

M. A. MOHINIYATTAM SYLLABI
2019



Department of
Mohiniyattam

DEPARTMENT OF MOHINIYATTAM



SREE SANKARACHARYA UNIVERSITY OF SANSKRIT, KALADY

PG PROGRAMME IN MOHINIYATTAM

“SCHEME AND SYLLABUS”

(Outcome Based Teaching, Learning and Evaluation - OBTLE)

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01. Preface

M.A.Mohiniyattam is a Post Graduate Course in Dance. The Master of Arts in Mohiniyattam is an academic degree focused on research – based activities related to dance aesthetics, theory, history, cultural studies and educational perspectives. The programme focused on performance and choreography in an interdisciplinary environment provides vigorous practice along with a step towards Ph.D. The courses in Mohiniyattam Techniques, choreography, pedagogy and fields related to artistic process enables a student to develop an individualized program of study that furthers their unique interests and prepares them as Performers, Scholars and teachers.

This programme prepares the student to approach Dance studies Phenomena from different perspectives and develop skills of Critical thinking and self expression.

02. Programme Outcomes (POs) of SSUS for PG Programmes

PO1 – Critical Thinking: take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, a looking at our ideas and decisions (intellectual, organisational and personal) from different perspectives.

PO2 – Communication: listen, read, comprehend, speak and write clearly and effectively in person and electronic media in English/ regional language/ language of the discipline and exhibit sound domain knowledge including academic concepts and terminologies.

PO3 – Self-directed and life-long Learning: Engage in independent and life-long learning in the broadest context of socio-technological changes.

PO4 – Ethics: Understand different value systems including one's own, as also the moral dimensions of actions and accept responsibility for it.

03. 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
Co	-	Conceptual
Pr	-	Procedural
Mc	-	Meta Cognitive

04. Programme Specific Outcomes (PSOs) of Department

PSO1 – Understand the history of Indian Dance with special focus on Mohiniyattam, its styles, Gurus and institutions; and develop critical Thinking, analytical ability and research aptitude in the field of Performing arts

PSO2 – Apply acoustics, electrical and electronic appliances, and musical instruments associated with performance

PSO3 – Analyse the grammar, structure, format and presentation of Mohiniyattam by understanding Eastern and Western aesthetics and their application in Indian Classical dance and dance Music

PSO4 – Create Korvais in Sapta talas, chappu talas, sooladi talas and Kerala talas with the application of Nattuvangam

05. General Structure of MA Programme

Duration	04 Semesters
Minimum credits required	64 credits
Number of Core Courses	11
Core courses in Mohiniyattam (11x4)	44 credits
Elective Courses within the Dept (1x4)	4 credits
Elective Course from Sanskrit (1x4)	4 credits
Multi-Disciplinary Electives (2x4)	08 credits
Dissertation (1x4)	04 credits

06. Semester-wise Distribution of Courses

SEMESTER - I

	Course Code	Course	Core/ Elective	Credits
1	PMOM11001	Nritta aspects of Mohiniyattam(Practical)	Core	4
2	PMOM11002	Misical compositions in the Nritta aspects of Mohiniyattam	Core	4
3	PMOM11003	<i>Abhinaya</i> aspects in Balaramabharatham and Natyasastra (Theory)	Core	4
4		Discipline Elective	Elective	4
				16

SEMSETER – II

	Course Code	Course	Core/ Elective	Credits
1	PMOS11008	Nritta aspects of Mohiniyattam(Practical)	Core	4
2	PMOS11009	Detailed Study of South Indian Tala Systems (Practical)	Core	4
3	PMOS11010	Eastern and Western Aesthetics (Theory)	Core	4
4		External Elective	Elective	4
				16

SEMESTER – III

	Course Code	Course	Core/ Elective	Credits
1	PMOM11013	Abhinaya aspects of Mohiniyattam (Practical) Part I	Core	4
2	PMOM11014	Choreography and Make- up (Practical)	Core	4
3	PMOM11015	Research Methodology (Theory)	Core	4
4		External Elective	Elective	4
				16

SEMSETER – IV

	Course Code	Course	Core/ Elective	Credits
1	PMOS11018	Abhinaya aspects of Mohiniyattam (Practical) Part II	Core	4
2	PMOS11019	History of Indian Classical Dance (Theory)	Core	4
3	PMOS11020	Dissertation	Core	4
4		Internal Elective	Elective	4
				16

7. Semester wise Course Details**Semester I – Core Courses**

Course Code	Course Name	Credits
PMOM11001	<i>Nritta</i> aspects of Mohiniyattam (Practical)	4
PMOM11002	Musical Compositions in the <i>Nritta</i> aspects of Mohiniyattam (Practical)	4
PMOM11003	<i>Abhinaya</i> aspects in Balaramabharatham and Natyasastra (Theory)	4

Semester I – Elective Courses (Any one)

Course Code	Course Name	Credits
PMOM11004	<i>Vachikabhinaya</i> in the Classical Performing arts of Kerala (Elective Theory)	4
PMOM11005	Literature of Mohiniyattam (Elective Theory)	4
PMOM11006	Hasta Viniyogas according to Hasthalakshana Deepika- Part I (Practical)	4
PMOM11007	Sopana aspects in Mohiniyattam (Practical)	4

Semester II – Core Courses

Course Code	Course Name	Credits
PMOS11008	<i>Nritya</i> Aspects of Mohiniyattam (Practical)	4
PMOS11009	Detailed Study of South Indian Tala Systems (Practical)	4
PMOS11010	Eastern and Western Aesthetics (Theory)	4

Semester II – Elective Courses – Multidisciplinary (Any one)

Course Code	Course Name	Credits
PMOS11011	General Introduction to Mohiniyattam (Elective -Theory)	4
PMOS11012	Women Performing Arts of Kerala(Elective-Theory)	4

