1	PO1
CO7	Identify the role and relevance of art education	U	PSO1	PO1

Course Content

Module	Units	Course description	CO	Hours
Module 1		Introduction to Indian Dance		
	1.1	History of Dance (Facets of Indian Dance History)	1	4
	1.2	Dance Treatise and its Interdisciplinarity in the Cultural History (Natyasastra & Abhinayadarpana)	2	5
	1.3	Categories of Dance - Folk and Classical	3	6

Core readings :-

- Vatsyayan Kapila, Indian Classical Dance, New Delhi Ministry of Information and Broadcasting, Government of India, 2007.
- Narayana Pisharody K.P. Translation of Bharathamuni's Natyasastra Vol:1, Kerala Sahitya Academy Thrissur, 1997.
- Ghosh, Manmohan. Abhinayadarpana, Firma K.L. Mukhopadhyay, Osmania University, 1957.
- Banarjee, Projesh. Basic concept of Indian dance. Varanasi :Chaukhamba Orientalia 1984

Module 2	Understand Classical Dances of India			
	2.1	· History and chaturvidha abhinaya of Bharatanatyam, Mohiniyattam, Kathakali	4	6
	2.2	· History and chaturvidha abhinaya of Kuchipudi, Odissi	4	4
	2.3	· History and chaturvidha abhinaya of Manipuri, Kathak, Sattriya	4	5
Core readings:-				
<ul style="list-style-type: none"> • Vatsyayan Kapila, Indian Classical Dance, New Delhi Ministry of Information and Broadcasting, Government of India, 2007. • Narayana Pisharody K.P. Translation of Bharathamuni's Natyasastra Vol:1, Kerala Sahithya Academy Thrissur, 1997. • Panicker, Nirmala, Nandanabharathi, Chruthuruthy: Kerala Kalamandalam deemed university, 2014 				
Module 3	Renaissance in Indian Dance			
	3.1	· Court and Temple Dancing	5	6
	3.2	· Anti-Nautch Movement	5	4
	3.3	· National Movement - Cultural movements of India (Shanthinikethan, Kalakshethra, Kalamandalam)	5	5
Core readings:-				
<ul style="list-style-type: none"> • Bose, Mandakranta. Classical Indian dancing. Calcutta General printers and Publishers, 1970 • Bose, Mandakranta. Speaking of Dance: The Indian critique. Calcutta: D K Print world, 2001 • Sreedhara Menon, A. Prof., Kerala Charithram. D.C. Books, Kottayam, 2007 				
Module 4	Dance as an Academic Discipline			
	4.1	· Institutionalization of Dance in India - Different Perspectives	6	6
	4.2	· Major Institutions Dance as an Academic Discipline (RLV College, Swathi Thirunal	6	6

		College, Sree Sankaracharya University of Sanskrit, Nalanda University etc)		
	4.3	Relevance/Possibilities of art education in India	7	3
Core readings:- <ul style="list-style-type: none"> Namboothiripad Leela ,Kerala Kalamandalam Charitram, Kerala Kalamandalam,1990 Prasad Janardhanan.Art Education concepts,Epistemacy and Role,2016 				

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Concept of Dance and the evolution of Dance	Lecture
Week 2	History of Indian Dance (references of dance from the various periods in the cultural history of India)	Lecture, PPT presentation
Week 3	Introduce the different categories of dances (classical, folk, dance - dramas, work related, traditional and ritualistic)	Lecture
Week 4	General awareness about the Classical Dance forms of India (Bharatanatyam)	Lecture, PPT presentation
Week 5	General awareness about the Classical Dance forms of India(Mohiniyattam)	Lecture, PPT presentation
Week 6	General awareness about the Classical Dance forms of India (Kathakali,Kuchipudi,)	Lecture, PPT presentation
Week 7	General awareness about the Classical Dance forms of India(Odissi ,Manipuri)	Lecture,PPT presentation
Week 8	General awareness about the Classical Dance forms of India(Kathak, Satriya)	Lecture,PPT presentation
Week 9	Introduces the various phases in the dance history in detail (Devadasi system, court and temple dancing,)	Lecture
Week 10	Introduces the various phases in the dance history in detail	Lecture
Week 11	Renaiissance in Indian Dance through Anti-Nautch Movement	Lecture
Week 12	Influence of National Movement in promotion of Dance	Lecture
Week 13	Insitutionalisation of Dance	Lecture,Discussion
Week 14	Contribution of major institutions of cultural importance	Lecture
Week 15	Role and relevance of art education	Lecture, Discussion

Mode of Assessment – Assessment patterns

A. Continuous Comprehensive Assessment (CCA)

B. End Semester Evaluation (ESE)

Module 1 (CCA)	Written test, Assignment
Module 2 (CCA)	Written test, Assignment
Module 3 (CCA)	Written test
Module 4 (CCA)	Written test, Assignment

References

- Samson Leela, *The Joy of Classical Dances of India*, NBT 11th edition, 2002
- Kokhar Mohan, *Bharatanatyam*,
- Dhananjayan, *Indian Classical Dance*, BR Rhythms, 2007
- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, DCB, 1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam, Sopanatattvam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Irangalakuda: Natanakairali, 1995*
- *Venu G, Kathakali, Kutiyattam and other Performing Arts*
- *Venu G, The language of Kathakali, Natana Kairali, 2000*
- *Gopinatha Pilla Prof. Vattaparambil, Kathakali Praveeshika, The state institute of Language Kerala, 2nd edition 2022*
- *Menon K P S, Kathakali Rangam, Mathrubhoomi, 1957*
- *Kali Kathakyappuram, T S Madhavankutty, Sahithya pravarthaka cooperative society, 2015*
- *Poduval Kalamandalam Krishnankutty, Melapadam, Sahithya pravarthaka saharana sangam, 1982*

- Iyer K Bharatha ,Kathakali – The Sacred Dance- Drama of Malabar,Dev publisher and distributor,2011
- C.Pandey and Avinash .G,The Art of Kathakali ,Shubhi Publications,Gurgaon
- P.V. Balakrishnan Sadanam, Kathakali: a Practitioners Perspective, Poorna publications,2005
- Zarrilli B.Phillip,Kathakali Dance- Drama: Where Gods and Demons come to Play,Psychology press ,2000
- Bose,Mandakranta.Classical Indian dancing.CulcuttaGeneral printers and Publishers ,1970
- Bose,Mandakranta.Speaking of Dance:The Indian critique.Culcutta:D K Print world,2001



**Sree Sankaracharya University of
Sanskrit**

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Musical Instruments and Ensembles of Kerala (Theory)					
Type of Course	MDC					
Course Code	SU1 MDC DMO 101					
Course Level	100-199					
Course Summary	The role of Kerala instruments in various art forms.					
Semester	I	Credits				Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	3
		3				
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Differentiate the various instrument categories according to Natyasastra	R, U	PSO1	PO1
CO2	Analyze the role of instruments in dance and music concerts	An	PSO1 PSO5	PO1 PO5
CO3	Identify the various musical instruments of Kerala	R,U	PSO1	PO1
CO4	Analyze the role of Kerala instruments in various art forms	An	PSO2	PO2
CO5	Understand the structure of performance of the different ensembles of Kerala	U	PSO1	PO1

Course content

Module	Units	Content	CO	Hours
Module 1	Introduction to Musical Instruments			
	1.1	Categories of Instruments.	1	3
	1.2	<i>Avanadhavadyavidhi</i>	1	3
	1.3	Relevance of instruments in dance and music concerts	2	3
Core reading:-				
<ul style="list-style-type: none"> Narayana Pisharody K.P. Translation of Bharathamuni's Natyasastra Vol:1, Kerala sahithya academy Thrissur, 1997. 				
Module 2	Instruments of Kerala			
	2.1	<i>Chenda, Madhalam</i>	3,4	6
	2.2	<i>Idakka, Mizhavu, Timila</i>	3,4	6
	2.3	<i>Kombu, Kuzhal, Chengila, Ilathalam</i>	3,4	6

Core reading:-				
<ul style="list-style-type: none"> • Rajagopalan.L.S, Temple Musical instruments of Kerala, Sangeeth Nataka Academi • P. Nelson David. Solkattu Manual- An introduction to the rhythmic language of south Indian Music 				
Module 3	Ensembles of Kerala			
	3.1	<i>Instruments used in Panchavadyam</i>	5	3
	3.2	<i>Performing structure and Instruments used in Thayambaka</i>	5	3
	3.3	<i>Performing structure and Instruments used in Pancharimelam</i>	5	3
Core reading:-				
<ul style="list-style-type: none"> • Dinesan Moorkanad, Thayambaka-Oru Anavadhya vadhya Kala, Kerala Sangeetha Nataka Academy. • Shashi Kumar .K. Panchavadyam: A temple Artform of Kerala, Lap lampert Academic publishing, 2013. 				

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introduction to Musical Instruments	Lecture
Week 2	Introduce the chapter <i>Avanadhavadyavidhi</i> of Natyasastra	Lecture, PPT presentation
Week 3	Discuss the role of musical instruments in dance and music concerts	Lecture
Week 4	Familiarize the instrument <i>Chenda</i>	Lecture, PPT presentation
Week 5	Familiarize the instrument <i>Madhalam</i>	Lecture, PPT presentation
Week 6	Familiarize the instrument <i>Idakka</i>	Lecture, PPT presentation
Week 7	Familiarize the instrument <i>Mizhavu and Timila</i>	Lecture, PPT presentation
Week 8	Familiarize the instrument <i>Kombu and Kuzhal</i>	Lecture, PPT presentation

Week 9	Familiarize the instrument <i>Chengila and Ilathalam</i>	Lecture, PPT presentation
Week 10	Familiarize the ensemble <i>Panchavadyam</i>	Lecture, PPT presentation, Video demonstration
Week 11	Familiarize the ensemble <i>Thayambaka</i>	Lecture, PPT presentation, Video demonstration
Week 12	Familiarize the ensemble <i>Pancharimelam</i>	Lecture, PPT presentation, Video demonstration

Mode of Assessment – Assessment patterns

- A. Continuous Comprehensive Assessment (CCA)
- B. End Semester Evaluation (ESE)

Module 1 (CCA)	Written test
Module 2 (CCA)	Written test, Assignment
Module 3 (CCA)	Written test, Assignment

References

- Madhavan A D, Core of Karnatic Music ,Music Zone,2003
- Sarngadeva.Sangita Ratnakara .Transl.Sreemath Kalinathan,Varanasi;Chowkhamba,Surabharathi publication,2011
- Madhavan A D .Karnataka Sangeethamalika
- Manoj Kuroor Dr. Talangalum Kalakalum
- Raveendranath A K . Dakshinendyan Sangeetham
- Nampisan Avinisseri Narayanan, Thalangal Thalavadhyangal,Kerala Sahithya Academi,2000
- Rukmini Gopalakrishnan.S,Veena Bhodhini- Varnamalika,Kerala Bhasha Institute.
- Krishnaswami.S,Musical Instruments of India,Ministry of Information and Broadcasting,2017
- Jayanthi Gopal Shree,Mridanga,B.R.Rhythm,2004

- Chaithanya Dev Bigamudre, Musical Instruments of India: Their History and Development, 1978
- Bucur Voichita, Handbook of materials for Percussion Musical Instruments, Springer International, 2022
- Rusell Dey Charles, The music and musical instruments of south India and the Deccan, Novello Ever and company, 1891
- J. Kartomi Margaret, On concepts and classifications of Musical Instruments, University of Chicago press, 1990

SEMESTER II



Sree Sankaracharya University of
Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	PEDAGOGY AND STRUCTURE OF MOHINIYATTAM					
Type of Course	DSC					
Course Code	SU2 DSC DMO 102					
Course Level	100-199					
Course Summary	An Introductory part about the Performing structure of Mohiniyattam in different schools					
Semester	II	Credits				Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the various aspects of <i>Nritta, Nritya and Abhinaya</i>	R,U	PSO1, PSO5	PO1 PO5
CO2	Differentiate the <i>Nritta, Nritya and Abhinaya</i> aspects	An	PSO1 PSO5	PO1 PO5
CO3	Identify the musical instruments used in <i>Mohiniyattam</i>	R,U	PSO1	PO1
CO4	Recognize the <i>Ragas and Thalas</i> of recital items	R,U	PSO1	PO1
CO5	Understand the performing structure of <i>Mohiniyattam</i> in different styles	U	PSO1 PSO2	PO1 PO2
CO6	Identify the choreographers and composers of <i>Mohiniyattam</i> items	R,U	PSO 1	PO1
CO7	Identify the different banis of <i>Mohiniyattam</i>	R,U	PSO 1	PO1

Course Content

Module	Units	Content	CO	Hours
Module 1	<i>Nritta and Nritya</i> aspect of <i>Mohiniyattam</i>			
	1.1	Meaning of the term <i>Nritta and Nritya</i> in different treatise (<i>Natyasastra, Abhinayadarpana</i> and <i>Sangeetharatnakara</i>)	1	4
	1.2	<i>Nritta and Nritya</i> items of <i>Mohiniyattam</i> • <i>Cholkettu, Jathiswaram, Thillana, Varnam, Sappham, Keerthanam</i>	2	8
	1.3	Comparative study of the above terms with respect to the <i>Mohiniyattam</i> .	3,4,6	3
Core readings:-				
• Narayana Pisharody K.P. Translation of Bharathamuni's <i>Natyasastra</i> Vol:1, Kerala sahithya academy				

Thrissur,1997.

- Ghosh,Manmohan.Abhinayadarpana,Firma K.L.Mukhopadhyay,Osmania University,1957.
- Kalyanikuttyamma Kalamandalam,Mohiniyattam Charitram Attaprakaravum, D C Books ,1992
- Leelamma Kalamandalam, Mohiniyattam- Sidhantham,Prayogam,Mathrubhumi Books,2017

Module 2	Abhinaya aspect of Mohiniyattam			
	2.1	Meaning of the term <i>Abhinaya</i> and its classification <ul style="list-style-type: none">• <i>Angika abhinaya</i>• <i>Vachika abhinaya</i>• <i>Aharya abhinaya</i>• <i>Sathwika abhinaya</i>	1	4
	2.2	<i>Abhinaya items of Mohiniyattam</i> <ul style="list-style-type: none">• <i>Padam,Slokam,Ashtapadi,Tharattu,Utsava prabhandha and Poems</i>	1,2	6
	2.3	Comparative study of the above terms with respect to the Mohiniyattam .	3,4,6	5

Core readings:-

- Kalyanikuttyamma Kalamandalam,Mohiniyattam Charitram Attaprakaravum, D C Books ,1992
- Leelamma Kalamandalam, Mohiniyattam- Sidhantham,Prayogam,Mathrubhumi Books,2017
- Sathyabhama Kalamandalam,Mohiniyattam-Charithram Siddhantham prayogam,Mathrubhumi Books,second edition 2018
- Narayana Pisharody K.P.Translation of Bharathamuni's *Natyasastra Vol:1,Kerala sahithya academy Thrissur,1997.*

Module 3	Bani s of Mohiniyattam			
	3.1	Pedagogy and Margam in Kalamandalam bani	1	6
	3.2	Pedagogy and Margam in Kalamandalam Kalyanikutty Amma banis	1,2	5
	3.3	Comparative study of the two banis	3,4,6	4

Core readings:-

- Kalyanikuttyamma Kalamandalam,Mohiniyattam Charitram Attaprakaravum, D C Books ,1992
- Leelamma Kalamandalam, Mohiniyattam- Sidhantham,Prayogam,Mathrubhumi Books,2017

<ul style="list-style-type: none"> <i>Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018</i> 				
Module 4	Pioneers of the Banis			
	4.1	Life history and contributions of Kalamandalam Kalyanikutty Amma	5	5
	4.2	Life history and contributions of Kalamandalam Sathyabhama	5,7	5
	4.3	Life history and contributions of Kavalam Narayana Panicker	5,7	5
<p>Core readings:-</p> <ul style="list-style-type: none"> <i>Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum, D C Books ,1992</i> <i>Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018</i> <i>Narayana Panicker Kavalam ,Sopanatattwam, Mathrubhoomi, 2011</i> 				

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introduction about the term <i>Nritta, Nritya and Abhinaya</i> according to different treatise	Lecture
Week 2	Detailing the <i>Nritta</i> and <i>Nritya</i> items (<i>Cholkettu, Jathiswaram, Thillana</i>)	Lecture, PPT Presentation
Week 3	Detailing the <i>Nritta</i> and <i>Nritya</i> items (<i>Varnam, Sapham, Keerthanam</i>)	Lecture, PPT Presentation
Week 4	Comparative study of the above terms with respect to the <i>Mohiniyattam</i> .	Lecture, PPT Presentation

Week 5	Introduction about the term <i>Abhinaya</i> and items in Mohiniyattam	Lecture
Week 6	Meaning of the term <i>Abhinaya</i> and its classification	Lecture,PPT Presentation
Week 7	<i>Abhinaya</i> items of <i>Mohiniyattam</i> (<i>Padam,Slokam,Ashtapadi</i>)	Lecture,PPT Presentation
Week 8	<i>Abhinaya</i> items of <i>Mohiniyattam</i> (<i>Tharattu,Utsavaprabhandha</i> and Poems)	Lecture,PPT Presentation
Week 9	Pedagogy and Margam in Kalamandalm bani	Lecture
Week 10	Pedagogy and Margam in Kalamandalm Kalyanikutty Amma banis	Lecture
Week 11	Comparative study of the two banis	Lecture,Discussion
Week12	Introducing the pioneers of the banis	Lecture
Week 13	Life history and contributions of <i>Kalamandalam Kalyanikutty Amma</i>	Lecture
Week 14	Life history and contributions of Kalamandalam Sathyabhama	Lecture
Week 15	Life history and contributions of Kavalam Narayana Panicker.	Lecture

Mode of Assessment – Assessment patterns

- A. Continuous Comprehensive Assessment (CCA)
- B. End Semester Evaluation (ESE)

Module 1 (CCA)	Written Test,Discussion
Module 2 (CCA)	Written Test,Discussion
Module 3 (CCA)	Written Test,Discussion
Module 4 (CCA)	Written Test,Assignment

References

- Kalyanikutty Amma, Kalamandalam. Mohiniyattam. Kottayam: Sahithya pravarthaka sangam, 2001
- Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009
- Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992
- Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991
- Namboothiripad Leela, Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990
- Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001
- Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995
- Omcheri Leela, Dr., Dr. Deepthi Omcheri Bhalla. *Irayimman thambiyude Sangeetha rachanakal. 'Karuna cheyvanenthu Thamasam Krishna'.* Kottayam; Current books, 2012.
- Omcheri Leela, Dr., Dr. Deepthi Omcheri Bhalla. *Keralathile lasyarachanakal.* Kottayam: D.C. books, 2001
- Kuttukunju Thankachiyude krithikal. V. Bhaskaran Nair. Kerala Sahithya academy, Thrissur.