Semester III – Core Courses

Course Code	Course Name	Credits
PMOM11013	Abhinaya aspects of Mohiniyattam (Practical) Part I	4
PMOM11014	Choreography and Make- up (Practical)	4
PMOM11015	Research Methodology (Theory)	4

Semester III – Elective Courses – Multidisciplinary (Any one)

Course Code	Course Name	Credits
PMOM11016	Mohiniyattam and other South Indian Performing Arts (Elective-Theory)	4
PMOM11017	Music of Mohiniyattam (Elective-Theory)	4

Semester IV – Core Courses

Course Code	Course Name	Credits
PMOS11018	Abhinaya aspects of Mohiniyattam (Practical) Part II	4
PMOS11019	History of Indian Classical Dance (Theory)	4
PMOS11020	Dissertation	4

Semester IV – Elective Courses – (Any one)

Course Code	Course Name	Credits
PMOS11021	Musical aspects of Mohiniyattam (Practical)	4
PMOS11022	Musical instruments used Kerala art forms with special focus on Mohiniyattam (Elective-Theory)	4
PMOS11023	Hasta Viniyogas according to Hasthalakshana Deepika- Part II (Practical)	4
PMOS11024	Theatre Tradition of India	4

08. Semester-wise Courses details

SEMESTER I

Course 1 - PMOM11001 Nritha aspects of Mohiniyattam (Practical)

Course Learning Outcomes

- CO1 – Understand the structure, format and presentation of *Cholkettu*
- CO2 – Understand the Structure, format and presentation of *Ganapathi Sthuthi*.
- CO3 – Understand the Structure, format and presentation of *Jathiswaram*
- CO4 - Understand the Structure, format and presentation of *Thillana*
- CO5- Differentiate Korvais of *Jathiswaram* and *Thillana*
- CO6- Demonstrate *Saptatalas* with Jathi and *Gathi bhedas* using *nattuvangam*

Module 1 - *Chokettu and Ganapathi Sthuthi*

- 1.1- Ganapathi Sthuthi
- 1.2- Cholkettu
- 1.3 – Literature of Kriti and composer

Module 2 – *Jathiswaram and Thillana*

- 2.1- *Jathiswaram*
- 2.2 – *Thillana*
- 2.3 – *Korvais and Panchanada of Jathiswaram and Thillana*

Module 3 – *Sapta Talas*

- 3.1- *Sapta Talas*
- 3.2 – *35 Tala System*

3.3 – *Jathi and Gathi Bhedas***Module 4 – *Nattuvangam Practical***4.1- *Basics of Nattuvangam*4.2 – *Korvais of Cholkettu*4.3 – *Korvais of Jathiswaram and Thillana*

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the structure, format and presentation of <i>Cholkettu</i>	PO2/P SO3	U	Pr		24	Practical Assessment
CO2	Understand the Structure, format and presentation of <i>Ganapathi Sthuthi</i> .	PO2/P SO3	U	Pr		24	Practical Assessment
CO3	Understand the Structure, format and presentation of <i>Jathiswaram</i>	PO2/P SO3	U	Pr		24	Practical Assessment
CO4	Understand the Structure, format and presentation of <i>Thillana</i>	PO2/P SO3	U	Pr		24	Practical Assessment
CO5	Differentiate Korvais of <i>Jathiswaram</i> and <i>Thillana</i>	PO2/P SO4	An	Pr		24	Practical Assessment
CO6	Demonstrate <i>Saptatalas</i> with <i>Jathi</i> and <i>Gathi bhedas</i> using <i>nattuvangam</i>	PO2/P SO4	Ap	Pr		24	Practical Assessment

Reference Texts

1. Natyasastra Of Bharata Muni by Dr. N P Unni
2. *Sangita Ratnakara* Of Sarngadeva- S. S. Sastri
3. *Mohiniyattam Charitram attaprakaravum* by Kalamandalam Kalyanikuttyamma
4. Solkattu Manual- An introduction to the rhythmic language of south Indian Music by David P. Nelson
5. *Dakshinendyan Sangeetham* by A K Raveendranath

SEMESTER I

Course 2 – PMOM11002 Musical Compositions in the *Nritta* aspects of Mohiniyattam (Practical)

Course Learning Outcomes

- CO1 – Understand basic lessons of Carnatic Music
- CO2 – Analyse the musical structure of *Cholkettu*
- CO3 – Analyse the Musical Structure of *Ganapathi Sthuthi*
- CO4 – Analyse the Musical Structure of *Jathiswaram*
- CO5 – Analyse the Musical Structure of *Thillana*
- CO6 – Differentiate the format of *Swarajathi* and *Jathiswaram*

Module 1 – Basic Lessons of Carnatic Music

- 1.1- Saptaswaras, *Shruthi* and *Swarasthanas*
- 1.2 – *Sarali Varisas*
- 1.3 – *Saptatala Alankaras*

Module 2 – *Cholkettu* and *Ganapathi Sthuthi*

- 2.1 – *Cholkettu*
- 2.2 – *Ganapathi Sthuthi*
- 2.3 – *Raga and Tala* of items *learned*

Module 3 – *Jathiswaram*

- 3.1 – *Jathiswaram*
- 3.2 – *Raga and Tala* of the items *learned*
- 3.3 – Comparative study of *Swarajathi* and *Jathiswaram*

Module 4 – *Thillana*

4.1 – *Thillana*

4.2 – *Raga* and *Tala* of items learned

4.3 – Composers

CO	CO – Statement	PO / PSO	CL	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand basic lessons of Carnatic Music	PO2/ PSO3	U	F, Pr		24	Practical Assessment
CO2	Analyse the musical structure of <i>Cholkettu</i>	PO2/ PSO	An	Pr		24	Practical Assessment
CO3	Analyse the Musical Structure of <i>Ganapathi Sthuthi</i>	PO2/ PSO3	An	Pr		24	Practical Assessment
CO4	Analyse the Musical Structure of <i>Jathiswaram</i>	PO2/ PSO3	An	Pr		24	Practical Assessment
CO5	Analyse the Musical Structure of <i>Thillana</i>	PO2/ PSO3	An	Pr		24	Practical Assessment
CO6	Differentiate the format of <i>Swarajathi</i> and <i>Jathiswaram</i>	PO2/ PSO3	An	Pr		24	Practical Assessment

Reference Texts

1. *Karnataka Sangeetham* by Suresh Narayanan
2. Core of Karnatik Music by A D Madhavan
3. *Sangita Ratnakara Of Sarngadeva-* S. S. Sastri
4. *Karnataka Sangeethamalika* by A D Madhavan
5. Solkattu Manual- An introduction to the rhythmic language of south Indian Music by David P. Nelson
6. *Dakshinendyan Sangeetham* by A K Raveendranath

SEMESTER I

Course 3 – PMOM11003 Abhinaya aspects in Balaramabharatham and Natyasastra (Theory)

Course Learning Outcomes

CO1 – Understand the significance of Natyasastra in the standardization of different classical dance forms of India

CO2 – Understand broadly the concepts in Natyasastra and in detail the concepts of *Rasavikalpam* and *Bhavavyanjakam*

CO3 – Understand broadly the concepts in Natyasastra and in detail the concepts of *Tandavalakshanam*

CO4 – Understand broadly the concepts in Natyasastra and in detail the concepts of *Uthamangabhinayam*

CO5 – Understand broadly the concepts in Natyasastra and in detail the concepts of *Hastabhinayam* and *Sareerabhinayam*

CO6 – Understand the historical importance of *Balaramabharatham*

CO7- Analyse the relevance of *Balaramabharatham* in Mohiniyattom

Module 1 – Basic Understanding of Natyasastra

1.1 – Period and authorship

1.2 – Chapters and their relevance

1.3 – *Thandavalakshanam*

Module 2 – *Rasavikalpam* and *Bhavavyanjakam*

2.1 – *Rasavikalpam*

2.2 – *Bhavavyanjakam*

2.3 – Concepts of *Bhava*, *Rasa* and *Abhinaya*

Module 3 – *Uthamangabhinayam, Hastabhinayam and Sareerabhinayam*

3.1 – *Uthamangabhinayam*

3.2 – *Hastabhinayam*

3.3 – *Sareerabhinayam*

Module 4 – *Balaramabharatham*

4.1 – Historical importance and authorship

4.2 – Chapters and their relevance

4.3 – *Abhinaya* aspects

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the significance of Natyasastra in the standardization of different classical dance forms of India	PO1 /PS O3	U	F, C	12		Assignment
CO2	Understand broadly the concepts in Natyasastra and in detail the concepts of <i>Rasavikalpam</i> and <i>Bhavavyanjakam</i>	PO1 /PS O3	U	C	10		Assignment
CO3	Understand broadly the concepts in Natyasastra and in detail the concepts of <i>Tandavalakshanam</i>	PO1 /PS O3	U	C	10		Seminar
CO4	Understand broadly the concepts in Natyasastra and in detail the concepts of <i>Uthamangabhinayam</i>	PO1 /PS O3	U	C	10		Test paper
CO5	Understand broadly the concepts in Natyasastra and in detail the concepts of <i>Hastabhinayam</i> and <i>Sareerabhinayam</i>	PO1 /PS O3	U	C, P	10		Test paper
CO6	Understand the historical importance of <i>Balaramabharatham</i>	PO1 /PS O3	U	C	10		Assignment
CO7	Analyse the relevance of <i>Balaramabharatham</i> in Mohiniyattom	PO1 /PS O3	A n	C	10		Assignment

Reference Texts

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

SEMESTER I

Course 4 – PMOM11004 *Vachikabhinaya* in the Classical Performing arts of Kerala (Elective Theory)

Course Learning Outcomes

CO1 – Define *Vachikaabhinaya* according to Natyasastra

CO2 – Understand broadly the significance of *Vachikaabhinaya* in *Kathakali*

CO3 – Understand broadly the significance of *Vachikaabhinaya* in *Kudiyattam*

CO4 – Understand broadly the significance of *Vachikaabhinaya* in *Mohiniyattam*

CO5 – Understand broadly the *swara* concepts in *Vachikabhinaya* of *Kudiyattam*

CO6 – Understand the relevance of *Attakkathas* in *Kathakali*

Module 1 – *Vachikaabhinaya* in Natyasastra

1.1 – Introduction to *Vachikabhinaya*

1.2 – Chapters dealing with *Vachikabhinaya* in Natyasastra

1.3 – Detailed study of *Talavadhyavidhi*

Module2 – *Vachikabhinaya* in Kathakali

2.1 – *Attakkathas*

2.2 – *Abhinayasangeetham, Desi Ragas and Talas* in Kathakali

2.3 – Musical instruments and their significance in Kathakali

Module 3 – *Vachikabhinaya* in Kudiyattam

3.1 – Role of *vachikabhinayam* in *Kudiyattam*

3.2 – Concept of *Swaras* in Kudiyyattam

3.3 – Musical instruments and their significance in Kudiyyattam

Module 4 – *Vachikabhinaya* in Mohiniyattam

4.1 – Significance of *Vachikaabhinaya* in Mohiniyattam

4.2 – Popular Mohiniyattam compositions, authorship and aesthetics

4.3 – Musical instruments and their significance in Mohiniyattam

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Define <i>Vachikaabhinaya</i> according to Natyasastra	PO1/ PSO3	R	C	12		Assignment
CO2	Understand broadly the significance of <i>Vachikaabhinaya</i> in <i>Kathakali</i>	PO1/ PSO3	U	C	12		Test paper
CO3	Understand broadly the significance of <i>Vachikaabhinaya</i> in Kudiyyattam	PO1/ PSO	U	C	12		Test paper
CO4	Understand broadly the significance of <i>Vachikaabhinaya</i> in Mohiniyattam	PO1/ PSO3	U	C	12		Seminar
CO5	Understand broadly the <i>swara</i> concepts in <i>Vachikabhinaya</i> of Kudiyyattam	PO1/ PSO3	U	C	12		Assignment
CO6	Understand the relevance of <i>Attakkathas</i> in Kathakali	PO1/ PSO3	U	C	12		Assignment