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Fundamentals of Mohiniyattam (Theory + Practical)					
Type of Course	DSC					
Course Code	SU2 DSC DMO 103					
Course Level	100-199					
Course Summary	Introducing the basic lessons of Mohiniyattam in Theory and Practical aspects					
Semester	II	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutori al	Practical	Others	
		3		1		5
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Demonstrate the basic body and eye exercises	R,U	PSO1 PSO5	PO1 PO5
CO2	Demonstrate the Chuzhippus of Mohiniyattam	R,U	PSO1	PO1
CO3	Identify the angas, upangas and prathyangas	R,U	PSO1	PO1
CO4	Illustrate the usages of various limbs	R,U	PSO1 PSO5	PO1 PO5
CO5	Understand the meaning and concept of major terminologies related to dance, particularly Mohiniyattam	U	PSO1 PSO3	PO1 PO3
CO6	Understand the content of <i>Hastalakshanadeepika</i>	U	PSO 1 PSO3	PO1 PO3
CO7	Recollect the names of hastas according to <i>Hastalakshanadeepika</i>	R	PSO1 PSO3 PSO5	PO1 PO3 PO5

Course Content

Module	Units	Content	CO	Hours
Module 1		Body conditioning		
	1.1	· Body exercises	1	5
	1.2	· Eye exercises	1	5
	1.3	· <i>Chuzhippus</i>	2	5
Core reading:-				
<ul style="list-style-type: none"> • <i>Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum</i>, D C Books ,1992 • Narayana Pisharody K.P. Translation of Bharathamuni's <i>Natyasastra</i> Vol:1, Kerala sahithya academy Thrissur, 1997. 				
Module 2		Usages of limbs		
	2.1	· Introduction to <i>angas, upangas & prathyangas according to Natyasastra.</i>	3	2

	2.2	-Siro bheda, Dristi bheda, Greeva bheda with sloka	4	7
	2.3	- Mandala bheda, Pada bheda with sloka	4	6
Core readings:-				
<ul style="list-style-type: none"> Narayana Pisharody K.P. Translation of Bharathamuni's Natyasastra Vol:1, Kerala sahithya academy Thrissur, 1997. Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum, D C Books, 1992 				
Module 3	Basic Terminologies			
	3.1	· Adavu -Thaganam	5	7
	3.2	· Sthanka, Mandala, Chari with sloka	5	6
	3.3	· Introduction on the term 'Hastha' and 'Mudra'	5	2
Core readings:-				
<ul style="list-style-type: none"> Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum, D C Books, 1992 				
Module 4	Gestural Vocabulary of Mohiniyattam			
	4.1	Application of <i>Hastalakshanadeepika</i> in Kerala art form	6	3
	4.2	Content of <i>Hastalakshanadeepika</i>	6	6
	4.3	Basic hand gestures with sloka	7	6
Core readings:-				
<ul style="list-style-type: none"> Hasthalakshana Deepika. 				

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Training of basic body exercises	Demonstration, one to one interaction, practice
Week 2	Training of basic body exercises	Demonstration, one to one interaction, practice
Week 3	Training of eye exercises	Demonstration, one to one interaction, practice
Week 4	Training of Chuzhippus of Mohiniyattam	Demonstration, one to one interaction, practice
Week 5	Introduce the concept of angas, upangas and prathyangas	Lecture, Demonstration
Week 6	Train the usages of head, eyes and neck	Demonstration, one to one interaction, practice
Week 7	Training on Mandala bhedas	Demonstration, one to one interaction, practice
Week 8	Training on Pada bhedhas	Lecture, Demonstration
Week 9	<i>Introduce the terminologies : Adavus</i>	Lecture, Demonstration
Week 10	Trainig <i>Adavus</i>	Demonstration, Practice
Week 11	<i>Introduce the terminologies : Sthanka, Mandala,</i>	Lecture, Demonstration
Week 12	Introduce the terminologies : Chari	Training, Practice
Week 13	Introduce the terminologies : Hand gestures	Lecture, Demonstration
Week 14	Familiarize the treatise Hastalakshanadeepika	Lecture
Week 15	Introduce the hand gestures of Hastalakshanadeepika	Demonstration, one to one interaction, practice

Mode of Assessment – Assessment patterns

- A. Continuous Comprehensive Assessment (CCA)
- B. End Semester Evaluation (ESE)

Module 1 (CCA)	Practical Test
Module 2 (CCA)	Practical test, Written test
Module 3 (CCA)	Written test, Assignment

Module 4 (CCA)	Written test, Practical test
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References

- Hasthalakshana Deepika
- G.Venu,Kathakali Mudra Nikhandu,Kerala state cultural Publications,1994
- Paniker Nirmala,Hand Gestures of Hasthalakshanadeepika in Mohiniyattam,
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham,Prayogam,Mathrubhumi Books,2017*
- *Dr. P. Soman,Devadasikalum Sahitya Charitram,Kerala Bhasha Institute,2009*
- *Panikker Kavalam Narayana,Sopanatatvam,Mathrubhoomi,2011*
- Rele Dr. Kanak,Mohiniyattam – The Lyrical Dance,Nalanda dance research centre,1992
- Shivaji Bharati,The Art of Mohiniyattam,Lancer International,1991
- Namboothiripad Leela ,Kerala Kalamandalam Charitram, Kerala Kalamandalam,1990
- Omcheri Leela,Keralathile lasya rachanakal,D C Books,2001
- Paniker Nirmala, Mohini Attam: The Lasya Dance,Natanakairali,1995
- Sathyabhama Kalamandalam,Mohiniyattam-Charithram Siddhantham prayogam,Mathrubhumi Books,second edition 2018



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SEMESTER III



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Margam I (Practical)					
Type of Course	DSC A					
Course Code	SU3 DSC DMO 201					
Course Level	200-299					
Course Summary	Understanding the basic adavus and the structure, format and presentation of <i>Cholkettu</i> with basic knowledge in <i>Tala</i>.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2		4		4
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the Basic <i>adavus</i>	U	PSO1	PO1
CO2	Identify the category in <i>adavus</i>	R	PSO1	PO1
CO3	Understand the structure, format and presentation of <i>Cholkettu</i>	R,U	PSO1 PSO2	PO1 PO2
CO4	Understand the <i>Kettus</i> in <i>Cholkettu</i>	R,U	PSO1 PSO2	PO1 PO2
CO5	Understand the tala system	U	PSO1	PO1
CO6	Apply tala in <i>Adavus</i> .	An	PSO1 PSO5	PO1 PO5
CO7	Understand the tala pattern on <i>Cholkettu</i> .	An	PSO5	PO5

Course Content

Units	Content	CO	Hours
Module 1 : Basic Adavus			
1.1	Taganam(Revising)	1,2	5
1.2	Jaganam	1,2	5

1.3	Dhaganam	1,2	5
Module 2 : Adavu Part -2			
2.1	Sammisram	1,2	5
2.2	Theermanam	1,2	5
2.3	Tala study on Adavu	6	5
Module 3 : Cholkettu			
3.1	Practical	3	1
3.2	Tala study on Adavu	4	10
3.3	Nattuvangam practice on Cholkettu	4,6,7	4
Module 4 :Tala Study			
4.1	Basic Talas	5	4
4.2	Angas and Aksharakala's of Tala	5	4
4.3	Panchajathi Talas	5	7

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Revising the adavu Thaganam	Demonstration
Week 2	Introducing the basic adavus	Lecture Demonstration
Week 3	Introducing the basic adavus	Lecture Demonstration
Week 4	Practical study on adavus	Demonstration
Week 5	Practical study on adavus	Demonstration
Week 6	Practicing the adavus	Practical
Week 7	Practicing the adavus	Practical
Week 8	Practical study on <i>Cholkettu</i>	Practical
Week 9	Practical study on <i>Cholkettu</i>	Demonstration
Week 10	Practical study on <i>Cholkettu</i>	Demonstration
Week 11	Practical study on Basic tala's	Lecture Demonstration
Week 12	Understanding the Angas and Aksharakala on Tala	Lecture Demonstration
Week 13	Understanding the Panjajathi Talas	Lecture Demonstration
Week 14	Practical study on <i>Talas of Adavus</i>	Lecture Demonstration
Week 15	Practical study on <i>Talas of Cholkettu</i>	Lecture Demonstration

Mode of Assessment – Assessment patterns

- A. Continuous Comprehensive Assessment (CCA)
- B. Semester end Examination

Module 1 (CCA)	Practical Test, Viva
Module 2 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test , Viva
Module 4 (CCA)	Practical Test , Viva

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Aattaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*
- Raveendranath A K, *Dakshinendyan Sangeetham* -
- P. Nelson David, *Solkattu Manual- An introduction to the rhythmic language of South Indian Music*



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Viniyogas and Classification of Hand gestures according to Hasthalakshanadeepika Part I (Practical)					
Type of Course	DSC A					
Course Code	SU3 DSC DMO 202					
Course Level	200-299					
Course Summary	Recollect the names of <i>Hastas</i> and understanding the representation of <i>Hand gestures</i> through <i>Viniyogas</i> according to <i>Hastalakshana Deepika</i>.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2		4		4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Recollect the names of <i>Hastas</i> according to Hastalakshana Deepika.	R	PSO1	PO1
CO2	Identify the classification of Hand gestures	U	PSO1	PO1
CO3	Understand the representation of Hand gestures through Viniyogas	R,U	PSO5	PO5
CO4	Analyse the application of viniyogas in different Mohiniyattam banis	An	PSO2	PO2
CO5	Differentiate the application of hand gestures in various Kerala classical art forms	E,An	PSO1 PSO2	PO1 PO2
CO6	Demonstrate the viniyogas in Mohiniyattam choreographies	C	PSO5	PO5

Course Content

Units	Content	CO	Hours
Module 1 : Pathaka -Kadakam			
1.1	Viniyoga of Pathaka	1,2,3,4,5, 6	7
1.2	Viniyoga of Mudrakyam	1,2,3,4,5, 6	7

1.3	Viniyoga of Kadakam	1,2,3,4,5, 6	7
Module 2 : Mushti-Shukhathundam			
2.1	Viniyoga of Mushti	1,2,3,4,5, 6	6
2.2	Viniyoga of Kartharimukham	1,2,3,4,5, 6	5
2.3	Viniyoga of Shukathundam	1,2,3,4,5, 6	2
Module 3 : Kapitham-Shikharam			
3.1	Viniyoga of Kapitham	1,2,3,4,5, 6	3
3.2	Viniyoga of Hamsapaksham	1,2,3,4,5, 6	6
3.3	Viniyoga of shikharam	1,2,3,4,5, 6	4
Module 4 :Hamsasyam-Ardrachandran			
4.1	Viniyoga of Hamsasyam	1,2,3,4,5, 6	4
4.2	Viniyoga of Anjali	1,2,3,4,5, 6	6
4.3	Viniyoga of Ardachandran	1,2,3,4,5, 6	3

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Recollect the names of <i>Hastas</i> according to <i>Hashtalakshanadeepika</i> .	Lecture Demonstration
Week 2	Identifying the classification of <i>Hastas</i> .	Lecture Demonstration
Week 3	Understanding the representation of Hand gestures through Viniyogas	Lecture Demonstration
Week 4	Viniyoga application of Pataka	Lecture Demonstration
Week 5	Viniyoga application of Mudrakyam	Lecture Demonstration
Week 6	Viniyoga application of Kadakam	Lecture Demonstration
Week 7	Viniyoga application of Mushti	Lecture Demonstration
Week 8	Viniyoga application of Karthareemukham	Lecture Demonstration
Week 9	Viniyoga application of Shukathundam and Kapitham	Lecture Demonstration
Week 10	Viniyoga application of Hamsapaksham and shikharam	Lecture Demonstration
Week 11	Viniyoga application of Hamsasyam	Lecture Demonstration
Week 12	Viniyoga application of Anjali	Lecture Demonstration
Week 13	Viniyoga application of Ardrachandran	Lecture Demonstration
Week 14	Analyse the application of viniyogas in different Mohiniyattam banis	Lecture Demonstration, Discuss
Week 15	Differentiate the application of hand gestures in various Kerala classical art forms	Lecture Demonstration, PPT Presentation

Mode of Assessment – Assessment patterns

- A. Continuous Comprehensive Assessment (CCA)
- B. Semester end Examination

Module 1 (CCA)	Practical Test ,Viva
Module 2 (CCA)	Practical Test ,Viva
Module 3 (CCA)	Practical Test ,Viva
Module 4 (CCA)	Practical Test ,Viva

References

- *Hastha Lakshana Deepika,Vivarthanam- Vallathol Narayana Menon,Kerala Kalamandalam*
- *Kalyanikuttyamma Kalamandalam,Mohiniyattam Charitravum Aattaprakaravum, D C Books ,1992*
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham,Prayogam,Mathrubhumi Books,2017*
- *Sathyabhama Kalamandalam,Mohiniyattam-Charithram Siddhantham prayogam,Mathrubhumi Books,second edition 2018*
- *G.Venu,Kathakali Mudra Nikhandu,Kerala state cultural Publications,1994*
- *Paniker Nirmala,Hand Gestures of Hasthalakshanadeepika in Mohiniyattam,*



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Introduction to Natyasastra (Theory)					
Type of Course	DSC A					
Course Code	SU3 DSC DMO 203					
Course Level	200-299					
Course Summary	A brief knowledge about the text Natyasastra.					
Semester	III	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Recognise the content of the text Natyasastra.	R,U	PSO1 PSO5	PO1, PO5
CO2	Understand about the authorship and chapterisation	R,U	PSO2, PSO5	PO2, PO5
CO3	Analyze the relevance of commentaries of Natyasastra	U,An	PSO1, PSO2, PSO5	PO1, PO2, PO5
CO4	Understand the chapters <i>Natyolpathi</i> & <i>Tandavalakshanam</i> of Natyasastra	K,U,An	PSO1, PSO2, PSO5	PO1, PO2, PO5
CO5	Understand the concepts of <i>Rasa</i> according to Natyasastra	K,U,An	PSO1, PSO2, PSO5	PO1, PO2, PO5
CO6	Understand the concepts of <i>Bhava</i> according to Natyasastra	K,U,An	PSO1, PSO2, PSO5	PO1, PO2, PO5

Course Content

Units	Content	CO	Hours
Module 1 : Introduction			
1.1	Date and authorship	1,2	5
1.2	Chapterisation	2	5

1.3	Commentaries(Any two)	3	5
Module 2 : Natyolpathi & Tandava lakshanam			
2.1	Origin of Natya	4	5
2.2	Karanas ,Angaharas and Pindibandas	4	5
2.3	Udhatha and Sukumara with slokam	4	5
Module 3 : Rasavikalpam			
3.1	Sangraha ,Karika and Nirukta	5	5
3.2	Natya Sangraha	5	5
3.3	Detailed study on Rasa	5	5
Module 4 :Bhavavyanjakam			
4.1	Vibhava,Anubhava and Vyabhicharibhava	6	5
4.2	Detailed study on Bhava	6	5
4.3	Detailed study on Sthayibhava	6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing the text Natyasastra	Lecture
Week 2	Introducing about the date and authorship	Lecture
Week 3	Understanding about any two commentaries on Natyasastra	Lecture
Week 4	Origin on Natya	Lecture
Week 5	Understand the Karans	Lecture,PPT presentation
Week 6	Understand the Angaharas and Pindibhandhas	Lecture,PPTpresentation
Week 7	Understanding Udhatha and Sukumara with sloka	Lecture
Week 8	Introducing the chapter Rasavikkalpam	Lecture
Week 9	Recognize Sangraha,Karika and Nirukta	Lecture
Week 10	Understanding Natyasangraham	Lecture
Week 11	Detailed study on Rasa	Lecture,Discuss
Week 12	Introducing Bhavavyanjakam	Lecture
Week 13	Recognise Vibhava,Anubhava and Vyabhicharibhava	Lecture,Discuss
Week 14	Detailed study on Bhavas	Lecture,Discuss
Week 15	Differenciation of Rasa and Bhava	Lecture,Discuss

Mode of Assessment – Assessment patterns

- C. Continuous Comprehensive Assessment (CCA)
- D. Semester end Examination

Module 1 (CCA)	Written Test
Module 2 (CCA)	Written Test
Module 3 (CCA)	Written Test,Assignment
Module 4 (CCA)	Written Test,Assignment

References

- Pisharody K P Narayana ,Natyasastra of Bharata Muni,Kerala Sahithya Academy,1971
- Dr. Unni N P ,Natyasastra of Bharata Muni,NBBC Publisher,2014
- Ghosh Manmohan, Natyasastra of Bharata Muni,Chaukhambha,2016
- Nagar R S ,Natyasastra of Bharata Muni,Rosario beach rare books,
- Rangacharya Adya, Introduction to Bharata’s Natyasastra,Munshiram Manoharlal publishers,1998
- Rangacharya Adya,The Natyasastra- English Translation with critical Notes,Munshiram Manoharlal publishers,1996
- Tripathi Radhavallabh ,Natyasastra and the Indian Dramatic Tradition Editted,D.K.Print world,2012
- Subramaniam Dr. Padma ,The Karanas -
- Muraleedharan Dr.Nellikal, Bharateeya Sahitya Sidhantangal (Editted)- D.C.books,2005
- Ghosh Manmohan ,The Mirror of Gesture,Forgotten books,2018
- Vatsyayan Kapila ,Bharata: The Natyasastra,Nesma books ,1996
- Coomaraswamy Ananda, Dance of Shiva,Munshiram Manoharlal,2009



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Situating Mohiniyattam in Kerala culture					
Type of Course	MDC					
Course Code	SU3 MDC DMO 202					
Course Level	200-299					
Course Summary	Understanding Mohiniyattam in the Kerala context.					
Semester	III	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3				3
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Identify the cultural history of Kerala with performative tradition under Ritual and Folk art forms.	U,KC	PSO1	PO1
CO2	Analyse the cultural history of Kerala with performative tradition under Percussion and Music.	U,KC	PSO1	PO1
CO3	Distinguish the cultural history of Kerala with performative tradition under Theatre and Dance forms.	U,KC	PSO1	PO1
CO4	Understand Mohiniyattam in the Kerala context with history and Mythology	U,KC, An	PSO1, PSO4,P SO5	PO1,PO 4,PO5
CO5	Explain Mohiniyattam in the Kerala context with different readings by author	U,KC, An	PSO1,P SO4,PS O5	PO1,PO 4,PO5
CO6	Understand rooting the artform in the Indigenous	U,KC, An	PSO1,P SO4,PS O5	PO1,PO 4,PO5

Course Content

Units	Content	CO	Hours
Module 1 : Cultural history of Kerala			
1.1	Performative tradition - Ritual and Folk art forms	1	8

	<ul style="list-style-type: none"> <i>Theyyam, Padayani, Mudi yettu, Thiruvathirakali, Oppana, Margamkali, Mudi yattam, Sarppamthullal</i> 		
1.2	<p>Performative tradition - Percussion and Music.</p> <ul style="list-style-type: none"> <i>Chenda, Chengila, Ilathalam, Madhalam, Mizhavu, Idakkka, Kadhakali Music, Sopanamusic, Naadanpattu, Puluvanpattu, Mappilapattu</i> 	2	8
1.3	<p>Performative tradition Theatre and Dance forms.</p> <ul style="list-style-type: none"> <i>Kadhakali, Koodiyattam, Nangiarkoothu, Mohiniyattam, Keralanadanam, Ottanthullal.</i> 	3	8
Module 2 : Understanding Mohiniyattam in the Kerala context			
2.1	History	4	2
2.2	Mythology	4	2
2.3	Different readings by author	5	3
Module 3 : Rooting the artform in the Indigenous			
3.1	Meaning of Indigenous	6	1
3.2	Identity of Mohiniyattam as an indigenous artform	6	1

3.3	Arguments on “What is called the Indigenous in an artform”	6	3
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Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing the cultural history of Kerala with performative tradition under Ritual art forms.	Lecture,PPT presentation
Week 2	Introducing the cultural history of Kerala with performative tradition under Folk art forms.	Lecture,PPT presentation
Week 3	Introducing the cultural history of Kerala with performative tradition under Percussion .	Lecture,PPT presentation
Week 4	Introducing the cultural history of Kerala with performative tradition under Music.	Lecture,PPT presentation
Week 5	Introducing the cultural history of Kerala with performative tradition under Theatre forms.	Lecture,PPT presentation
Week 6	Introducing the cultural history of Kerala with performative tradition under Dance forms.	Lecture,PPT presentation
Week 7	Understanding Mohiniyattam in the Kerala context with history	Lecture
Week 8	Understanding Mohiniyattam in the Kerala context with Mythology	Lecture

Week 9	Understanding Mohiniyattam in the Kerala context with different readings by bauthor	Lecture
Week 10	Rooting the artform in the Indigenous	Lecture
Week 11	Identity of Mohiniyattam as an indigenous artform	Lecture
Week 12	Arguments on “What is called the Indigenous in an artform”	Lecture

Mode of Assessment – Assessment patterns

E. Continuous Comprehensive Assessment (CCA)

F. Semester end Examination

Module 1 (CCA)	Written Test,Assignment
Module 2 (CCA)	Written Test,Assignment
Module 3 (CCA)	Written Test

References

- *Hastha Lakshana Deepika, Vivarthanam- Vallathol Narayana Menon, Kerala Kalamandalam*
- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Aattaprakaravum, D C Books, 1992*
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam, Sopanatwam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela, Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*

SEMESTER IV



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Margam Part II (Practical)					
Type of Course	DSC A and DSC B					
Course Code	SU4 DSC DMO 204					
Course Level	200-299					
Course Summary	Practical study on the recital items in Mohiniyattam.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2		4		4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the practical study on Jathiswaram	U,Ap	PSO1	PO1
CO2	Understand the practical study on Varnam	U,Ap	PSO1,P SO2	PO1,PO 2
CO3	Understand the practical study on Padam	U,Ap	PSO1,P SO2	PO1,PO 2
CO4	Demonstrate tala and Korvai's in Jathiswaram and Varnam	U,Ap	PSO3,P SO5	PO3,PO 5
CO5	Apply nattuvangam in Jathiswaram, Varnam and Padam	U,Ap	PSO3,P SO5	PO3,PO 5
CO6	Explain <i>Padartha</i> and <i>Bhavartha</i> of <i>Varnam</i> and <i>Padam</i>	U,Ap	PSO3,P SO5	PO3,PO 5
CO7	Demonstrate the musical aspect of Cholkettu, Jathiswaram, Varnam and Padam	U,Ap	PSO3,P SO5	PO3,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Jathiswaram			
1.1	Practical study	1	5
1.2	Tala study on Korvai's	4	2
1.3	Nattuvangam practice of Jathiswaram	5	5
Module 2 : Varnam			
2.1	Practical study	2	8
2.2	Tala study on Korvai's	4	8
2.3	Nattuvangam practice of Varnam	5	8
Module 3 : Padam			
3.1	Practical study	3	4
3.2	Study on <i>Padartha</i> and <i>Bhavartha</i>	6	2
3.3	Tala practice on Padam	5	2

Module 4 :Musical aspect			
4.1	Practical study on Cholkettu and Jathiswaram	7	7
4.2	Practical study on Varnam	7	7
4.3	Practical study on Padam	7	2

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Practical study on Jathiswaram	Lecture demonstration
Week 2	Tala study on Korvais in Jathiswaram	Lecture demonstration
Week 3	Nattuvangam practice in Jthiswaram	Lecture demonstration
Week 4	Practical study on Varnam	Lecture demonstration
Week 5	Practical study on Varnam	Lecture demonstration
Week 6	Tala study on Korvais in Varnam	Lecture demonstration
Week 7	Tala study on Korvais in Varnam	Lecture demonstration
Week 8	Nattuvangam practice in Varnam	Lecture demonstration
Week 9	Nattuvangam practice in Varnam	Lecture demonstration
Week 10	Practical study on Padam	Lecture demonstration

Week 11	Study on <i>Padartha</i> and <i>Bhavartha</i>	Lecture demonstration
Week 12	Tala practice on Padam	Lecture demonstration
Week 13	Practical study on the musical aspects of Cholkettu and Jathiswaram	Lecture demonstration
Week 14	Practical study on the musical aspects of Varnam	Lecture demonstration
Week 15	Practical study on the musical aspects of Padam	Lecture demonstration

Mode of Assessment – Assessment patterns

G. Continuous Comprehensive Assessment (CCA)

H. Semester end Examination

Module 1 (CCA)	Practical test, Viva Session
Module 2 (CCA)	Practical test, Viva Session
Module 3 (CCA)	Practical test, Viva Session
Module 4 (CCA)	Practical test, Viva Session

References

- *Kalyanikutty amma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam , Sopanatwam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela , Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Viniyogas and Classification of Hand gestures according to Hasthalakshana Deepika Part 2 (Practical)					
Type of Course	DSC A					
Course Code	SU4 DSC DMO 205					
Course Level	200-299					
Course Summary	Recollect the names of <i>Hastas</i> according to Hastalakshana Deepika and Understanding the representation of Hand gestures through Viniyogas.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		2		4		4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Recollect the names of <i>Hastas</i> according to <i>Hastalakshana Deepika</i> .	R	PSO1	PO1
CO2	Identify the classification of Hand gestures	U	PSO1	PO1
CO3	Understand the representation of Hand gestures through <i>Viniyogas</i>	R,U	PSO5	PO5
CO4	Analyse the application of <i>viniyogas</i> in different <i>Mohiniyattam</i> banis	An	PSO2	PO2
CO5	Differentiate the application of hand gestures in various Kerala classical art forms	E,An	PSO1 PSO2	PO1 PO2
CO6	Demonstrate the <i>viniyogas</i> in <i>Mohiniyattam</i> choreographies	C	PSO5	PO5

Course Content

Units	Content	CO	Hours
<i>Module 1 : Mukuram - Soochikamugham</i>			
1.1	<i>Viniyoga of Mukuram</i>	1,2	7
1.2	<i>Viniyoga of Bhramaram</i>	1,2	7

1.3	Viniyoga of <i>Soochikamugham</i>	1,2	7
<i>Module 2 : Pallava - Mrigasheersham</i>			
2.1	Viniyoga of <i>Pallava</i>	1,2	6
2.2	Viniyoga of <i>Thripathaka</i>	1,2	5
2.3	Viniyoga of <i>Mrigasheersha</i>	1,2	2
<i>Module 3 : Sarppashirassu -Arala</i>			
3.1	Viniyoga of <i>Sarppashirassu</i>	1,2	3
3.2	Viniyoga of <i>Vardhamanaka</i>	1,2	6
3.3	Viniyoga of <i>Arala</i>	1,2	4
<i>Module 4 :Oornanabham -Kadakamugham</i>			
4.1	Viniyoga of <i>Oornanabha</i>	1,2	4
4.2	Viniyoga of <i>Mukula</i>	1,2	6
4.3	Viniyoga of <i>Kadakamugham</i>	1,2	3

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Recollect the names of <i>Hastas</i> according to <i>Hasthalakshanadeepika</i> .	Demonstration
Week 2	Viniyoga of Mukuram	Lecture demonstration
Week 3	Viniyoga of Bhramaram	Lecture demonstration
Week 4	Viniyoga of Sookhamugham	Lecture demonstration
Week 5	Viniyoga of Pallava	Lecture demonstration
Week 6	Viniyoga of Thripathaka	Lecture demonstration
Week 7	Viniyoga of Mrigasheersham and Sarppashirassu	Lecture demonstration
Week 8	Viniyoga of Sarppashirassu, Vardhamanakam	Lecture demonstration
Week 9	Viniyoga of Arala, Oornanabha	Lecture demonstration
Week 10	Viniyoga of Mukula	Lecture demonstration
Week 11	Viniyoga of Kadakhamugha	Lecture demonstration
Week 12	Identifying the classification of Hand gestures	Demonstration, Discussion
Week 13	Analyse the application of viniyogas in different Mohiniyattam banis	Demonstration, Discussion
Week 14	Differentiate the application of hand gestures in various Kerala classical art forms	Demonstration, Discussion
Week 15	Demonstrate the viniyogas in Mohiniyattam choreographies	Demonstration, Discussion

Mode of Assessment – Assessment patterns

I. Continuous Comprehensive Assessment (CCA)

J. Semester end Examination

K.

Module 1 (CCA)	Practical Test,Viva
Module 2 (CCA)	Practical Test,Viva
Module 3 (CCA)	Practical Test,Viva
Module 4 (CCA)	Practical Test,Viva

References

- *Hastha Lakshana Deepika,Vivarthanam- Vallathol Narayana Menon,Kerala Kalamandalam*
- *Kalyanikuttyamma Kalamandalam,Mohiniyattam Charitravum Aattaprakaravum, D C Books ,1992*
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham,Prayogam,Mathrubhumi Books,2017*
- *Sathyabhama Kalamandalam,Mohiniyattam-Charithram Siddhantham prayogam,Mathrubhumi Books,second edition 2018*
- G.Venu,Kathakali Mudra Nikhandu,Kerala state cultural Publications,1994
- *Paniker Nirmala,Hand Gestures of Hasthalakshanadeepika in Mohiniyattam, Natana Kairali, Kerala; 2007th edition*



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	History and Aesthetics of Mohiniyattam (Theory)					
Type of Course	DSC A					
Course Code	SU4 DSC DMO 206					
Course Level	200-299					
Course Summary	General Information about the history and eminent masters in Mohiniyattam.					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the history of Mohiniyattam	U	PSO1	PO1
CO2	Describe the mythological concept on Mohiniyattam	U,R,KC	PSO1,P SO2	PO1,PO 2
CO3	Examine the dance form Mohiniyattam in Swathy Period	U,R	PSO1,P SO2	PO1,PO 2
CO4	Examine the life history and contributions of Swathy Thirunnal and Irayimman Thambi	U,R,KC	PSO1,P SO2	PO1,PO 2
CO5	Analyse the dance form Mohiniyattam after Swathy Period	U,R	PSO1,P SO2	PO1,PO 2
CO6	Understand the renaissance, Institutionalisation and contribution of Vallathol	U,R	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO7	Recognize the eminent masters of Mohiniyattam	U,R,KC	PSO1,P SO2,PS O5	PO1,PO 2,PO5

Course Content

Units	Content	CO	Hours
Module 1 : History of Mohiniyattam			
1.1	Mythological concept	1,2	2

1.2	Devadasi tradition	1,2	4
1.3	Mohiniyattam before Swathy period	1,2	4
Module 2 : Mohiniyattam in Swathy period			
2.1	Life history of Swathi ThirunnaI	3	3
2.2	Life history of Irayyimman Thambi	3	3
2.3	Literary contributions of Swathy ThirunnaI and Irayimman Thambi	3,4	6
Module 3 : Mohiniyattam after Swathy Period			
3.1	Renaissance	5,6	4
3.2	Institutionalisation	5,6	5
3.3	Contribution of Vallathol	5,6	4
Module 4 :Eminent masters of Mohiniyattam			
4.1	OrikaIedath Kalyani Amma and Madhavi Amma	7	5
4.2	Kalamandalam Kalyanikutty Amma and Chinnammu Amma	7	10

4.3	Kalamandalam Sathyabhama and Dr.Kanak Rele	7	10
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Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	General information about the history of Mohiniyattam with mythological concept	Lecture demonstration
Week 2	General information about the history of Mohiniyattam with Devadasi tradition	Lecture
Week 3	History of Mohiniyattam before swathy period	Lecture
Week 4	Life history of Swathi Thirunal and Irayimman Thambi	Lecture
Week 5	Literary contributions of Swathi Thirunnal and Irayimman Thambi	Lecture,Discussion
Week 6	Renaissance after Swathy period	Lecture
Week 7	Institutionalisation after Swathy period	Lecture,Discussion
Week 8	Contribution of Vallathol for Mohiniyattam	Lecture,Discussion
Week 9	Information about the eminent masters in Mohiniyattam :Orikaledath Kalyani Amma	Lecture

Week 10	Information about the eminent master Madhavi Amma	Lecture
Week 11	Kalamandalam Kalyanikutty Amma	Lecture
Week 12	Chinnammu amma	Lecture
Week 13	Kalamandalam Sathyabhama	Lecture
Week 14	Dr.Kanak Rele	Lecture
Week 15	Contributions of the eminent masters	Lecture,Discussion

Mode of Assessment – Assessment patterns

L. Continuous Comprehensive Assessment (CCA)

M. Semester end Examination

Module 1 (CCA)	Written Test,Assignment
Module 2 (CCA)	Written Test,Assignment
Module 3 (CCA)	Written Test,Assignment
Module 4 (CCA)	Written Test,Assignment

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam , Sopanatattam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela , Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*
- *Vijayan Kala, Mohiniyattam ariyendathellam, DC Books, 2012*



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Introduction to Balaramabharatham (Theory)					
Type of Course	DSC A					
Course Code	SU4 DSC DMO 207					
Course Level	200-299					
Course Summary	General introduction about the sanskrit treatise Balaramabharatham					
Semester	IV	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the historical importance of <i>Balaramabharatham</i>	U,Pr	PSO1,P SO2	PO1,PO 2
CO2	Understand the concepts discussed in <i>Balaramabharatam</i>	U,Pr	PSO1	PO1
CO3	Understand the preface of <i>Balaramabharatam</i>	U,Pr	PSO1	PO1
CO4	Understand the concept of Hastas in <i>Balaramabharatam</i>	U,Pr	PSO1,P SO5	PO1,PO 5
CO5	Recollect the <i>Padabhedas</i> mentioned in <i>Balaramabharatam</i>	U,Pr	PSO1, PSO5	PO1,PO 5
CO6	Analyse the relevance of <i>Balaramabharatham</i> in Mohiniyattom	U,Pr	PSO1,P SO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Introduction			
1.1	Date and authorship	1,2,3	2
1.2	Chapterisation	1,2,3	10
1.3	Relevance of study	1,2,3	2