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. Natyasastra Of Bharata Muni by Dr. N P Unni
3. Natyasastra Of Bharata Muni by Manmohan Ghosh
4. Natyasastra Of Bharata Muni by R S Nagar
5. Introduction to Bharata's Natyasastra by Adya Rangacharya
6. The Natyasastra- English Translation with critical Notes by Adya Rangacharya
7. Kathakali, Kutiyattam and other Performing Arts by Venu G
8. The language of Kathakali by Venu G
9. Into the world of Kutiyattam with the Legendary Ammanur Madhava Chakyar- memoirs by Venu G
10. Nangiar Koothu- The classical Dance Theatre of the Nangiar by Nirmala Paniker
11. *Abhinetr – Natyavedathile Streeparvam* by Usha Nangiar
12. *Kathakali Praveeshika* by Prof. Vattaparambil Gopinatha Pilla
13. *Kathakali Rangam* by K P S Menon
14. *Kali Kathakyappuram* by Dr. T S Madhavankutty
15. *Melapadam* by Kalamandalam Krishnankutty Poduval
16. *Kathakali vicharam* by Iyyankodu Sreedharan
17. Kathakali – The Sacred Dance- Drama of Malabar by K Bharatha Iyer
18. The Art of Kathakali by Avinash C Pandey
19. Kathakali : a Practitioners Perspective by Sadanam Balakrishnan
20. Kathakali Dance- Drama: Where Gods and Demons come to Play by Phillip Zarrilli
21. *Keralathile lasya rachanakal* by Leela Omcheri
22. *Sopanatatwam* by Kavalam Narayana Panikker
23. *Cholliyattam* by Kalamandalam Padmanabhan Nair

SEMESTER I

Course 5 – PMOM11005 Literature of Mohiniyattam (Elective Theory)

Course Learning Outcomes

CO1 – Understand the Desi concept in Mohiniyattam

CO2 – Understand broadly the relevance of Swathi Padams in Mohiniyattam

CO3 – Recall the Manipravala Padams written by Irayimman Thambi

CO4 – Analyse the significance of contemporary choreographies of Mohiniyattam

CO5 – Discriminate the structure of Padams, Varnams and Poems used for Mohiniyattam choreographies

CO6 – Define the concept of Sopana proposed by Kavalam Narayana Panikker

Module 1 – Literature of Mohiniyattam from Travancore Dynasty

1.1 – Compositions penned by Swathi Thirunal – Varnams, Padams, Keerthanams

1.2 – Compositions of Irayimman Thambi – Varnams, padams, Keertanams

1.3 – Compositions of Kutti kunji Thankachi – Padams and *Vathil thurapattu*

Module 2 – *Desi* aspects of Mohiniyattam

2.1 – *Chandanam*

2.2 – *Kurathi*

2.3 – *Mukuthi*

Module 3 – Contemporary Literary works on Mohiniyattam

3.1 – Literary works of Kalamandalam Kalyanikuttyamma

3.2 – Literary works of Kavalam Narayana Panicker

3.3 – Critical study on the compositions of Kalamandalam Kalyanikuttyamma and Kavalam Narayana Panicker

Module IV – Malayalam poems used for Mohiniyattam Choreographies

Unit 1 – Poothapattu of Edassery

Unit 2 – Poems penned by Vallathol

Unit 3 – Theme based poems taken for Mohiniyattam choreographies

CO	CO – Statement	PO / PSO	C L	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the Desi concept in Mohiniyattam	PO2/ PSO 1	U	C	12		Assignment
CO2	Understand broadly the relevance of Swathi Padams in Mohiniyattam	PO2/ PSO 1	U	C	12		Assignment
CO3	Recall the Manipravala Padams written by Irayimman Thambi	PO2/ PSO 1	R	C, Pr	12		Assignment
CO4	Analyse the significance of contemporary choreographies of Mohiniyattam	PO4/ PSO 1	A n	Pr	12		Seminar
CO5	Discriminate the structure of Padams, Varnams and Poems used for Mohiniyattam choreographies	PO2/ PSO 1	A n	Pr	12		Test paper
CO6	Define the concept of Sopana proposed by Kavalam Narayana Panikker	PO2/ PSO 1	R	Pr	12		Assignment

Reference Texts

1. *Keralathile lasya rachanakal* by Leela Omcheri
2. *Sopanatatwam* by Kavalam Narayana Panikker
3. *Cholliyattam* by Kalamandalam Padmanabhan Nair
4. *Maharaja Swathi Thirunal Keerthanangal* by K Chidambara vadyar
5. *Swathi smruthi* Edited by Pirappankodu Murali
6. *Swathi Thirunal* by Shooranattu Kunjan pilla
7. *Abhinaya sangeetham* by leela omcheri
8. *Vanamala* by Kalamandalam kalyanikuttyamma
9. *Keralathinte lasyarachanakal* by Nirmala Paniker
10. *Kavalam Kavithakal* by Kavalam Narayana Panikker
11. *Idasseryude Samboorna Krithikal*
12. *Leela* – Kumaranasan
13. *Sugathakumariyude Kavithakal*

SEMESTER I

Course 6 - PMOM11006 Hasta Viniyogas according to Hastalakshana Deepika – Part 1(Elective Practical)

Course learning outcomes

- CO1 – Understand the concept of hastabhinaya in Mohiniyattam
- CO2 – Recall the names of basic hand gestures mentioned in Hastalakshana Deepika
- CO3 – Exemplify the viniyogas of *pathaka to ardhachandra*
- CO4 – Analyse the application of viniyogas in different Mohiniyattam banis
- CO5 – Differentiate the application of hand gestures in various Kerala classical art forms
- CO6 – Impliment the viniyogas in their Mohiniyattam choreographies