Module 2 : Preface to Balaramabharatham			
2.1	<i>Grandharambhaprathinja</i>	1,2,3	4
2.2	<i>Talanjamatham</i>	1,2,3	6
2.3	<i>Bharathalakshananirvachanam</i>	1,2,3	6
Module 3 : <i>Hastas</i>			
3.1	<i>Asamyuthahasta</i>	4,6	5
3.2	<i>Samyuthahasta</i>	4,6	5
3.3	<i>Hastalingabhedhas</i>	4,6	5
Module 4 : <i>Padabhedhas</i>			
4.1	<i>Sthirapadabhedhas</i>	5,6	5
4.2	<i>Asthirapadabhedhas</i>	5,6	5
4.3	<i>Sthirasthiramelanotpannam</i>	5,6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	General introduction on Balaramabharatham	Lecture
Week 2	Chapterisation	Lecture
Week 3	Relevance of study on <i>Balaramabharatham</i>	Lecture
Week 4	Study on <i>Grandharambhaprathinja</i>	Lecture
Week 5	Study on <i>Talanjamatham</i>	Lecture
Week 6	Study on <i>Talanjamatham</i>	Lecture
Week 7	Detail study on <i>Bharathalakshananirvachanam</i>	Lecture
Week 8	Detailing <i>Samyutha Hastas</i>	Lecture, Demonstration
Week 9	Detailing <i>Asamyutha Hasthas</i>	Lecture, Demonstration
Week 10	Detailing <i>Hashtalingabhedhas</i>	Lecture, Demonstration
Week 11	Comparative study on <i>Hashtabhedhas</i>	Lecture, Demonstration
Week 12	Detailing <i>Sthirapadabhedhas</i>	Lecture, Demonstration
Week 13	Detailing <i>Asthirapadabhedhas</i>	Lecture, Demonstration
Week 14	Detailing <i>Sthirasthiramelanotpannam</i>	Lecture
Week 15	Comparative study on <i>Padabhedhas</i>	Lecture, Demonstration

Mode of Assessment – Assessment patterns

- N. Continuous Comprehensive Assessment (CCA)
- O. Semester end Examination

Module 1 (CCA)	Written test,Assignment
Module 2 (CCA)	Written test,Assignment
Module 3 (CCA)	Written test,Assignment
Module 4 (CCA)	Written test,Assignment

References

- Sastri K Sambashiva, The Balarama Bharatam, Superintendent government press, 1935
- Varma, Karthika Thirunal Balarama, Trans:-Sharma V S, Balaramabharatam saraswathy : vyakhyavanum padavanum, India : Ministry of Education and Social Welfare, 1982.
- Namboorthiri E. Eswaran, Bālarāmabharatam : a critique on dance and drama, Trivandrum : Keralasamskritam Publications, 1983.
- Namboorthiri E. Eswaran, A critique on Balaramabharatam, Kerala Samskritham Publications 1983



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Literal review on dance performance					
Type of Course	SEC					
Course Code	SU4 SEC DMO 201					
Course Level	200-299					
Course Summary	Analysing any dance performance of prominent artist and creating a literal review on it.					
Semester	IV	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3				3
Pre-requisites,	NIL					

if any	
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Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the dance performances	U	PSO1,P SO3	PO1,PO 3
CO2	Analyze any dance performance of prominent artist	An,Ev	PSO1P SO3	PO1,PO 3
CO3	Analyze any dance production of prominent artist	An,Ev	PSO1,P SO3	PO1,PO 3
CO4	Recognize the major dance festivals of India	U,An,Ev	PSO1,P SO3	PO1,PO 3
CO5	Explain review on the performances	U,An,Ev	PSO1,P SO3,PS O5	PO1,PO 3,PO5

Course Content

Units	Content	CO	Hours
Module 1 : Introducing the performance			
1.1	Visualisation of any dance performance of prominent artist.	1,2	4
1.2	Analyse the performance	1,2	4

1.3	Literal review on the performance	1,2,5	4
Module 2 : Introducing the dance production			
2.1	Visualisation of any dance production of prominent artist.	1,3	4
2.2	Analyse the dance production	1,3	4
2.3	Literal review on the production	1,3,5	4

Module 3 : Dance festival			
3.1	Introducing the dance festivals	1,4	4
3.2	Analyse the dance performance in the festival	1,4	4
3.3	Literal review on any three dance performance in the festival	1,4,5	4

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Visualisation of any dance performance of a prominent artist	Lecture,PPT Presentation,Discussion,
Week 2	Visualisation of any dance performance of a prominent artist	Lecture,PPT Presentation,Discussion
Week 3	Analysing the dance performance	Lecture,Discussion
Week 4	Literal review on the performance	Lecture,Discussion
Week 5	Visualisation of any dance production of a prominent artist	Lecture,PPT Presentation,Discussion,
Week 6	Visualisation of any dance production of a prominent artist	Lecture,PPT Presentation,Discussion,
Week 7	Analysing the dance performance	Lecture,Discussion
Week 8	Literal review on the performance	Lecture,Discussion
Week 9	Introducing the dance festivals	Lecture,PPT Presentation,Discussion,
Week 10	Analysing the dance performance in the festival	Lecture,Discussion
Week 11	Literal review on the performance in the festival	Lecture,Discussion
Week 12	Literal review on the performance in the festival	Lecture,Discussion

Mode of Assessment – Assessment patterns

P. Continuous Comprehensive Assessment (CCA)

Q. Semester end Examination

Module 1 (CCA)	Assignment, Written Test
Module 2 (CCA)	Assignment, Written Test
Module 3 (CCA)	Assignment, Written Test



Sree Sankaracharya University of Sanskrit

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Women's Voice in Mohiniyattam					
Type of Course	VAC					
Course Code	SU4 VAC DMO 201					
Course Level	200-299					
Course Summary	Giving a general awareness on Women's Voices in Mohiniyattam					
Semester	III	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Identify the Women Activists in Mohiniyattam	U	PSO1, PSO4	PO1,PO 4
CO2	Understand the major activists in Mohiniyattam	U,R	PSO1,PSO4	PO1,PO 4
CO3	Understand the major activisms in Mohiniyattam	U,R	PSO1, PSO4	PO1,PO 4
CO4	Describe the activism through performance	U,R,An	PSO1, PSO2	PO1,PO 2
CO5	Analyze the contemporary dance productions	U,R,An	PSO1, PSO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Dance Activists			
1.1	Kalamandalam Kalyanikutty amma and Kala Sathyabhama	1,2	5
1.2	Dr.Kanak Rele and Bharathi Sivaji	1,2	5

1.3	Kala:Leelamma and Nirmala panicker	1,2	5
Module 2 : Dance Activism			
2.1	Kala: Kalyanikuttyamma	3,4	4
2.2	Kanak Rele and Kala: Sugandhi	3,4	4
2.3	Nirmala Panicker and Kala:Leelamma	3,4	4
Module 3 : Contemporary Dance Production			
3.1	Gopika Varma and Dr.Neena Prasad	4,5	3
3.2	Dr.Sunanda Nair and Dr.Methil Devika	4,5	3
3.3	Vineetha Nedungadi and Dr.Rachitha Ravi	4,5	3

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing the Women Activists in Mohiniyattam Kalamandalam Kalyanikuttyamma and Kala Sathyabhama	Lecture,PPT Presentation

Week 2	Introducing the Women Activists in Mohiniyattam Dr.Kanak Rele and Bharathi Sivaji	Lecture,PPT Presentation
Week 3	Introducing the Women Activists in Mohiniyattam Kala:Leelamma and Nirmala panicker	Lecture,PPT Presentation
Week 4	Understanding the major activisms in Mohiniyattam:-Kala: Kalyanikuttyamma	Lecture
Week 5	Understanding the major activisms in Mohiniyattam:-Kanak Rele and Kala: Sugandhi	Lecture
Week 6	Understanding the major activisms in Mohiniyattam:-Nirmala Panicker and Kala:Leelamma	Lecture
Week 7	Influence of Activism through performance	Lecture,PPT Presentation
Week 8	Analyze the contemporary dance productions of Gopika Varma and Dr.Neena Prasad	Lecture,PPT Presentation
Week 9	Analyze the contemporary dance productions of Dr.Sunanda Nair and Dr.Methil Devika	Lecture,PPT Presentation
Week 10	Analyze the contemporary dance productions of Vineetha Nedungadi and Dr.Rachitha Ravi	Lecture,PPT Presentation
Week 11	Analyze the contemporary dance productions in general	Lecture,Discuss
Week 12	Analyze the contemporary dance productions in general	Lecture,Discuss

Mode of Assessment – Assessment patterns

- R. Continuous Comprehensive Assessment (CCA)
- S. Semester end Examination

Module 1 (CCA)	Written test,Assignment
Module 2 (CCA)	Written test,Assignment
Module 3 (CCA)	Written test,Assignment

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam , Sopanatattwam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela , Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*

* Students who wish to opt single minor pathway can select any one of the course from ‘DSC A’ as a Minor course to accuare 24 credits.

SEMESTER V

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Margam Part III (Practical)					
Type of Course	DSC A					
Course Code	SU5 DSC DMO 301					
Course Level	300-399					
Course Summary	Introducing the repertoire items					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the practical study on Thillana	U,Ap	PSO1,P SO2	PO1,PO 2
CO2	Understand the practical study on Sloka	U,Ap	PSO1,P SO2	PO1,PO 2
CO3	Applying the Padartha and Bhavartha on sloka	U,Ap,C r	PSO1, PSO2	PO1,PO 2
CO4	Understand the practical study on Sappham	U,Ap	PSO1,P SO2	PO1,PO 2
CO5	Thala study on the Korvais in Thillana and Sappham	U,R,Ap	PSO1 , PSO5	PO1,PO 5
CO6	Nattuvangam practice on Thillana,Sloka and Sappham	U,R,Ap	PSO1 , PSO5	PO1,PO 5
CO7	Musical aspects of the items Thillana,Sloka,Sappham	U,R,Ap	PSO1 , PSO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Thillana			
1.1	Practical study	1	8
1.2	Thala study on Korvai's	5	4
1.3	Nattuvangam practice on Thillana	6	5
Module 2 : Slokam			
2.1	Practical study	2	3
2.2	Padartha on Sloka	3	3
2.3	Bhavartha on Sloka	6	2
Module 3 : Sapham			
3.1	Practical study	4	10
3.2	Thala study on Korvai's	5	5

3.3	Nattuvangam practice on Saphtham	6	5
Module 4 :Musical aspect			
4.1	Practical study on Thillana	7	5
4.2	Practical study on Slokam	7	5
4.3	Practical study on Saphtham	7	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Practical study on Thillana	Lecture demonstration
Week 2	Practical study on Thillana	Lecture demonstration
Week 3	Thala practice on Korvais in Thillana	Lecture demonstration
Week 4	Nattuvangam practice on Thillana	Lecture demonstration
Week 5	Practical study on slokam	Lecture demonstration
Week 6	Padartha and Bhavartha on sloka	Lecture demonstration
Week 7	Practical study on Saphtham	Lecture demonstration

Week 8	Practical study on Saptham	Lecture demonstration
Week 9	Thala practice on the Korvais in Saptham	Lecture demonstration
Week 10	Practical study on the musical aspect on Thillana	Lecture demonstration
Week 11	Practical study on the musical aspect on Sloka	Lecture demonstration
Week 12	Practical study on the musical aspect on Saptham	Lecture demonstration

Mode of Assessment – Assessment patterns

- A. Continuous Comprehensive Assessment (CCA)
- B. Semester end Examination

Module 1 (CCA)	Practical test, Viva
Module 2 (CCA)	Practical test, Viva
Module 3 (CCA)	Practical test, Viva
Module 3 (CCA)	Practical test, Viva

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam , Sopanatattam, Mathrubhoomi, 2011*
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Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Angika abhinaya in Sanskrit Treatise (Practical)					
Type of Course	DSC A					
Course Code	SU5 DSC DMO 302					
Course Level	300-399					
Course Summary	Practical study on <i>Angika abhinaya</i> according to three different sanskrit treatise.					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisite if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the angika abhinaya in sanskrit treatise	R,U	PSO1,PSO5	PO1,PO5
CO2	Apply and analyse the handgestures in sanskrit treatise	R,U,KC,Ap	PSO1,PSO3,PSO5	PO1,PO3,PO5
CO3	Understand the headmovements in different treatise	R,U,Ap	PSO1,PSO3,PSO5	PO1,PO3,PO5
CO4	Apply and analyse the headmovements in different treatise	R,U,Ap,KC	PSO1,PSO3,PSO5	PO1,PO3,PO5
CO5	Understand and apply the leg movements in different treatise	R,U,Ap	PSO1,PSO3,PSO5	PO1,PO3,PO5
CO6	Compare the shirobhedhas,padabhedhas and hasthabhedhas in different treatise	U,Ap,KC,An	PSO5	PO5

Course Content

Units	Content	CO	Hours
Module 1 : Single hand gestures			
1.1	Natyasastra	1,2,6	5
1.2	Abhinayadarpanam	1,2,6	5
1.3	Balaramabharatham	1,2,6	5
Module 2 : Double hand gestures			
2.1	Natyasastra	1,2,6	5
2.2	Abhinayadarpanam	1,2,6	5
2.3	Balaramabharatham	1,2,6	5
Module 3 : Shirobhedhas			
3.1	Natyasastra	1,3,4,6	5
3.2	Abhinayadarpanam	1,3,4,6	5

3.3	Balaramabharatham	1,3,4,6	5
Module 4 : Padhabhedhas			
4.1	Natyasastra	1,5,6	5
4.2	Abhinayadarpanam	1,5,6	5
4.3	Balaramabharatham	1,5,6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introduction on angika abhinaya according to different Sanskrit treatise.	Lecture
Week 2	Hashtabhedhas according to Natyasastra	Lecture demonstration
Week 3	Shirobheda according to Natyasastra	Lecture demonstration
Week 4	Padhabhedhas according to Natyasastra	Lecture demonstration
Week 5	Shirobheda according to Abhinayadarpanam	Lecture demonstration
Week 6	Hashtabhedhas according to Abhinayadarpanam	Lecture demonstration
Week 7	Padhabhedhas according to Abhinayadarpanam	Lecture demonstration
Week 8	Shirobheda according to Balaramabharatham	Lecture demonstration
Week 9	Hashtabhedhas according to Balaramabharatham	Lecture demonstration
Week 10	Padhabhedhas according to Balaramabharatham	Lecture demonstration

Week 11	Practice sessions	Discussion
Week 12	Practice sessions	Discussion

Mode of Assessment – Assessment patterns

C. Continuous Comprehensive Assessment (CCA)

D. Semester end Examination

Module 1 (CCA)	Viva, Practical Test
Module 2 (CCA)	Viva, Practical Test
Module 3 (CCA)	Viva, Practical Test
Module 4 (CCA)	Viva, Practical Test

References

- Pisharody K P Narayana ,Natyasastra of Bharata Muni,Kerala Sahithya Academy,1971
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- Nagar R S ,Natyasastra of Bharata Muni,Rosario beach rare books,
- Rangacharya Adya, Introduction to Bharata's Natyasastra,Munshiram Manoharlal publishers,1998
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- Vatsyayan Kapila ,Bharata: The Natyasastra,Nesma books ,1996
- Coomaraswamy Ananda, Dance of Shiva,Munshiram Manoharlal,2009
- Sastri K Sambashiva,The Balarama Bharatam,Superintend government press, 1935
- Varma ,Karthika Thirunal Balarama,Trans:-SharmaV S , Balaramabharatam saraswathy : vyakhyavanum padavanum ,India : Ministry of Education and Social Welfare ,1982.
- Namboorthi E. Eswaran,Bālarāmabharatam : a critique on dance and drama, Trivandrum :Keralasamskritam Publications, 1983.
- Namboorthi E. Eswaran, A critique on Balaramabharatam,Kerala Samskritham Publications1983
- Gosh Manmohan,Abhinayadarpanam,Firma K.L.Mukhopadhyay,1957

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Performance sources in Mohiniyattam (Theory)					
Type of Course	DSC A and DSC B					
Course Code	SU5 DSC DMO 303					
Course Level	300-399					
Course Summary	General information about the performance sources in Mohiniyattam					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4			1	5
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the dance productions of eminent masters	R,U	PSO1,P SO5	PO1,PO5
CO2	Analyse the dance productions of eminent masters	R,U	PSO1,P SO5	PO1,PO5
CO3	Analyzing the major dance productions in Mohiniyattam	U,An	PSO1,P SO2 PSO3	PO1,PO2,PO3
CO4	Write a review on dance	R,U,Ev, CR	PSO1,P SO2 PSO3,P SO5	PO1,PO2,PO3,PO5
CO5	Evaluating the dance productions	R,U,Ev, An	PSO1, PSO2, PSO3,P SO5	PO1,PO2,PO3,PO5
CO6	Understanding the major dance festivals of India	U,R	PSO1, PSO2, PSO3,P SO5	PO1,PO2,PO3,PO5
CO7	Understanding the major online documents	U,R	PSO1, PSO3,P SO5	PO1,PO2,PO3,PO5

Course Content

Units	Content	CO	Hours
Module 1 : Dance productions of eminent masters			
1.1	Kalamandalam Kalyanikutty Amma	1,2	5
1.2	Padmasree Dr.Kanak Rele	1,2	5
1.3	Kalamandalam Leelamma	1,2	5
Module 2 : Review on dance Productions			
2.1	Analyze Dance productions (any two)	2,3,5	7
2.2	Literal review on above production	2,3,4,5	6
2.3	Review on literal reviews on production (any two)	2,3,4,5	5
Module 3 : Dance festivals			

3.1	Khajuraho and Konark dance festival	2,3,5,6	7
3.2	Natyanjali and Mudra dance festival	2,3,5,6	7
3.3	Soorya and Nishagandhi dance festival	2,3,5,6	7
Module 4 :Online Documents			
4.1	Magazines	7	2
4.2	Journals	7	2
4.3	Doordarshan and Aakashvani	7	2

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Understanding about Kal.Kalyanikutty Amma and Kal.Sathyabhama	Lecture
Week 2	Understanding about Kanak Rele and Bharathi Shivaji	Lecture
Week 3	Understanding about Leelamma and Nirmala Panicker	Lecture
Week 4	Analyzing the dance productions	Lecture,Discussion,PPT Presentation
Week 5	Analyzing the dance productions	Lecture,Discussion,PPT