Module 1 - *Pataka to Katakam*

- 1.1 - Lakshana of *Pataka, Mudrakyam and Katakam*
- 1.2 - Viniyoga of *Pataka, Mudrakyam and Katakam*
- 1.3 - Viniyoga of *Pataka, Mudrakyam and Katakam* with body movements

Module 2 - *Mushti to Shukathundam*

- 2.1 - Lakshana of *Mushti, Karthareemukham and Shukathundam*
- 2.2 - Viniyoga of *Mushti, Karthareemukham and Shukathundam*
- 2.3 - Viniyoga of *Mushti, Karthareemukham and Shukathundam* with body movements

Module 3 - *Kapitham to Shikaharm*

- 3.1 - Lakshana of *Kapitham, Hamsapaksham and Sikharam*
- 3.2 - Viniyoga of *Kapitham, Hamsapaksham and Sikharam*

3.3 - Viniyoga of *Kapitham, Hamsapaksham and Sikharam* with body movements

Module 4 - *Hamsasya to Ardhachandran*

4.1 - Lakshana of *Hamsasya, Anjali and Ardhachandran*

4.2 - Viniyoga of *Hamsasya, Anjali and Ardhachandran*

4.3 - Viniyoga of *Hamsasya, Anjali and Ardhachandran* with body movements

CO	CO – Statement	PO / PSO	CL	K C	Class Session s / Tutori al Hours	Lab / Fiel d Hou rs	Assessment
CO1	Understand the concept of <i>hastabhinaya</i> in Mohiniyattam	PO2 /PS O3	U	C		24	Practical assessment
CO2	Recall the names of basic hand gestures mentioned in <i>Hastalakshanadeepika</i>	PO2 /PS O3	R	C, Pr		24	Practical assessment
CO3	Exemplify the viniyogas of <i>pathaka</i> to <i>ardhachandra</i>	PO2 /PS O3	U	C, Pr		24	Practical assessment
CO4	Analyse the application of viniyogas in different Mohiniyattam banis	PO1 /PS O3	An	Pr		24	Practical assessment
CO5	Differentiate the application of hand gestures in various Kerala classical art forms	PO2 /PS O3	An	Pr		24	Practical assessment
CO6	Impliment the viniyogas in their Mohiniyattam choreographies	PO2 /PS O3	Ap	Pr		24	Practical assessment

Reference Texts

1. *Hashtalakshana Deepika*
2. *Kathakali Mudra Nighandu* by Venu G
3. Hand Gestures of *Hashtalakshanadeepika* in Mohiniyattam by Nirmala paniker
4. *Cholliyattam* by Kalamandalam Padmanabhan Nair

SEMESTER I

Course 7 – PMOM11007 Sopana aspects in Mohiniyattam (Elective Practical)

Learning Course Outcomes

- CO1 - Understanding the concept of *Sopanam* proposed by Kavalam Narayana Panicker
- CO2 - Analyse the structure of *Mohiniyatta seva*
- CO3 - Recall the names og items in *Mohiniyatta seva*
- CO4 - Differentiate the presentation of *Cholkettu* and *Mukhachalam*
- CO5 - Analyse the philosophy of *Sopanam* through the learned *Padam*
- CO6 - Illustrate the patterns followed in *Mukhachalam* with *Nattuvangam*

Module 1 – *Mohiniyatta seva*

- 1.1 – *Sopanam kalari* of Mohiniyattam
- 1.2 - Philosophy of *Sopanam* proposed by Kavalam Narayana Panicker
- 1.3 - *Mohiniyatta seva*

Module 2 - Mukhachalam

- 2.1 - Practical learning of *Mukhachalam*
- 2.2 - Ragas and *talas* of *Mukhachalam*
- 2.3 - Comparitive study of *Cholkettu* and *Mukhachalam*

Module 3 - Padam of Kavalam

- 3.1 - Practical learning of *Padam*
- 3.2 – Study of composition, *raga* and *tala*
- 3.3 - Plot and character study

Module 4 - *Nattuvangam* practice

4.1 - Understanding Kerala *talas*

4.2 - *Nattuvangam* of Padam

4.3 - *Nattuvangam* practice of *Mukhachalam*

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understanding the concept of Sopanam proposed by Kavalam Narayana Panicker	PO2 /PS O3	U	C		24	Practical assessment
CO2	Analyse the structure of <i>Mohiniyatta seva</i>	PO2 /PS O3	An	C, Pr		24	Practical assessment
CO3	Recall the names of items in <i>Mohiniyatta seva</i>	PO2 /PS O3	R	C, Pr		24	Practical assessment
CO4	Differentiate the presentation of <i>Cholkettu</i> and <i>Mukhachalam</i>	PO1 /PS O3	An	Pr		24	Practical assessment
CO5	Analyse the philosophy of <i>Sopanam</i> through the learned <i>Padam</i>	PO2 /PS O3	An	Pr		24	Practical assessment
CO6	Illustrate the patterns followed in <i>Mukhachalam</i> with <i>Nattuvangam</i>	PO2 /PS O3	U	Pr		24	Practical assessment

Reference Texts

1. *Sopanatattvam* by Kavalam Narayana Panikker
2. *Kavalam Kavithakal*
3. *Talangalum Kalakalum* by Dr. Manoj Kuroor

SEMESTER II

Course 1 – PMOS11008 *Nritya* Aspects of Mohiniyattam (Practical)

Course Learning Outcomes

CO1 – Understand broadly the Kacheri (repertoire) system in Mohiniyattam

CO2 – Understand the structure, musical format and presentation of *Varnam*

CO3 – Understand the structure, musical format and presentation of *Keerthanam*

CO4 – Understand the structure, musical format and presentation of *Padam*

CO5 – Create Jathis and Korvais for Varnam

CO6 – Understand the usage of *nattuvangam* and develop *nattuvangam* playing skills