		Presentation
Week 6	Creating the knowledge in literal review on the productions	Lecture,Discussion
Week 7	Creating the knowledge in review on literal review on productions	Lecture,Discussion
Week 8	Understanding and analyzing the dance festivals	Lecture,Discussion,PPT Presentation
Week 9	Understanding and analyzing the dance festivals	Lecture,Discussion,PPT Presentation
Week 10	Understaing the online documents about dance	Lecture,Discussion
Week 11	Understaing the online documents about dance	Lecture,Discussion
Week 12	Understaing the online documents about dance	Lecture,Discussion

Mode of Assessment – Assessment patterns

- E. Continuous Comprehensive Assessment (CCA)
- F. Semester end Examination

Module 1 (CCA)	Assignment,Written Test
Module 2 (CCA)	Assignment,Written Test
Module 3 (CCA)	Assignment,Written Test
Module 4 (CCA)	Assignment,Written Test

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam-Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam , Sopanatattam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela , Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*
- *Vijayan Kala, Mohiniyattam ariyendathellam, DC Books, 2012*

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Women Performing arts of Kerala (Theory)					
Type of Course	DSE					
Course Code	SU5 DSE DMO 301					
Course Level	300-399					
Course Summary	Introducing the Women performing arts of Kerala					
Semester	V	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4			1	5
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Remembering and Understanding the women performing arts of Kerala	R,U	PSO1,P SO2	PO1,PO 2
CO2	Categorising the art forms	U,An,K C	PSO1,P SO5	PO1,PO 5
CO3	Understanding the Mythological	R,U	PSO1,P SO4	PO1,PO 4
CO4	Understanding the history and evolution	R,U	PSO1,P SO4	PO1,PO 4
CO5	Understanding the Chaturvidha abhinaya	R,U	PSO1,P SO4	PO1,PO 4
CO6	Comparative study on the art forms	R,U,An, Mc	PSO1,P SO4,PS O5	PO1,PO 4,PO5

Course Content

Units	Content	CO	Hours
Module 1 :Mohiniyattam			
1.1	Mythology	1,2,3	5
1.2	History and evolution of Mohiniyattam	1,2,4	5
1.3	Chaturvidhabhinaya of Mohiniyattam	1,2,5	5
Module 2 : Nangiarkoothu			
2.1	Mythology	1,2,3	5
2.2	History and evolution of Nangiarkoothu	1,2,4	5
2.3	<i>Chaturvidhabhinaya of Nangiarkoothu</i>	1,2,5	5
Module 3 : Thiruvathirakali			
3.1	Mythology	1,2,3	5
3.2	History and evolution of Thiruvathirakali	1,2,4	5

3.3	<i>Chaturvidhabhinaya of Thiruvathirakali</i>	1,2,5	5
Module 4 :Oppana and Margamkali			
4.1	History and evolution of Oppana and Margamkali	1,2,3	5
4.2	<i>Vachika</i> aspect of Oppana and Margamkali	1,2,4	5
4.3	<i>Aharya</i> of Oppana and Margamkali	1,2,5	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing the mythology history and evolution of Mohiniyattam	Lecture
Week 2	Chaturvidhabhinaya in Mohiniyattam	Lecture,PPT Presentation
Week 3	Introducing the mythology, history and evolutional concept in Thiruvathirakali	Lecture
Week 4	Chaturvidhabhinaya in Thiruvathirakali	Lecture,PPT Presentation
Week 5	Introducing the history and evolution of Oppana	Lecture
Week 6	Chaturvidhabhinaya in Oppana	Lecture,PPT Presentation
Week 7	Introducing the mythology,history and evolution of Margamkali	Lecture
Week 8	Understanding the , history and evolution of Margamkali	Lecture

Week 9	Chaturvidhabhinaya in Margamkali	Lecture,PPT Presentation
Week 10	Categorising the art forms	Lecture,Discussion,PPT presentation
Week 11	Differentiating the peculiarities of the art forms	Lecture,Discussion,PPT presentation
Week 12	Differentiating the chaturvidhabhinaya of the art forms	Lecture,Discussion,PPT presentation

Mode of Assessment – Assessment patterns

G. Continuous Comprehensive Assessment (CCA)

H. Semester end Examination

Module 1 (CCA)	WrittenTest,Assignment
Module 2 (CCA)	WrittenTest,Assignment
Module 3 (CCA)	WrittenTest,Assignment
Module 4 (CCA)	WrittenTest,Assignment

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam ,Sopanattam, Mathrubhoomi, 2011*
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- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela ,Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
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Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Nattuvangam (Practical)					
Type of Course	SEC					
Course Code	SU5 SEC DMO 302					
Course Level	300-399					
Course Summary	Practical study on Nattuvangam					
Semester	V	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		2		3
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understanding the meaning of the term Nattuvangam	U	PSO5	PO5
CO2	Understanding the structure of Nattuvangam	U,AP	PSO5	PO5
CO3	Introducing the legendary Nattuvanars	U	PSO5	PO5
CO4	Practical study on Nattuvangam	U,AP,Mc	PSO3,PSO5	PO3,PO5
CO5	Application of Nattuvangam in repertoire items	R,U,AP, KC,Mc	PSO1,PSO3,PSO5	PO1,PO3,PO5

Course Content

Units	Content	CO	Hours
Module 1 : The term Nattuvangam			
1.1	Meaning of the term	1	1
1.2	Structure of Nattuvangam	2	1
1.3	Legendary Nattuvanars :- <i>Tanjavore Quarttet, Gangaimuthu Nattuvanar, Pandanallur Meenakshi Sundaram Pillai, K.N.Dandayuthapani Pillai, Tanjai K.P.Kittappa pillai, Vazhavur Ramaiah Pillai.</i>	3	4

Module 2 : Application of Nattuvangam Part I			
2.1	<i>PanjaNada</i>	4	3
2.2	<i>Panja Jathi Theermanam</i>	4	4
2.3	<i>In Korvai</i>	4	4
Module 3 : Application of Nattuvangam Part II			
3.1	Cholkettu, Jathiswaram	5	6
3.2	Varnam, Saptham	5	6
3.3	Thillana	5	7

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing Nattuvangam and legendary Nattuvanars	Lecture demonstration
Week 2	Practical study on nattuvangam	Lecture demonstration
Week 3	Practical study on nattuvangam	Lecture demonstration
Week 4	Practical study on nattuvangam	Lecture demonstration
Week 5	Practical study on nattuvangam	Lecture demonstration
Week 6	Practical study on nattuvangam	Lecture demonstration
Week 7	Practical study of nattuvangam in repertoire items	Lecture demonstration
Week 8	Practical study of nattuvangam in repertoire items	Lecture demonstration
Week 9	Practical study of nattuvangam in repertoire items	Lecture demonstration
Week 10	Practical study of nattuvangam in repertoire items	Lecture demonstration
Week 11	Practical study of nattuvangam in repertoire items	Lecture demonstration
Week 12	Practical study of nattuvangam in repertoire items	Lecture demonstration
Week 13	Practice Sessions	Practical
Week 14	Practice Sessions	Practical
Week 15	Practice Sessions	Practical

Mode of Assessment – Assessment patterns

- I. Continuous Comprehensive Assessment (CCA)
- J. Semester end Examination

Module 1 (CCA)	Practical Test, Viva
Module 2 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test, Viva

References

- Pisharody Narayana, Mrudanga nada manjari, Chennai, Guruvayur Dorai,
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- Nelson David P, Solkattu Manual- An introduction to the rhythmic language of south Indian Music by, Wesleyan University Press, 2014
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- Kuroor Dr. Manoj, Keralathile Talangalum Kalakalum, Sahithya Pravarthaka co-operative society, 2020
- Sangita Ratnakara Of Sarngadeva S. S. Sastri

SEMESTER VI

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Unveiling Proficiency in dance expression beyond recital items (Practical) Part I					
Type of Course	DSC A					
Course Code	SU6 DSC DMO 304					
Course Level	300-399					
Course Summary	This course focuses on developing advanced expressive skills in dance beyond conventional recital pieces, encouraging students to explore creative, thematic, and experimental modes of performance.					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the practical study on Gopathy sthuthi	U,Ap	PSO1,P SO2	PO1,PO 2
CO2	Understand the practical study on Kavitha	U,Ap	PSO1,P SO2	PO1,PO 2
CO3	Understand the practical study on Tharattu	U,Ap,Cr	PSO1, PSO2	PO1,PO 2
CO4	Understand the practical study on Keerthanam	U,Ap	PSO1,P SO2	PO1,PO 2
CO5	Applying the Padartha and Bhavartha on the items	U,R,Ap	PSO1 ,P SO5	PO1,PO 5
CO6	Understand the literature of Kriti and composer of the items	U,R,Ap	PSO1 ,P SO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
<i>Module 1 : Ganapathy sthuthi</i>			
1.1	Ganapathi Sthuthi	1, 5	6
1.2	Literature of Kriti and Composer	6	4
1.3	Raga and Tala	6	5
<i>Module 2 : Kavitha</i>			

2.1	Practical learning of any one Malayalam poem	2, 5	6
2.2	Study of literature and poet of the learned poem	6	5
2.3	Concept and character study based on the learned poem	6	4
<i>Module 3 : Tharattu</i>			
3.1	Practical learning of any one Malayalam lullaby	3, 5	6
3.2	Study of literature and poet of the learned lullaby	6	5
3.3	Concept and character study based on the learned lullaby	6	4
<i>Module 4 :Keerthanam</i>			
4.1	Introduction to Keerthanam-structure, musical format and Presentation	4, 5	6
4.2	Various types and specialties, Keerthanam Practicals	6	5
4.3	In depth analysis of literature of Keerthanam learned	6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Practical study on	Lecture demonstration
Week 2	Practical study on Thillana	Lecture demonstration
Week 3	Thala practice on Korvais in Thillana	Lecture demonstration
Week 4	Nattuvangam practice on Thillana	Lecture demonstration
Week 5	Practical study on slokam	Lecture demonstration
Week 6	Padartha and Bhavartha on sloka	Lecture demonstration
Week 7	Practical study on Saptham	Lecture demonstration
Week 8	Practical study on Saptham	Lecture demonstration
Week 9	Thala practice on the Korvais in Saptham	Lecture demonstration
Week 10	Practical study on the musical aspect on Thillana	Lecture demonstration
Week 11	Practical study on the musical aspect on Sloka	Lecture demonstration
Week 12	Practical study on the musical aspect on Saptham	Lecture demonstration

Mode of Assessment – Assessment patterns

K. Continuous Comprehensive Assessment (CCA)

L. Semester end Examination

Module 1 (CCA)	Practical test, Viva
Module 2 (CCA)	Practical test, Viva
Module 3 (CCA)	Practical test, Viva
Module 4 (CCA)	Practical test, Viva

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books, 1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Narayana Panikker Kavalam, Sopanatattwam, Mathrubhoomi, 2011*
- Omcheri Leela, *Keralathile lasya rachanakal*, D C Books, 2001
- Paniker Nirmala, *Mohini Attam: The Lasya Dance*, Natanakairali, 1995
- Sathyabhama Kalamandalam, *Mohiniyattam-Charithram Siddhantham prayogam*, Mathrubhumi Books, second edition 2018
- Vijayan Kala, *Mohiniyattam ariyendathellam*, DC Books, 2012
- Sarabhai Mallika, *Performing arts of Kerala*, Grantha corporation, 1995

Department	MOHINIYATTAM					
Programme	B. A MOHINIYATTAM					
Course Name	South Indian Tala system (Practical)					
Type of Course	DSC A					
Course Code	SU6 DSC DMO 305					
Course Level	300-399					
Course Summary	Practical study on South Indian tala system					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand broadly the concept of Suladi Talas	U,C	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO2	Understand broadly the concept of Chappu Talas	U,C	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO3	Understand broadly the concept of Kerala Talas	U,Pr	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO4	Differentiate Kerala Tala System and Carnatic Tala System	An,C	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO5	Understand Folk Talas of Kerala	U,Pr	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO6	Create Korvais in Chappu Talas and Kerala Talas	C,Pr	PSO1,P SO2 ,PS O5	PO1,PO 2,PO5

Course Content

Units	Content	CO	Hours
Module 1 : Suladi Talas and Chappu Talas			
1.1	Suladi Talas	1	5
1.2	Chappu Talas	2	5
1.3	Varieties of Chappu Talas	3	5
Module 2 : Kerala Tala System			
2.1	Chembada and Adantha	3,4	5
2.2	Chemba and Panchari	3,4	5
2.3	Triputa and Muri Adantha	3,4	5
Module 3 : Folk Talas of Kerala			
3.1	Introduction to Folk Talas	5	5
3.2	Concept and evolution of Folk Talas	5	5
3.3	Karika, Kundanachi, Marmam and Kumbham	5	5
Module 4 : Korvai Setting			
4.1	Korvais in Chappu Tala	6	5
4.2	Korvais in Chembada	6	5
4.3	Korvai in any one of Folk Tala	6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Practical study on Suladi Talas	Lecture demonstrartion
Week 2	Practical study on Chappu Talas	Lecture demonstrartion
Week 3	Practical study on varieties of Chappu Talas	Lecture demonstrartion
Week 4	Practical study on Chembada,AdanthaChemba	Lecture demonstrartion
Week 5	Practical study on Panchari, Triputa, Muriadhantha	Lecture demonstrartion
Week 6	Introduction, concept and evolution of Folk talas	Lecture demonstrartion
Week 7	Practical study on Karika and Kundanachi	Lecture demonstrartion
Week 8	Practical study on Marmam and Kumbham	Lecture demonstrartion
Week 9	Practical study on Korvais in Chappu Tala	Lecture demonstrartion
Week 10	Practical study on Korvais in Chembada	Lecture
Week 11	Practical study on Korvai in any one of Folk Tala	Lecture demonstration
Week 12	Practice sessions	Practice Session

Mode of Assessment – Assessment patterns

M. Continuous Comprehensive Assessment (CCA)

N. Semester end Examination

Module 1 (CCA)	Practical Test, Viva
Module 2 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test, Viva
Module 4 (CCA)	Practical Test, Viva

References

- Pisharody Narayana, Mrudanga nada manjari, Chennai, Guruvayur Dorai,
- Pisharody, E.P.N, Mrudangakala samuchayam, National book stall, Kottayam, 1978
- Ravi Prof. Parassala, Mridanga Bodhini, State institute of languages, Trivanadrum 1996
- Iyer Mangudi Dorairaja, Mrudanga Swaodhini, The carnatic music book centre, 1991
- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books, 1992
- *Narayana Panikker Kavalam, Sopanatattam, Mathrubhoomi*, 2011
- Nelson David P, Solkattu Manual- An introduction to the rhythmic language of south Indian Music by, Wesleyan University Press, 2014
- Raveendranath A K, Dakshinendyan Sangeetham, State Institute of languages, Kerala, 2015
- Kuroor Dr. Manoj, Keralathile Talangalum Kalakalum, Sahithya Pravarthaka co-operative society, 2020
- Sangita Ratnakara Of Sarngadeva S. S. Sastri

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Makeup and Choreography					
Type of Course	SEC					
Course Code	SU6 SEC DMO 303					
Course Level	300-399					
Course Summary	Creating the capability to choreograph a dance item and to do self make up					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		2		3
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Selection of literature and Music	CL,U,C R	PSO1,P SO3,PS O5	PO1,PO 3,PO5
CO2	Understand broadly the concept to choreograph a dance	CL,U,C R,MC	PSO1,P SO3,PS O5	PO1,PO 3,PO5
CO3	Understand the basic methods of Dance Make up	U,Pr	PSO1 ,P SO5	PO1,PO 5
CO4	Differentiate the cosmetics used for Dance Make up	R,U	PSO1,P SO5	PO1,PO 5
CO5	Execute self Make up for performance	U,MC,K C	PSO1,P SO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Choreograph a dance			
1.1	Selection of theme	1	3
1.2	Relevance of theme.	2	3
1.3	Selection of music and rhythm.	2	3
Module 2 : Choreographic Method			

2.1	Introduction on choreographic work	2	3
2.2	Methods of choreography	2	3
2.3	Presentation of choreography	2	3
Module 3 : Participation in make up workshop			
3.1	General introduction on names of cosmetic materials for make-up and application on the face	3,4	6
3.2	Capability to do self make up and self hair dressing	3,4	6
3.3	Capability to do make-up for each other	3,4	6

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Selection and relevance of a theme	Lecture
Week 2	Selection of music and rhythm	Lecture
Week 3	Introduction on choreographic work	Lecture
Week 4	Methods and presentation of choreography	Lecture
Week 5	General introduction on names of cosmetic material and method of application on face	Lecture demonstration
Week 6	Method of hair dressing	Lecture demonstration
Week 7	Capability to do self-makeup	Practice session
Week 8	Capability to do self-makeup	Practice session
Week 9	Capability to do self hair dressing	Practice session
Week 10	Capability to do self hair dressing	Practice session
Week 11	Capability to do makeup for each other	Practice session
Week 12	Capability to do makeup for each other	Practice session
Week 13	Capability to do full makeup	Practice session
Week 14	Capability to do full makeup	Practice session
Week 15	Capability to do full makeup	Practice session

Mode of Assessment – Assessment patterns

- O. Continuous Comprehensive Assessment (CCA)
- P. Semester end Examination

Module 1 (CCA)	Practical Test, Viva
Module 2 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test, Viva

References

- Davies Gill, Create Your Own Stage effects ,Back stage books,1999
- Ebrahimian Babak, Theatre Design: Behind the Scenes with the Top Set, Lighting and Costume Designers, Rotovision,2006
- Fraser Neil ,Stage Lighting Design: A Practical Guide ,crowood cr,1999
- Pillai Ambika ,My Make up Secrets ,Mathrubhumi books,2016

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Influence of Nature in Kalamandalam Kalyanikutty Amma compositions					
Type of Course	VAC					
Course Code	SU6 VAC DMO 302					
Course Level	300-399					
Course Summary	Conveying the influence of nature in Kalamandalam Kalyanikutty Amma compositions					
Semester	VI	Credits			3	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		3				3
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the compositions of Kalamandalam Kalyanikutty Amma.	R,U	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO2	Understand the compositions of Swathi Thirunal	R,U	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO3	Understand the compositions of Irayimman Thambi	R,U	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO4	Analyze the peculiarities and influence of nature in the compositions of Kalyanikuttyama and Swathithirunal	U,An, Ev	PSO1,P SO2,PS O5	PO1,PO 2,PO5
CO5	Analyze the style and structure of the compositions	U,An, Ev	PSO1,P PSO2,S O5	PO1,PO 2,PO5
CO6	Evaluate the compositions and understand the peculiarities	U,An, Ev	PSO1,P SO2,PS O5	PO1,PO 2,PO5

Course Content

Units	Content	CO	Hours
Module 1:- Literature of Kalyanikutty Amma			
1.1	<i>Sthuthi and Padam</i>	1,4	3
1.2	<i>Saptham and Thillana</i>	1,4	3
1.3	<i>Kavitha</i>	1,4	3
Module 2:- Style and structure of the compositions			

2.1	Peculiarities of <i>Sthuthi and Padam</i>	4,5	3
2.2	Peculiarities of <i>Saptham and Thillana</i>	4,5	3
2.3	Peculiarities of <i>Kavitha</i>	4,5	3
Module 3:- Comparative study of the composition			
3.1	Compositions of Swathi Thirunal	2	5

3.2	Compositions of Irayimman Thambi	3	5
3.3	Comparative study of above compositions	6	8

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing the literatures of Kalamandalam Kalyanikutty Amma (<i>Sthuthi and Padam</i>)	Lecture
Week 2	Introducing the literatures of Kalamandalam Kalyanikutty Amma (<i>Saptham and Thillana</i>)	Lecture
Week 3	Introducing the literatures of Kalamandalam Kalyanikutty Amma (<i>Kavitha</i>)	Lecture
Week 4	General awareness on peculiarities of <i>Sthuthi and Padam</i>	Lecture
Week 5	General awareness on peculiarities of Saptham and Thillana	Lecture
Week 6	General awareness on peculiarities of <i>Kavitha</i>	Lecture
Week 7	Introducing the compositions of Swathi Thirunal	Lecture
Week 8	Introducing the compositions of Irayimman Thambi	Lecture

Week 9	General awareness on peculiarities of the compositions of Swathi Thirunal	Lecture
Week 10	General awareness on peculiarities of the compositions of Irayimman Thambi	Lecture
Week 11	Comparative study of above compositions	Lecture
Week 12	Comparative study of above compositions	Lecture
Week 13	Revising lessons	Lecture
Week 14	Revising lessons	Lecture
Week 15	Revising lessons	Lecture

Mode of Assessment – Assessment patterns

- Q. Continuous Comprehensive Assessment (CCA)
- R. Semester end Examination

Module 1 (CCA)	Assignment, Written Test
Module 2 (CCA)	Assignment, Written Test
Module 3 (CCA)	Assignment, Written Test

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books ,1992
- Keralavarma Prof P R Kumara, Swathi Thirunal Krithikal, Kerala Bhasha Institute, 2000
- Irayimman Thambi rachicha chila sangeetha Krithikal,
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- Namboothiripad Leela ,Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990
- Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001
- Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995
- Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018
- Vijayan Kala, *Mohiniyattam ariyendathellam*, DC Books, 2012
- Sarabhai Mallika, Performing arts of Kerala, Grantha corporation, 1995

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Masters and Institutions					
Type of Course	DSE					
Course Code	SU6 DSE DMO 302					
Course Level	300-399					
Course Summary	Understanding about the prominent mohiniyattam masters and Institutions					
Semester	VI	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Broadly understanding the eminent masters in Mohiniyattam	U,R	PSO1,P SO5	PO1,PO 5
CO2	Understanding about the pathbreakers of Mohiniyattam	U,R	PSO1 ,P SO5	PO1,PO 5
CO3	Detailed study about the life history and their contributions of eminent masters in Mohiniyattam	U,R,KC	PSO1 ,P SO5	PO1,PO 5
CO4	Understanding about the performers and Academicians in Mohiniyattam	U,R,An	PSO1	PO1
CO5	Detailed study about their contributions	U,R,MC	PSO1,P SO4,PS O5	PO1,PO 4,PO5
CO6	Deep knowledge on the institutions which promote performing arts	U,R	PSO1,P SO2,PS O5	PO1,PO 2,PO5

Course Content

Units	Content	CO	Hours
Module 1 : Pioneers of Mohiniyattam			
1.1	Apparedath Krishna Panicker ,Chinnammu Amma	1,3	5
1.2	Kalamandalam Kalyanikutty Amma,Kalamandalam Sathyabhama	1,3	5
1.3	Dr.Kanak Rele and Bharathi Sivaji	1,3	5
Module 2 : Eminent masters in Mohiniyattam			
2.1	Kalamandalam Leelamma, Kalamandalam Hymavathy	2,3	5
2.2	Kalamandalam Kshemavathy,Kalamandalam Sugandhi	2,3	5
2.3	Nirmala Panicker, Kala Vijayan	2,3	5
Module 3 : Performers and Academicians			
3.1	Dr.Neena Prasad,Dr.Methi Devika	4,5	5
3.2	Dr. RLV Abu, Dr.Sunandha Nair	4,5	5

3.3	Dr.Rachitha Ravi, Dr. Salini Harikumar, Dr. RLV Ramakrishnan	4,5	5
Module 4 :Institutions			
4.1	Kerala Kalamandalam.	6	5
4.2	RLV college of Music and Fine arts.	6	5
4.3	Sree Sankaracharya University of Sanskrit.	6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Detailed study on the eminent masters in Mohiniyattam	Lecture
Week 2	Detailed study on the eminent masters in Mohiniyattam	Lecture
Week 3	Detailed study on the eminent masters in Mohiniyattam	Lecture
Week 4	Broadly understanding the path breakers of Mohiniyattam	Lecture
Week 5	Broadly understanding the path breakers of Mohiniyattam	Lecture
Week 6	Broadly understanding the path breakers of	Lecture

	Mohiniyattam	
Week 7	Understanding about the performers and Academicians in Mohiniyattam	Lecture,PPT Presentation
Week 8	Understanding about the performers and Academicians in Mohiniyattam	Lecture,PPT Presentation
Week 9	Understanding about the performers and Academicians in Mohiniyattam	Lecture,PPT Presentation
Week 10	Detailed study about their contributions	Lecture,PPT Presentation
Week 11	Detailed study about their contributions	Lecture,PPT Presentation
Week 12	Deep knowledge on the institutions which promote performing arts	Lecture,PPT Presentation
Week 13	Revising lessons	Lecture
Week 14	Revising lessons	Lecture
Week 15	Revising lessons	Lecture

Mode of Assessment – Assessment patterns

- S. Continuous Comprehensive Assessment (CCA)
- T. Semester end Examination

Module 1 (CCA)	Assignment,WrittenTest
Module 2 (CCA)	Assignment,WrittenTest
Module 3 (CCA)	Assignment,WrittenTest

Module 4 (CCA)	Assignment, Written Test
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References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books, 1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
- *Dr. P. Soman, Devadasikalum Sahitya Charitram, Kerala Bhasha Institute, 2009*
- *Narayana Panikker Kavalam, Sopanatwam, Mathrubhoomi, 2011*
- *Dr. Kanak Rele, Mohiniyattam – The Lyrical Dance, Nalanda dance research centre, 1992*
- *Shivaji Bharati, The Art of Mohiniyattam, Lancer International, 1991*
- *Namboothiripad Leela, Kerala Kalamandalam Charitram, Kerala Kalamandalam, 1990*
- *Omcheri Leela, Keralathile lasya rachanakal, D C Books, 2001*
- *Paniker Nirmala, Mohini Attam: The Lasya Dance, Natanakairali, 1995*
- *Sathyabhama Kalamandalam, Mohiniyattam-Charithram Siddhantham prayogam, Mathrubhumi Books, second edition 2018*
- *Vijayan Kala, Mohiniyattam ariyendathellam, DC Books, 2012*

SEMESTER VII

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Research Methodology					
Type of Course	DSC					
Course Code	SU7 DSC DMO 401					
Course Level	400-499					
Course Summary	Introduce the basic concepts in research methodology and the issues inherent in selecting a research problem and discuss the techniques and tools to be employed in completing a research project. This will also enable the students to prepare report writing and framing Research proposals.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the concept of Research and its methodologies	R,U,An	PSO 2,PSO3,PSO 5	PO2, PO3, PO5
CO2	Understand the steps in research	R,U,CR, KC	PSO 2,PSO3,PSO 5	PO2, PO3, PO5
CO3	Define appropriate research problem and parameters	R,U,CR, KC	PSO 2 ,PSO 3,PSO 5	PO2, PO3, PO5
CO4	Write a research proposal	R,U,CR, KC	PSO 2,PSO 3,PSO 5	PO2, PO3, PO5
CO5	Write Synopsis, Abstract, Footnote, Endnotes, Annexure and Bibliography	R,U,CR, KC	PSO 2,PSO3,PSO 5	PO2, PO3, PO5
CO6	Evaluate performance studies as a research	R,U,CR, KC,An	PSO 2,PSO 3,PSO 5	PO2, PO3, PO5

Course Content

Units	Content	CO	Hours
Module 1 : Introduction to Research Methodology			
1.1	Philosophy and the concept of research	1,2	5
1.2	Approaches of research	1,2	5
1.3	Different types of research	1,2	5
Module 2 : Steps in Research			
2.1	Formulation of the research problem	2,3	5
2.2	Research designing and sampling techniques	2,3	5
2.3	Methods of data collection	2,3	5
Module 3 : Abstract,Synopsis,Article Writing			
3.1	Abstract	4,5	1
3.2	Synopsis and report writing	4,5	6

3.3	Writing of reference, footnotes, Headnotes, Endnotes, Annexure and Bibliography	4,5	8
Module 4 : Research in Dance			
4.1	Performance as research	6	5
4.2	Research studies conducted in Mohiniyattam	6	5
4.3	Impact of research in Mohiniyattam	6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information about Philosophy and the concept of research	Lecture session
Week 2	Giving information about approaches of Research	Lecture session
Week 3	Introducing and detailing different types of research	Lecture session
Week 4	Giving awareness on formulation of the research problem	Lecture session
Week 5	Giving awareness on Research designing and sampling techniques	Lecture session
Week 6	Giving awareness on Methods of data collection	Lecture session

Week 7	Introducing about abstract and synopsis	Lecture session
Week 8	Giving information on report writing	Lecture session
Week 9	Giving information on writing a research proposal	Lecture session
Week 10	Giving awareness about writing of reference, footnotes and Headnotes	Lecture session
Week 11	Giving awareness about writing Endnotes, Annexure and Bibliography	Lecture session
Week 12	General awareness on research studies conducted in Mohiniyattam	Lecture session

Mode of Assessment – Assessment patterns

OO. Continuous Comprehensive Assessment (CCA)

PP. Semester end Examination

Module 1 (CCA)	Assignment, Written Test
Module 2 (CCA)	Assignment, Written Test
Module 3 (CCA)	Assignment, Written Test
Module 4 (CCA)	Seminar, Written Test

References

- Kothari C.R,Research Methodology: Methods and Techniques,New age International publishers,2019
- Walliman Nicholas ,Research Methods ,Routledge,2010
- Kumar Ranjit ,Research Methodology: A Step – by- step Guide for Beginners ,SAGE publications,2023
- Creswell John .W.,Qualitative Inquiry and Research design: Choosing Among Five Approaches ,SAGE publications,2012
- Ramamurthy G.C.,Research Methodology,Dreamtech press,2011
- Mallick Kanka and Verma Gajendra K , Researching education- Perspectives and Techniques,Routledge,1998
- Edited by Annette Arlander,Bruce Barton ,Melanie Dreyer-Lude,Ben SpatzPerformance as Research ; Knowledge ,methods and impact,Taylor and Francis Ltd,2017.
- Kothari.C.R ,Research methodology; Methods and techniques, Printed book,2023.

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Unveiling proficiency in dance expression beyond the recital items (Practical) Part II					
Type of Course	DSC A					
Course Code	SU7 DSC DMO 402					
Course Level	400-499					
Course Summary	To deepen dancers understanding of expressive performance beyond conventional recital pieces. It emphasizes the development of emotional authenticity, interpretative skill, and creative individuality in dance.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the practical aspect of Keerthanam and Bhajan	U,Ap	PSO 1,PSO2, PSO5	PO1,PO 2,PO5
CO2	Understand the practical aspect of Saptham	U,Ap	PSO 1,PSO2, PSO5	PO1,PO 2,PO5
CO3	Understand the practical aspect of Ashtapadi	U,Ap	PSO 1,PSO2, PSO5	PO1,PO 2,PO5
CO4	General awareness on the compositions	U,An,Ev	PSO 1,PSO2, PSO5	PO1,PO 2,PO5
CO5	General awareness on the Structure, musical format and Presentation	U,An,Ev	PSO 1,PSO2, PSO5	PO1,PO 2,PO5
CO6	In depth analysis of literature of items learned	U,An	PSO 1,PSO2, PSO5	PO1,PO 2,PO5

Course Content

Units	Content	CO	Hours
<i>Module 1 : Keerthanam</i>			
1.1	Practical study	1	5
1.2	Dramatic aspects in the presentation	1	5
1.3	General study of the compositions	4	5
<i>Module 2 : Ulsavaprabhandham</i>			
2.1	Practical study	2	5
2.2	Dramatic aspects in the presentation	2,4	5
2.3	Detailed study of expressions	4,6	5
<i>Module 3 : Ashtapadi</i>			
3.1	Practical study	3	5
3.2	Character study	3,4	5
3.3	General study of Jayadeva's Geetha Govindam	4,6	5

Module 4 : Bhajan			
4.1	Practical study	1	5
4.2	Character study	1	5
4.3	General study of the compositions	1	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Practical study of item <i>Keerthanam</i>	Lecture demonstration
Week 2	Practical study of item <i>Keerthanam</i>	Lecture demonstration
Week 3	<i>General study of the compositions</i>	Lecture
Week 4	Practical study of item <i>Saptham</i>	Lecture demonstration
Week 5	Practical study of item <i>Saptham</i>	Lecture demonstration
Week 6	<i>Awareness about dramatic aspects in the presentation</i>	Lecture
Week 7	Practical study of item <i>Ashtapadi</i>	Lecture demonstration
Week 8	Practical study of item <i>Ashtapadi</i>	Lecture demonstration
Week 9	General study of Jaideva's <i>Geetha govindham</i>	Lecture
Week 10	Structure musical format and presentation	Lecture

Week 11	Various types and specialities of the item	Lecture
Week 12	In depth analysis of literature of items learned	Lecture

Mode of Assessment – Assessment patterns

U. Continuous Comprehensive Assessment (CCA)

V. Semester end Examination

Module 1 (CCA)	Practical Test, Viva
Module 2 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test, Viva
Module 4 (CCA)	Practical Test, Viva

References

- *Kalyanikuttyamma Kalamandalam, Mohiniyattam Charitram Attaprakaravum*, D C Books, 1992
- *Leelamma Kalamandalam, Mohiniyattam- Sidhantham, Prayogam, Mathrubhumi Books, 2017*
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Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Theatre tradition of India					
Type of Course	DSC (A/B/C)					
Course Code	SU7 DSC DMO 403					
Course Level	400-499					
Course Summary	This course offers an in-depth study of the rich and diverse theatre traditions of India, tracing their evolution from ancient ritualistic performances to contemporary theatrical practices.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand broadly the concept of dance dramas of India	U,R	PSO1,P SO 5	PO1,PO 5
CO2	Understand the historical evolution of Kathakali, Koodiyattam and Krishnanattam	U,R	PSO1,P SO 5	PO1,PO 5
CO3	Understand the Historical evolution of Yakshagana, Therukoothu and BhagavatamelaNatakam	U,R,KC	PSO1,P SO 5	PO1,PO 5
CO4	Analyse the concept of chaturvidhabhinaya in Ankia Nat and Jatra	U,R,KC, An,Ap	PSO1,P SO 5	PO1,PO 5
CO5	Differentiate the format and presentation of Ankia Nat and Jatra	U,R,KC, An	PSO1,P SO 5	PO1,PO 5
CO6	Differentiate the format and presentation of Yakshagana and BhagavatamelaNatakam	U,R,KC, An	PSO1,P SO 5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Kathakali, Koodiyattam and Krishnanattam			
1.1	History	1,2	5
1.2	Chaturvidhabhinaya	1,2	5
1.3	Structure of performance	1,2	5
Module 2 : Bhagavatamela Natakam and Therukoothu			
2.1	History	1,3	5
2.2	Chaturvudhabhinaya	1,3	5
2.3	Structure of performance	1,3,6	5
Module 3 : Yakshagana			
3.1	History	1,3	5
3.2	Chaturvudhabhinaya	1,3	5
3.3	Structure of performance	1,3,6	5
Module 4 :Jatra and Ankia Nat			
4.1	History	1,4	5