Module 1 – *Varnam*

1.1 – Introduction to *Varnam* – structure, musical format and Presentation

1.2 – *Varnam* Practicals

1.3 – In depth analysis of literature of *Varnam* learned

Module 2 – *Keerthanam*

2.1 – Introduction to *Keerthanam* – structure, musical format and Presentation

2.2 – Various types and specialties, *Keerthanam* Practicals

2.3 – In depth analysis of literature of *Keerthanam* learned

Module 3 – *Padam*

3.1 – Introduction to *Padam* – Structure, Musical format and Presentation

3.2 – Understand popular *Padams* and their composers

3.3 – *Padam* Practicals and in depth analysis of literature of the learned *Padam*

Module 4 – *Nattuvangam* Practice for *Varnam*

4.1 – *Jathis* of *Varnam*

4.2 – *Swaras* of *Varnam*

4.3 – Setting of *Jathis* and *Korvais*

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the Kacheri (repertoire) system in Mohiniyattam	PO2 /PS O3	U	C		24	Practical Assessment
CO2	Understand the structure, musical format and presentation of <i>Varnam</i>	PO2 /PS O3	U	C		24	Practical Assessment
CO3	Understand the structure, musical format and presentation of <i>Keerthanam</i>	PO2 /PS O3	U	C		24	Practical Assessment
CO4	Understand the structure, musical format and presentation of <i>Padam</i>	PO2 /PS O3	U	C		24	Practical Assessment
CO5	Create <i>Jathis</i> and <i>Korvais</i> for <i>Varnam</i>	PO1 /PS O4	C	Pr		24	Practical Assessment
CO6	Understand the usage of <i>nattuvangam</i> and develop <i>nattuvangam</i> playing skills	PO2 /PS O4	U	Pr		24	Practical Assessment

Reference Texts

1. *Maharaja Swathi Thirunal Keerthanangal* by K Chidambara vadyar
2. *Mohiniyattam- Charitram, sidhantam, Prayogam* by Kalamandalam Sathyabhama
3. *Mohiniyattam Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
4. *Mohiniyattam- Sidhantham, Prayogam* by Kalamandalam Leelamma

SEMESTER II

Course 2 –PMOS11009 Detailed Study of South Indian Tala Systems (Practical)

Course Learning Outcomes

CO1 – Understand broadly the concept of *Suladi Talas*

CO2 – Understand broadly the concept of *Chappu Talas*

CO3 – Understand broadly the concept of *Kerala Talas*

CO4 – Differentiate *Kerala Tala System* and *Carnatic Tala System*

CO5 – Understand *Folk Talas* of Kerala

CO6 – Create *Korvais* in *Chappu Talas* and *Kerala Talas*

Module 1 – *Suladi Talas* and *Chappu Talas*

1.1 – *Suladi Talas*

1.2 – *Chappu Talas*

1.3 – Varieties of *Chappu Talas*

Module 2 – *Kerala Tala System*

2.1 – *Chempada* and *Adantha*

2.2 – *Chemba* and *Panchari*

2.3 – *Tripura* and *Muri Adantha*

Module 3 – *Folk Talas* of Kerala

3.1 – Introduction to *Folk Talas* of Kerala

3.2 – Concept and evolution of *Folk Talas*

3.3 – *Karika*, *Kundanachi*, *Marmam* and *Kumbham*

Module4 – Korvai Setting

4.1 – *Korvais* in *Chappu Talas*

4.2 – *Korvais* in Chembada

4.3 – *Korvai* in any one of Folk *Tala*

CO	CO – Statement	PO / PSO	CL	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the concept of <i>Suladi Talas</i>	PO2 /PS O4	U	C		24	Practical Assessment
CO2	Understand broadly the concept of <i>Chappu Talas</i>	PO2 /PS O4	U	C		24	Practical Assessment
CO3	Understand broadly the concept of <i>Kerala Talas</i>	PO2 /PS O4	U	C		24	Practical Assessment
CO4	Differentiate <i>Kerala Tala</i> System and <i>Carnatic Tala</i> System	PO2 /PS O4	An	Pr ,C		24	Practical Assessment
CO5	Understand Folk <i>Talas</i> of Kerala	PO2 /PS O4	U	Pr		24	Practical Assessment
CO6	Create <i>Korvais</i> in <i>Chappu Talas</i> and <i>Kerala Talas</i>	PO2 /PS O4	C	Pr		24	Practical Assessment

Reference Texts

1. *Mridanga Bodhini* by Prof. Parassala Ravi
2. *Mrudanga Swaodhini* by Dorairaja Iyer
3. *Sangita Ratnakara Of Sarngadeva-* S. S. Sastri
4. *Mohiniyattam Charitram attaprakaravum* by Kalamandalam Kalyanikuttyamma
5. *Solkattu Manual- An introduction to the rhythmic language of south Indian Music* by David P. Nelson
6. *Dakshinendyan Sangeetham* by A K Raveendranath
7. *Sopanatatwam* by Kavalam narayana Paniker
8. *TalangalumKalakalum* by Dr. Manoj Kuroor

SEMESTER II

Course 3 – PMOS11010 Eastern and Western Aesthetics (Theory)

Course Learning Outcomes

CO1 – Understand Rasa *Sidhanta* including *Utpathivada*, *Anumithivada*, *Bhukthivada* and *Abhivyakthivada*

CO2 – Understand broadly the concepts of *Dhwani* and *Vakrokthi*

CO3 – Understand the western aesthetics including the ideas of Plato and Aristotle

CO4 – Understand the concept of Proscenium and the theory of Performance

CO5 – Understand the basic concepts in Indian texts on Dance including *Abhinayadarpanam*, *Hastalakshanadeepika*, *Dasaroopaka*, *Bhavaprakasa*, *Dhwanyaloka* and *Sangeetaratnakara*