4.2	Chaturvudhabhinaya	1,4	5
4.3	Structure of performance	1,4,5	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information about the history ,chaturvidhabhinaya and structure of performances of Kathakali	Lecture,PPT Presentaion
Week 2	Giving information about the history ,chaturvidhabhinaya and structure of performances Kathakali	Lecture,PPT Presentaion
Week 3	Giving information about the history ,chaturvidhabhinaya and structure of performances Koodiyattam	Lecture,PPT Presentaion
Week 4	Giving information about the history ,chaturvidhabhinaya and structure of performances Koodiyattam	Lecture,PPT Presentaion
Week 5	Giving information about the history ,chaturvidhabhinaya and structure of performances Krishnanattam	Lecture,PPT Presentaion
Week 6	Giving information about the history ,chaturvidhabhinaya and structure of performances Krishnanattam	Lecture,PPT Presentaion
Week 7	Giving information about the history ,chaturvidhabhinaya and structure of	Lecture,PPT Presentaion

	performances Bhagavatamela Natakam	
Week 8	Giving information about the history ,chaturvidhabhinaya and structure of performances Therukoothu	Lecture,PPT Presentaion
Week 9	Giving information about the history ,chaturvidhabhinaya and structure of performances Yakshagana	Lecture,PPT Presentaion
Week 10	Giving information about the history ,chaturvidhabhinaya and structure of performances Yakshagana	Lecture,PPT Presentaion
Week 11	Giving information about the history ,chaturvidhabhinaya and structure of performances Jatra	Lecture,PPT Presentaion
Week 12	Giving information about the history ,chaturvidhabhinaya and structure of performances Ankia Nat	Lecture,PPT Presentaion

Mode of Assessment – Assessment patterns

W. Continuous Comprehensive Assessment (CCA)

X. Semester end Examination

Module 1 (CCA)	Assignment,Seminar ,Test Paper
Module 2 (CCA)	Assignment,Seminar ,Test Paper
Module 3 (CCA)	Assignment,Seminar ,Test Paper
Module 4 (CCA)	Assignment,Seminar ,Test Paper

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- Zarrilli B. Phillip, *Kathakali Dance- Drama: Where Gods and Demons come to Play*, Psychology press, 2000

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Eastern and Western Aesthetics (Theory)					
Type of Course	DSC (A/B/C)					
Course Code	SU7 DSC DMO 404					
Course Level	400-499					
Course Summary	Broadly understand the concept of Eastern and Western Aesthetics					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the concept and definitions of Western aesthetics	U,C	PSO1,P SO5	PO1,PO 5
CO2	Understand the concept and definitions of Eastern aesthetics including rasa sutra of Bharatha	U,C	PSO1,P SO5	PO1,PO 5
CO3	Analyse the four interpretations on Rasa sutra	U,C	PSO1,P SO5	PO1,PO 5
CO4	Understand broadly the concepts of Alankara,Dhwani and Vakrokthi	R,C,Pr	PSO1,P SO5	PO1,PO 5
CO5	Understand the Principles and techniques on Aesthetics behind the body kinetics of Mohiniyattam	U,C,Pr, AP	PSO1,P SO5	PO1,PO 5
CO6	Analyse the Movement framework and Spatial pathways	U,An,C, Pr	PSO1,P SO5	PO1,PO 5
CO7	Analyse the emotional aesthetics within kinetic structure	U,An,C, Pr	PSO1,P SO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Western Aesthetics			
1.1	Introduction on Western Aesthetics (Meaning and scope)	1	2
1.2	Definitions of Western Aesthetics (Aristotle and Plato)	1	7
1.3	Basic approaches to Western Aesthetics	1	6
Module 2 : Eastern Aesthetics			
2.1	Rasa sutra of Bharata	2	5
2.2	Interpretations on Rasa theory (Uthpathi vada, Anumithi vada)	2,3	5
2.3	Interpretations on Rasa theory (Bhukthi vada and Abhivyakthi vada)	2,3	3
Module 3 : General Introduction on other aesthetic theories			
3.1	Alankara of Vamana	4	5
3.2	Vakrokthi of Kunthaka	4	5
3.3	Dhwani of Anandavardhana	4	5
Module 4 : Aesthetics behind the body kinetics of Mohiniyattam			
4.1	Principles and techniques	5	5

4.2	Movement framework and Spatial pathways	6	5
4.3	Emotional aesthetics within kinetic structure	7	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information on the meaning and scope in Western aesthetics.	Lecture
Week 2	Concept of Western aesthetics according to Aristotle and Plato	Lecture
Week 3	Concept of Rasa sidhanthas according to Eastern aesthetics	Lecture
Week 4	Understand the concept of Rasa sutra of Bharata	Lecture
Week 5	Understand the concept of Rasa sutra of Bharata	Lecture
Week 6	Understand the concept of Rasa sutra of Bharata	Lecture
Week 7	Study on Alankara	Lecture
Week 8	Study on Dhvani	Lecture
Week 9	Study on Vakrokthi	Lecture
Week 10	Giving information on Aesthetics behind the body kinetics of Mohiniyattam	Lecture

Week 11	Giving information on Movement framework and Spatial pathways	Lecture
Week 12	Giving information on Emotional aesthetics within kinetic structure	Lecture

Mode of Assessment – Assessment patterns

- Y. Continuous Comprehensive Assessment (CCA)
- Z. Semester end Examination

Module 1 (CCA)	Assignment, Written Test
Module 2 (CCA)	Assignment, Written Test
Module 3 (CCA)	Seminar, Written Test
Module 4 (CCA)	Seminar, Written Test

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Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Folk/Ritual/Traditional artforms of Kerala (Theory)					
Type of Course	DSC					
Course Code	SU7 DSC DMO 405					
Course Level	400-499					
Course Summary	Giving a general study on the Folk,Ritual and traditional arts forms of Kerala;which are a reflection of the state's cultural heritage and religious beliefs.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the folk tradition of Kerala	U.Pr	PSO1,P SO5	PO1,PO 5
CO2	Understand the history, format & presentation of Krishnanattam	An,Pr	PSO1,P SO5	PO1,PO 5
CO3	Understand the history & presentation format of Mudi yettu, Padayani & Theyyam	U.Pr	PSO1,P SO5	PO1,PO 5
CO4	Understand the history & presentation format of Arjuna Nirtham and Theyyattu	An,Pr	PSO1,P SO5	PO1,PO 5
CO5	Understand the history & presentation format of Kakkarasi Natakam, Porattu Natakam & Tholpavakuthu	U.Pr	PSO1,P SO5	PO1,PO 5
CO6	Analyse the folklore of Kerala.	An,Pr	PSO1,P SO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Krishnanattam			
1.1	Origin and history	1,6	5
1.2	Presentation of Krishnanattam	2	5
1.3	Folk and classical elements of Krishnanattam	1,2	5
Module 2 : Mudi yettu, Padayani and Theyyam			
2.1	Historical and mythological background	1,6	5
2.2	Format of presentation	3	5
2.3	Aharya concept	3	5
Module 3 : Kakkarissu Natakam , Porattu Natakam, Tholpavakoothu			
3.1	Historical and mythological background	1,6	5
3.2	Format of presentation	5	5
3.3	Character study	5	5

Module 4 :Arjuna Nritta & Theyyattu			
4.1	Historical and mythological background	1,6	5
4.2	Format of presentation	4	5
4.3	Tala concepts	4	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Origin and History of Krishnanattam	Lecture ,PPT Presentation
Week 2	General awareness about the Presentation of Krishnanattam	Lecture ,PPT Presentation
Week 3	General awareness about the Folk and classical elements of Krishnanattam	Lecture ,PPT Presentation
Week 4	Historical and mythological background of Mudi yettu, Padayani and Theyyam	Lecture ,PPT Presentation
Week 5	Awareness on format of presentation and the aharya concept of Mudi yettu, Padayani and Theyyam	Lecture ,PPT Presentation
Week 6	Awareness on format of presentation and the aharya concept of Mudi yettu, Padayani and Theyyam	Lecture ,PPT Presentation
Week 7	Awareness on format of presentation and the aharya concept of Mudi yettu, Padayani and Theyyam	Lecture ,PPT Presentation

Week 8	Historical and mythological background of Kakkarissu Natakam , Porattu Natakam,Tholpavakoothu	Lecture ,PPT Presentation
Week 9	Awareness on format of presentation and the character study of Kakkarissu Natakam , Porattu Natakam,Tholpavakoothu	Lecture ,PPT Presentation
Week 10	Awareness on format of presentation and the character study of Kakkarissu Natakam , Porattu Natakam,Tholpavakoothu	Lecture ,PPT Presentation
Week 11	Awareness on format of presentation and the character study of Kakkarissu Natakam , Porattu Natakam,Tholpavakoothu	Lecture ,PPT Presentation
Week 12	Historical and mythological background of Arjuna Nritta & Theeyattu	Lecture ,PPT Presentation
Week 13	Awareness on format of presentation of Arjuna Nritta & Theeyattu	Lecture ,PPT Presentation
Week 14	Awareness on format of presentation and of Arjuna Nritta & Theeyattu	Lecture ,PPT Presentation
Week 15	Awareness on the tala concept of Arjuna Nritta & Theeyattu	Lecture ,PPT Presentation

Mode of Assessment – Assessment patterns

- AA. Continuous Comprehensive Assessment (CCA)
 BB. Semester end Examination

Module 1 (CCA)	Assignment,Seminar and Written Test
Module 2 (CCA)	Assignment,Seminar and Written Test

Module 3 (CCA)	Assignment, Seminar and Written Test
Module 4 (CCA)	Assignment, Seminar and Written Test

References

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Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Music Of Mohiniyattam (Practical)					
Type of Course	DSE					
Course Code	SU7 DSE DMO 403					
Course Level	400-499					
Course Summary	This course explores the musical foundations of <i>Mohiniyattam</i> items.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand about the musical concepts on Keerthanam	U,R	PSO1,P SO5	PO1,PO 5
CO2	Understand about the musical concepts on Bhajan	U,R	PSO1,P SO5	PO1,PO 5
CO3	Understand about the musical concepts on Ashtapadi	U,R	PSO1,P SO5	PO1,PO 5
CO4	Understand about the musical concepts on Ulsavaprabhandham.	U,R	PSO1,P SO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : KEERTHANAM			
1.1	Raga and Thala of the composition	1	5
1.2	About the composer of the composition	1	5
1.3	Lyrical meaning of the composition	1	5

Module 2 : BHAJAN			
2.1	Raga and Thala of the composition	2	5
2.2	About the composer of the composition	2	5
2.3	Lyrical meaning of the composition	2	5
Module 3 : ASHTAPADI			
3.1	Raga and Thala of the composition	3	5
3.2	About the composer of the composition	3	5
3.3	Lyrical meaning of the composition	3	5
Module 4 : ULSAVAPRABHANDHAM			
4.1	Raga and Thala of the composition	4	5
4.2	About the composer of the composition	4	5
4.3	Lyrical meaning of the composition	4	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information on the musical concept on Keerthanam	Lecture demonstration
Week 2	Giving information on the musical concept on Keerthanam	Lecture demonstration
Week 3	Giving information on the musical concept on Bhajan	Lecture demonstration
Week 4	Giving information on the musical concept on Bhajan	Lecture demonstration
Week 5	Giving information on the musical concept on Ashtapadi	Lecture demonstration
Week 6	Giving information on the musical concept on Ashtapadi	Lecture demonstration
Week 7	Giving information on the musical concept on Ulsavaprabhandham	Lecture demonstration
Week 8	Giving information on the musical concept on Ulsavaprabhandham	Lecture demonstration
Week 9	Practice sessions	Practical
Week 10	Practice sessions	Practical
Week 11	Practice sessions	Practical
Week 12	Practice sessions	Practical

Mode of Assessment – Assessment patterns

CC. Continuous Comprehensive Assessment (CCA)
 DD. Semester end Examination

Module 1 (CCA)	Practical test, Viva
Module 2 (CCA)	Practical test, Viva
Module 3 (CCA)	Practical test, Viva
Module 4 (CCA)	Practical test, Viva

References

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- Raveendranath A K, Dakshinendyan Sangeetham, The state institute of languages, 2015

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Literature of Mohiniyattam (Theory)					
Type of Course	DSE					
Course Code	SU7 DSE DMO 404					
Course Level	400-499					
Course Summary	Understanding the literature concept of Mohiniyattam					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understand the Desi concept in Mohiniyattam	U,C	PSO 1, PSO5	PO1,PO 5
CO2	Understand broadly the relevance of Swathi Padams in Mohiniyattam	U,C	PSO 1, PSO5	PO1,PO 5
CO3	Recall the Manipravala Padams written by Irayimman Thambi	R,C,Pr	PSO 1, PSO5	PO1,PO 5
CO4	Analyse the significance of Literally works of Kalamadalam Kalyanikuttyamma	An,Pr	PSO 1, PSO5	PO1,PO 5
CO5	Discriminate the structure of Padams, Varnams and Poems used for Mohiniyattam choreographies	An,Pr	PSO 1, PSO5	PO1,PO 5
CO6	Define the concept of Sopana proposed by Kavalam Narayana Panicker	R,Pr	PSO 1, PSO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Literature of Mohiniyattam from Travancore Dynasty			
1.1	Compositions penned by Swathy Thirunal - Varnam, Padam, Keerthanam	2,5	6
1.2	Compositions penned by Irayimman Thambi - Varnam, Padam, Keerthanam	3,5	5
1.3	Compositions penned by Kutty Kunju Thankachi -	5	5

	Padam, Vaathil Thurapattu		
Module 2 : Desi aspects of Mohiniyattam			
2.1	Chandhanam	1	3
2.2	Kurathi	1	3
2.3	Mookuthi	1	3
Module 3 : Literary works on Mohiniyattam			
3.1	Literary works of Kalamandalam Kalyanikutty Amma	4	6
3.2	Literary works of Kavalam Narayana Panicker	4,6	5
3.3	Critical study on the compositions of Kalamandalam Kalyanikutty Amma and Kavalam Narayana Panicker	5,6	6
Module 4 : Malayalam poems used for Mohiniyattam			
4.1	Poothapattu of Edassery	5	6
4.2	Poems penned by Vallathol	5	6
4.3	Theme based poems taken for Mohiniyattam choreographies	4,5	6

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information on compositions penned by Swathy Thirunal	Lecture
Week 2	Giving information on compositions penned by Swathy Thirunal and Irayimman Thambi	Lecture
Week 3	Giving information on compositions penned by Irayimman Thambi	Lecture
Week 4	Giving information on compositions penned by Kutty Kunju Thankachi	Lecture
Week 5	Introducing the desi aspects of Mohiniyattam	Lecture
Week 6	Introducing the literary works on Mohiniyattam	Lecture
Week 7	Introducing the desi aspects of Mohiniyattam	Lecture
Week 8	Introducing the literary works on Mohiniyattam	Lecture
Week 9	Introducing the Malayalam poems used for Mohiniyattam	Lecture
Week 10	Introducing the Malayalam poems used for Mohiniyattam	Lecture
Week 11	Introducing the Malayalam poems used for Mohiniyattam	Lecture
Week 12	Introducing the Malayalam poems used for Mohiniyattam	Lecture

Mode of Assessment – Assessment patterns

EE. Continuous Comprehensive Assessment (CCA)

FF. Semester end Examination

Module 1 (CCA)	Assignment, Seminar, Written Test
Module 2 (CCA)	Assignment, Seminar, Written Test
Module 3 (CCA)	Assignment, Seminar, Written Test
Module 4 (CCA)	Assignment, Seminar, Written Test

References

- Omcheri Leela and Deepthi Omchery Bhalla, Keralathile lasya rachanakal ,D C Books ,2001
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- Kunjan pillai Shooranattu, Swathi Thirunal, Department of cultural publications,1950
- Omcheri Dr. Leela, Abhinaya sangeetham ,The state Institute of languages, 2017
- Kalyanikuttyamma Kalamandalam ,Vanamala, Padmasree Kalamandalam Krishnan Nair memorial trust, Thripunithura ,1996

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Vachika abhinaya in South Indian Performing arts of Kerala					
Type of Course	DSE					
Course Code	SU7 DSE DMO 405					
Course Level	400-499					
Course Summary	This course explores the theory and practice of <i>Vāchika Abhinaya</i>—the expressive use of speech, sound, and music—in the classical and traditional performing arts of Kerala.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Define Vachikaabhinaya according to Natyasastra	U,R	PSO 1,PSO5	PO1,PO 5
CO2	Understand broadly the significance of Vachikaabhinaya in Kathakali	U,R	PSO 1,PSO5	PO1,PO 5
CO3	Understand broadly the significance of Vachikaabhinaya in Kudiyaattam	U,R	PSO 1,PSO5	PO1,PO 5
CO4	Understand broadly the significance of Vachikaabhinaya in Mohiniyaattam	U,R	PSO 1,PSO5	PO1,PO 5
CO5	Understand the relevance of Attakkathas in Kathakali	U,R	PSO 1,PSO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Vachikaabhinaya in Natyasastra			
1.1	Introduction to Vachikabhinaya	1	5
1.2	Chapters dealing with Vachikabhinaya in Natyasastra	1	5
1.3	Detailed study of Talavadhyavidhi	1	5

Module 2 : Vachikabhinaya in Kathakali			
2.1	Attakkathas	2,5	5
2.2	Abhinayasangeetham, Desi Ragas and Talas in Kathakali	2	5
2.3	Musical instruments and their significance in Kathakali	2	5
Module 3 : Vachikabhinaya in Kudiyyattam			
3.1	Role of vachikabhinayam in Kudiyyattam	3	5
3.2	Concept of Swaras in Kudiyyattam	3	5
3.3	Musical instruments and their significance in Kudiyyattam	3	5
Module 4 :Vachikabhinaya in Mohiniyattam			
4.1	Significance of Vachikaabhinaya in Mohiniyattam	4	5
4.2	Popular Mohiniyattam compositions, authorship and aesthetics	4	5
4.3	Musical instruments and their significance in Mohiniyattam	4	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information on Introduction to Vachikabhinaya	Lecture presentation
Week 2	Giving information on chapters dealing with Vachikabhinaya in Natyasastra	Lecture presentation
Week 3	Giving information on detailed study of Talavadhyavidhi	Lecture presentation
Week 4	Attakkathas	Lecture,
Week 5	Abhinayasangeetham, Desi Ragas and Talas in Kathakali	Lecture,
Week 6	Musical instruments and their significance in Kathakali	Lecture,PPT presentation
Week 7	Role of vachikabhinayam in Kudiyyattam	Lecture,
Week 8	Concept of Swaras in Kudiyyattam	Lecture,
Week 9	Musical instruments and their significance in Kudiyyattam	Lecture,
Week 10	Significance of Vachikaabhinaya in Mohiniyattam	Lecture,PPT presentation

Week 11	Popular Mohiniyattam compositions, authorship and aesthetics	Lecture,
Week 12	Musical instruments and their significance in Mohiniyattam	Lecture,PPT presentation

Mode of Assessment – Assessment patterns

GG. Continuous Comprehensive Assessment (CCA)
 HH. Semester end Examination

Module 1 (CCA)	Assignment,Seminar,Test Paper
Module 2 (CCA)	Assignment,Seminar,Test Paper
Module 3 (CCA)	Assignment,Seminar,Test Paper
Module 4 (CCA)	Assignment,Seminar,Test Paper

References

- Pisharody K P Narayana, Natyasastra Of Bharata Muni, Kerala sahithya academy ,1971
- Dr. Unni N P Natyasastra Of Bharata Muni,
- Natyasastra Of Bharata Muni by Manmohan Ghosh
- Natyasastra Of Bharata Muni by R S Nagar
- Introduction to Bharata's Natyasastra by Adya Rangacharya
- The Natyasastra- English Translation with critical Notes by Adya Rangacharya
- Kathakali, Kutiyattam and other Performing Arts by Venu G
- The language of Kathakali by Venu G
- Into the world of Kutiyattam with the Legendary Ammanur Madhava Chakyar-memoirs by Venu G
- Nangiar Koothu- The classical Dance Theatre of the Nangiar by Nirmala Paniker
- Abhinetr – Natyavedathile Streeparvam by Usha Nangiar
- Kathakali Praveeshika by Prof. Vattaparambil Gopinatha Pilla
- Kathakali Rangam by K P S Menon

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Detailed study on Mohiniyattam and other south Indian classical artforms					
Type of Course	DSE					
Course Code	SU7 DSE DMO 406					
Course Level	400-499					
Course Summary	Understands the concept of sopanam proposed by Kavalam Narayana Panicker					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Describe the History of Mohiniyattam	U,R	PSO 1,PSO5	PO1,PO 5
CO2	Understand the growth and development of Mohiniyattam	U,R	PSO 1,PSO5	PO1,PO 5
CO3	Understand the growth and development of Kathakali and Koodiyattam	U,R	PSO 1,PSO5	PO1,PO 5
CO4	Understand the growth and development of Bharatanatyam and Kuchipudi	U,R	PSO 1,PSO5	PO1,PO 5
CO5	Describe the significance of different Banis in Mohiniyattam	U,R,KC	PSO 1,PSO5	PO1,PO 5
CO6	Evaluate critically the Devadasi tradition of Kerala with respect to that of Tamil Nadu	U,R	PSO 1,PSO5	PO1,PO 5
CO7	Understand broadly the concept of Chaturvidhabhinaya according to Natyasastra	U,R,KC	PSO 1,PSO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : History of Mohiniyattam			
1.1	Mythological concept	1,2	5
1.2	History of Mohiniyattam up to the establishment of Kerala Kalamandalam	1,2	5
1.3	Evolution of Mohiniyattam after the establishment of Kerala Kalamandalam	1,2	5
Module 2 : Aesthetics of Mohiniyattam			
2.1	Repertoire system of Mohiniyattam in Different Banis	5	5
2.2	Chathurvidhabhinaya	7	5
2.3	Contemporary choreographies in Mohiniyattam	5	5
Module 3 : Kathakali and Koodiyattam			
3.1	History	3	5
3.2	Chathurvidhabhinaya	3,7	5
3.3	Structure of Performance	3	5
Module 4 :Bharatanatyam and Kuchipudi			

4.1	History	4,6	5
4.2	Chaturvidhabhinaya	4,7	5
4.3	Structure of Performance	4	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information on mythology and history of mohiniyattam.	Lecture
Week 2	Giving information on evolution of Mohiniyattam after the establishment of Kerala Kalamandalam	Lecture
Week 3	Giving information on banis	Lecture
Week 4	Giving information on Chaturvidhabhinaya of Mohiniyattam	Lecture
Week 5	Giving information on Contemporary choreographies in Mohiniyattam	Lecture
Week 6	Giving information on history of Kathakali and Koodiyattam	Lecture
Week 7	Giving information on Chaturvidhabhinaya of Kathakali	Lecture
Week 8	Giving information on Chaturvidhabhinaya of Koodiyattam	Lecture
Week 9	Giving information on Chaturvidhabhinaya of Koodiyattam	Lecture

Week 10	Giving information on history of Bharathanatyam and Kuchipudi	Lecture
Week 11	Giving information on Chaturvidhabhinaya of Bharathanatyam	Lecture
Week 12	Giving information on Chaturvidhabhinaya of Kuchipudi	Lecture

Mode of Assessment – Assessment patterns

II. Continuous Comprehensive Assessment (CCA)

JJ. Semester end Examination

Module 1 (CCA)	Assignment, Seminar, Test paper
Module 2 (CCA)	Assignment, Seminar, Test paper
Module 3 (CCA)	Assignment, Seminar, Test paper
Module 4 (CCA)	Assignment, Seminar, Test paper

References

- Pisharody K P Narayana, Natyasastra Of Bharata Muni, Kerala sahithya academy ,1971
- Natyasastra Of Bharata Muni by Dr. N P Unni
- Natyasastra Of Bharata Muni by Manmohan Ghosh
- Natyasastra Of Bharata Muni by R S Nagar
- Introduction to Bharata's Natyasastra by Adya Rangacharya
- The Natyasastra- English Translation with critical Notes by Adya Rangacharya
- Kathakali, Kutiyattam and other Performing Arts by Venu G
- The language of Kathakali by Venu G
- Into the world of Kutiyattam with the Legendary Ammanur Madhava Chakyar-memoirs by Venu G
- Nangiar Koothu- The classicalDance Theatre of the Nangiar by Nirmala Paniker
- Abhinetr – Natyavedathile Streeparvam by Usha Nangiar
- Kathakali Praveeshika by Prof. Vattaparambil Gopinatha Pilla
- Kathakali Rangam by K P S Menon
- Kali Kathakyappuram by Dr. T S Madhavankutty
- Melapadam by Kalamandalam Krishnankutty Poduval
- .Kathakali vicharam by Iyyankodu Sreedharan
- Kathakali – The Sacred Dance- Drama of Malabar by K Bharatha Iyer 18.The Art of Kathakali by Avinash C Pandey
- Kathakali : a Practitioners Perspective by Sadanam Balakrishnan
- Kathakali Dance- Drama: Where Gods and Demons come to Play by Phillip Zarrilli
- Keralathile lasya rachanakal by Leela Omcheri
- Sopanatattwam by Kavalam Narayana Panikker
- Cholliyattam by Kalamandalam Padmanabhan Nair

SEMESTER VIII

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Sopana aspect of Mohiniyattam					
Type of Course	DSC					
Course Code	SU8 DSC DMO 405					
Course Level	400-499					
Course Summary	Understands the concept of sopanam proposed by Kavalam Narayana Panicker					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1			4	5
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Understanding the term Sopanam	U	PSO 1,PSO5	PO1,PO 5
CO2	Analyse the philosophy proposed by Kavalam Narayana Panicker	U,An	PSO 1,PSO5	PO1,PO 5
CO3	Understand the style and structure of Mohiniyatta seva.	U,R,An	PSO 1,PSO5	PO1,PO 5
CO4	Apply the Kerala talas related to Mohiniyatta seva.	U,R,An, Ap	PSO 1,PSO5	PO1,PO 5
CO5	Apply Nattuvanagam in the items Mukhachalam and Padam	U,R,An, Ap	PSO 1,PSO5	PO1,PO 5

Course Content

Units	Content	CO	Hours
Module 1 : Mohiniyattam seva			
1.1	Sopanam kalari of Mohiniyattam	1	5
1.2	Philosophy of Sopanam proposed by Kavalam Narayana Panicker	1,2	5
1.3	Mohiniyatta seva	3	5
Module 2 : Mukhachalam			

2.1	Practical learning of Mukhachalam	3,4	5
2.2	Ragas and talas of Mukhachalam	3,4	5
2.3	Comparitive study of Cholketu and Mukhachalam	3,4	5
Module 3 : Padam of Kavalam			
3.1	Practical learning of Padam	3,4	5
3.2	Study of composition, raga and tala	3,4	5
3.3	Plot and character study	3,4	5
Module 4 :Nattuvangam practice			
4.1	Understanding Kerala talas	4,5	5
4.2	Nattuvangam of Padam	4,5	5
4.3	Nattuvangam practice of Mukhachalam	4,5	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Introducing the Mohiniyatta seva and the philosophy of Mohiniyatta seva	Lecture demonstration
Week 2	Practical learning of the items	Lecture demonstration
Week 3	Practical learning of the items	Lecture demonstration
Week 4	Practical learning of the items	Lecture demonstration
Week 5	Practical learning of the items	Lecture demonstration
Week 6	Practical learning of the items	Lecture demonstration
Week 7	Practical learning of the items	Lecture demonstration
Week 8	Practical learning of the items	Lecture demonstration
Week 9	Nattuvangam learning of the items	Lecture demonstration
Week 10	Nattuvangam learning of the items	Lecture demonstration
Week 11	Nattuvangam learning of the items	Lecture demonstration
Week 12	Practice sessions	Practice sessions

Mode of Assessment – Assessment patterns

KK. Continuous Comprehensive Assessment (CCA)
 LL.Semester end Examination

Module 1 (CCA)	Practical test,Viva
Module 2 (CCA)	Practical test,Viva
Module 3 (CCA)	Practical test,Viva
Module 4 (CCA)	Practical test,Viva

References

- Panikker Kavalam Narayana ,Sopanatatwam , Mathrubhumi books ,2011
- Kavalam Kavithakal
- Kuroor Dr. Manoj ,Talangalum Kalakalum, Sahithya Pravarthaka Co-operative Society Ltd,2020

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Dance Production					
Type of Course	DSC					
Course Code	SU8 DSC DMO 406					
Course Level	400-499					
Course Summary	The artistic, technical, and organizational components involved in creating dance performances. Focuses on stagecraft, lighting, costuming, sound, and production management for concert dance. Prepares students to plan, coordinate, and execute fully realized dance productions.					
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
		1		4		5
Pre-requisites, if any	Nil					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Choreograph a Dance drama for duration of 60 minutes	U,An,Ap	PSO 1,PSO2, PSO3,PSO5	PO1,PO 2,PO3,PO5
CO2	Analyse the significance of lighting in a dance production	U,An,Ap	PSO 1,PSO2, PSO3,PSO5	PO1,PO 2,PO3,PO5
CO3	Understand broadly the concept and working of microphones, amplifiers and Mixers	U,An,Ap	PSO 1,PSO2, PSO3,PSO5	PO1,PO 2,PO3,PO5

Course Content

Units	Content	CO	Hours
Module 1 : Dance- Drama Production			
1.1	Choreographing a Dance Drama	1	5
1.2	Literature and Music	1	5

1.3	Theme and relevance	1	5
Module 2 : Stage Lighting and acoustics			
2.1	Basic lighting techniques	2	5
2.2	Microphones, amplifiers and Mixer	2	5
2.3	Stage lighting for Mohiniyattam	2	5
Module 3 : Rehearsal Process and Production Management			
3.	Rehearsal scheduling, discipline, and coordination.	3	5
3.2	Time management, budgeting, and resource planning.	3	5
3.3	Collaboration with musicians, designers, and technicians.	3	5
Module 4 :Performance, Evaluation, and Documentation			
4.1	Presentation of an original or adapted dance production	3	5
4.2	Application of choreographic, technical, and managerial skills.	3	5
4.3	Viva voce and public performance assessment.	3	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Giving information on choreographic techniques	Lecture
Week 2	Giving information on design and technical elements	Lecture
Week 3	Giving information on production planning and management	Lecture
Week 4	Giving information on application musical instruments	Lecture
Week 5	Practical application	Practice Sessions
Week 6	Practical application	Practice Sessions
Week 7	Practical application	Practice Sessions
Week 8	Practical application	Practice Sessions
Week 9	Practical application	Practice Sessions
Week 10	Practical application	Practice Sessions
Week 11	Final showing	Performance
Week 12	Final showing	Performance

Mode of Assessment – Assessment patterns

MM. Continuous Comprehensive Assessment (CCA)
 NN. Semester end Examination

Module 1 (CCA)	Practice Test, Viva
Module 2 (CCA)	Practice Test, Viva
Module 3 (CCA)	Practice Test, Viva
Module 4 (CCA)	Practice Test, Viva

References

- Davies Gill, Create Your Own Stage effects ,Back stage books,1999
- Ebrahimian Babak, Theatre Design: Behind the Scenes with the Top Set, Lighting and Costume Designers, Rotovision,2006
- Fraser Neil ,Stage Lighting Design: A Practical Guide ,crowood cr,1999
- Pillai Ambika ,My Make up Secrets ,Mathrubhumi books,2016

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Stage performance					
Type of Course	DSC					
Course Code	SU8 DSC DMO 407					
Course Level	400-499					
Course Summary	This course provides practical and theoretical training in all aspects of stage performance, focusing on the preparation, presentation, and execution of dance on stage.Emphasis is placed on refining performance skills, confidence, and professionalism to deliver impactful and aesthetically rich stage presentations.					
Semester	VII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
				5		1
Pre-requisites, if any	NIL					

Course Outcome

CO	CO Statement (Upon the completion of the course, the student will be able to :)	CL	PSO	PO
CO1	Apply principles of choreography, spatial design, and musicality to create performance-ready works.	Ap	PSO 1, PSO2, PSO3, PSO5	PO1, PO2, PO3, PO5
CO2	Integrate stage elements such as lighting, costumes, and props to enhance artistic presentation.	An, Ap	PSO 1, PSO2, PSO3, PSO5	PO1, PO2, PO3, PO5
CO3	Critically analyze personal performance to refine technique, expression, and stage presence.	An, Ap	PSO 1, PSO2, PSO3, PSO5	PO1, PO2, PO3, PO5
CO4	Exhibit professional performance practice, including rehearsal discipline, stage etiquette, and collaborative skills.	U, An, Ap	PSO 1, PSO2, PSO3, PSO5	PO1, PO2, PO3, PO5
CO5	Demonstrate advanced technical and expressive skills through solo stage performances.	U	PSO 1, PSO2, PSO3, PSO5	PO1, PO2, PO3, PO5
CO6	Present a polished stage performance that reflects conceptual clarity, artistic maturity, and cultural/contextual	An, Ap	PSO 1, PSO2, PSO3, PSO5	PO1, PO2, PO3, PO5

Course Content

Units	Content	CO	Hours
Module 1 : Revising lessons			
1.1	Cholkettu	1,2,3,4,5,6	5
1.2	Jathiswaram	1,2,3,4,5,6	5
1.3	Padam	1,2,3,4,5,6	5
Module 2 : Revising lessons			
2.1	Varnam	1,2,3,4,5,6	5
2.2	Thillana	1,2,3,4,5,6	5
2.3	Slokam	1,2,3,4,5,6	5
Module 3 : Revising lessons			
3.1	Saptham	1,2,3,4,5,6	5
3.2	Ganapathy sthuthi	1,2,3,4,5,6	5
3.3	Kavitha	1,2,3,4,5,6	5
Module 4 :Revising lessons			

4.1	Tharattu	1,2,3,4,5,6	5
4.2	Keerthanam	1,2,3,4,5,6	5
4.3	Tala and Nattuvangam practice on the items	1,2,3,4,5,6	5

Teaching and Learning Approaches - Classroom Schedule and Mode of Transaction

Week	Classroom Schedule	Mode of Transaction
Week 1	Practice Sessions	Practical
Week 2	Practice Sessions	Practical
Week 3	Practice Sessions	Practical
Week 4	Performance sessions	Practical
Week 5	Practice Sessions	Practical
Week 6	Practice Sessions	Practical
Week 7	Practice Sessions	Practical
Week 8	Performance sessions	Practical
Week 9	Practice Sessions	Practical
Week 10	Practice Sessions	Practical
Week 11	Practice Sessions	Practical
Week 12	Performance sessions	Practical

Mode of Assessment – Assessment patterns

OO. Continuous Comprehensive Assessment (CCA)
PP. Semester end Examination

Module 1 (CCA)	Practical Test, Viva
Module 2 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test, Viva
Module 3 (CCA)	Practical Test, Viva

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	Research Project / Dissertation					
Type of Course						
Course Code						
Course Level	400-499					
Course Summary	The course guides students through the process of designing and executing an independent research study in the field of dance. Emphasis is placed on research methodologies, literature review, data collection, analysis, and scholarly writing. Students culminate the course with a well-structured dissertation or project that demonstrates original inquiry and contributes to dance scholarship.					
Semester		Credits			12	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any						

Department	MOHINIYATTAM						
Programme	B.A MOHINIYATTAM						
Course Name	MOOC Course						
Type of Course							
Course Code							
Course Level	400-499						
Course Summary							
Semester		Credits					Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others		
Pre-requisites, if any							

Department	MOHINIYATTAM					
Programme	B.A MOHINIYATTAM					
Course Name	MOOC Course					
Type of Course						
Course Code						
Course Level	400-499					
Course Summary						
Semester	VIII	Credits			4	Total Hours
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	
Pre-requisites, if any						