CO6 – Understand broadly the concepts of Rasa and Bhava proposed by Dr. Kanak Rele on her book titled *Bhavaniroopanam*

CO7- Understand the aesthetics of Moiniyattam with special reference to body kinetics and a given traditional padavarnam with focus on Sthayi, Satwika and Nayika

Module 1 – Eastern Aesthetics

1.1 – Rasa sutra of Bharata

1.2 – *Rasa sidhantas- Uthpathi vada, Anumithi vada, bhukthi vada and Abhivyakthi vada*

1.3 – Dhwani and Vakrokthi

Module 2 – Western Aesthetics

2.1 – Aristotle and Plato

2.2 – Proscenium Theater

2.3 – Concept of Performance Theory

Module 3 – General Introduction to Dance Texts

3.1 – Abinaya Darpanam, Hasthalakshana Deepika

3.2 – Dasaropakam, Bhavaprakasam

3.3 – Dhwanyalokam, Sangeetaratnakaram

Module 4 – Aesthetics of Mohiniyattam

4.1 – Study of text *Bhavaniroopanam* by Dr. Kanak Rele

4.2 – Detailed study of any traditional Padavarnam with focus on Sthayi, Satwika and Nayika

4.3 – Relevance of contemporary choreographies in Mohiniyattam

CO	CO – Statement	PO / PSO	CL	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand Rasa <i>Sidhanta</i> including <i>Utpathivada</i> , <i>Anumithivada</i> , <i>Bhukthivada</i> and <i>Abhivayakthivada</i>	PO1 /PS O3	U	C	12		Assignment on <i>Rasa sidhantas</i>
CO2	Understand broadly the concepts of <i>Dhwani</i> and <i>Vakrokthi</i>	PO1 /PS O3	U	C	10		Test Paper
CO3	Understand the western aesthetics including the ideas of Plato and Aristotle	PO1 /PS O3	U	C	10		Assignment
CO4	Understand the concept of Proscenium and the theory of Performance	PO1 /PS O3	R	C, Pr	10		Seminar
CO5	Understand the basic concepts in Indian texts on Dance including <i>Abhinayadarpanam</i> , <i>Hastalakshanadeepika</i> , <i>Dasaropaka</i> , <i>Bhavaprakasa</i> , <i>Dhwanyaloka</i> and <i>Sangeetaratnakara</i>	PO1 /PS O3	U	C, Pr	10		Article writing
CO6	Understand broadly the concepts of Rasa and Bhava proposed by Dr. Kanak Rele on her book titled <i>Bhavaniroopanam</i>	PO1 /PS O3	U	Cr	10		Assignment
CO7	Understand the aesthetics of Moiniyattam with special reference to body kinetics and a given traditional padavarnam with focus on <i>Sthayi</i> , <i>Satwika</i> and <i>Nayika</i>	PO1 /PS O1	U	C, P	10		Debate

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. Natyasastra Of Bharata Muni by Dr. N P Unni
3. Natyasastra Of Bharata Muni by Manmohan Ghosh
4. Natyasastra Of Bharata Muni by R S Nagar
5. Introduction to Bharata's Natyasastra by Adya Rangacharya
6. The Natyasastra- English Translation with critical Notes by Adya Rangacharya
7. Dhwanyalokam by Anandavardhana
8. *Bharateeya sahitya sidhantangal* edited by Dr. Nellikal Muraleedharan
9. *Soundaryasastram* by C Rajendran
10. *Viswa sahitya Darshanangal* by Dr. Nellikal Muraleedharan
11. *Keralathile lasya rachanakal* by Leela Omcheri
12. A Rasa Reader- Classical Indian Aesthetics- edited by Sheldon Pollock
13. A Modern Introduction to Indian Aesthetic Theory: The Development from Bharata to Jagannatha by S.S. Barlingay
14. Performance Theory by Richard Schechner
15. Aspects of Eastern and Western Aesthetics by Prof Harikrishna Satapath
16. Rasa in Aesthetics by Priyadarshi Patnaik
17. Dasharoopaka of Dhananjaya
18. Bhavaprakasha of sharadatanaya
19. *Bharateeya Sahitya Sidhantangal* by Chathanath Achuthanunni
20. *Sangeetaratnakara* of Srangadeva
21. *Bhavaniroopanam* by Dr. Kanak Rele
22. Movements and Mimesis by Mandakranta Bose
23. Rasa Theory- An Indian Approach to Western Literature by Dr. Poonam

SEMESTER II

Course 4 – PMOS11011 General Introduction to Mohiniyattam (Elective -Theory)

Course Learning Outcomes

- CO1 – Understand the Historical evolution of Mohiniyattam
- CO2 – Understand broadly the concept of *Chaturvidhabhinaya* in Mohiniyattam
- CO3 – Understand the structure of Mohiniyattam through *Adavus*, *Padabhedas*, *Charis* and *Mandalabhedas* proposed by Kalamandalam Kalyanikuttyamma
- CO4 – Analyse the peculiarities of *Hashtabhinaya* in Mohiniyattam
- CO5 – Differentiate between the repertoire systems proposed by different Gurus in Mohiniyattam
- CO6 – Recall the contributions of Kalamandalam Kalyanikuttyamma towards Mohiniyattam
- CO7- Understand the different *Banis* developed by different Gurus in Mohiniyattam

Module 1 – History of Mohiniyattam

- 1.1 – Pre – *Swathi* Periods
- 1.2 – *Swathi* Period
- 1.3 – Post- *Swathi* Period

Module 2 – Techniques of Mohiniyattam

- 2.1 – *Angikabhinaya* of Mohiniyattam
- 2.2 – *Satwikabhinaya* of Mohiniyattam
- 2.3 – *Aaharyabhinaya* and *Vachikabhinaya* of Mohiniyattam

Module 3 – Structure of Mohiniyattam

3.1 – Nritta aspects- Chuzhippus, Charis, Adavus, Padabhedas and Mandalabhedas

3.2 – Basic Hand Gestures of Mohiniyattam

3.3 – Repertoire systems- Kalamandalam kalari, Kalyanikuttyamma kalari, Sopanam Kalari

Module 4 – Masters and their contributions

4.1 – Kalamandalam Kalyanikuttyamma

4.2 –Padmasree Kalamandalam Sathyabhama

4.3 – Padmabhooshan Dr. Kanak Rele and Padmasree Bharathi Shivaji

CO	CO – Statement	PO / PSO	CL	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the Historical evolution of Mohiniyattam	PO1/ PSO1	U	C	12		Assignment
CO2	Understand broadly the concept of <i>Chaturvidhabhinaya</i> in Mohiniyattam	PO1/ PSO3	U	C	10		Assignment
CO3	Understand the structure of Mohiniyattam through <i>Adavus, Padabhedas, Charis</i> and <i>Mandalabhedas</i> proposed by Kal. Kalyanikuttyamma	PO1/ PSO3	U	C	10		Test paper
CO4	Analyse the peculiarities of <i>Hasthabhinaya</i> in Mohiniyattam	PO1/ PSO3	An	C	10		Oral test on Mudras
CO5	Differentiate between the repertoire systems proposed by different Gurus in Mohiniyattam	PO1/ PSO1	An	C	10		Seminar
CO6	Recall the contributions of Kalamandalam Kalyanikuttyamma towards Mohiniyattam	PO1/ PSO1	R	C	10		Article writing
CO7	Understand the different <i>Banis</i> developed by different Gurus in Mohiniyattam	PO1/ PSO1	UC	C	10		Assignment

Reference Texts

1. Mohiniyattam Charitram Aattaprakaravum by Kalamandalam Kalyanikuttyamma
2. *Mohiniyattam Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
3. *Mohiniyattam- Sidhantham, Prayogam* by Kalamandalam Leelamma
4. *Devadasikalum Sahitya Charitram* by Dr. P. Soman
5. *Sopanattam* by Kavalam Narayana Panicker
6. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
7. The Art of Mohiniyattam by Bharati Shivaji
8. Kalamandalam Charitram by Leela Namboothiripad
9. Keralathile lasya rachanakal by Leela Omcheri
10. Keralathinte lasyarachanakal by Nirmala Paniker
11. Mohini Attam: The Lasya Dance by Nirmala Paniker

SEMESTER II

Course 5 – PMOS11012 Women Performing Arts of Kerala (Elective-Theory)

Course Learning Outcomes

CO1- Describe the history of Mohiniyattam.

CO2-Analyze the structure of Mohiniyattam

CO3- Analyse the structure of Nangiarkoothu

CO4-Identify the Instruments used in Oppana and Margamkali

CO5- Understand broadly the concept of *Chaturvidhabhinaya* with respect to Nangiarkoothu

CO6- Understand the structure of Thiruvathirakali

Module 1- Mohiniyattam

1.1- Mythological Concept

1.2- History and evolution of Mohiniyattam

1.3- Chaturvidhabhinaya of Mohiniyattam

Module 2- Nangiarkoothu

2.1- Mythological Concept

2.2- History and evolution of Nangiarkoothu

2.3- *Chaturvidhabhinaya* of Nangiarkoothu

Module 3- Thiruvathirakali

3.1- Mythological Concept

3.2- History and evolution of Thiruvathirakali

3.3- Structural performance of Thiruvathirakali

Module 4- Oppana and Margamkali

4.1- *Vachika* aspect of Oppana and Margamkali

4.2- History and evolution of Oppana and Margamkali

4.3- *Aaharyabhinaya* of Oppana and Margamkali

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Describe the history of Mohiniyattam.	PO1/PSO1	R	C	12		Assignment on
CO2	Analyze the structure of Mohiniyattam	PO1/PSO3	A n	C	12		Test paper
CO3	Analyse the structure of Nangiarkoothu	PO1/PSO1	A n	C	12		Assignment
CO4	Identify the Instruments used in Oppana and Margamkali	PO1/PSO1	A n	C	12		Test paper
CO5	Understand broadly the concept of <i>Chathurvidhabhinaya</i> with respect to Nangiarkoothu	PO1/PSO1	U	C	12		Debate
CO6	Understand the structure of Thiruvathirakali	PO1/PSO1	U	C	12		Seminar

Reference Texts

1. Mohiniyattam Charitram Aattaprakaravum by Kalamandalam Kalyanikuttyamma
2. *Mohiniyattam Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
3. *Mohiniyattam- Sidhantham, Prayogam* by Kalamandalam Leelamma
4. *Devadasikalum Sahitya Charitram* by Dr. P. Soman
5. *Sopanatattam* by Kavalam Narayana Panikker
6. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
7. The Art of Mohiniyattam by Bharati Shivaji
8. Kalamandalam Charitram by Leela Namboothiripad
9. Keralathinte lasyachanakal by Nirmala Paniker
10. Mohini Attam: The Lasya Dance by Nirmala Paniker
11. Thiruvathirakali by Draupadi Nair
12. Mappila Folklore by Prof. B. Muhammed Ahammed
13. Abhinetri by Usha Nangiar
14. Kaikottikali Pattukal by Sudha Gopalakrishnan
15. Oppana Yenna Vattapattu Pattum Padanavum by V.M. Kutty

SEMESTER III

Course 1 – PMOM11013 Abhinaya aspects of Mohiniyattam (Practical – Part I)

Course Learning Outcomes

CO1 – Understand broadly the concept of Nayika in a Mohiniyattam Padam

CO2 – Analyse the lyrical beauty of Jayadeva’s Geetha Govindam as a ‘Madhura bhakthi’ Kavya

CO3 – Identify the Characters Krishna, Radha and Sakhi in Geetha Govindam

CO4 – Analyse the significance of literature study while choreographing a Malayalam poem in Mohiniyattam

CO5 – Differentiate between the structures of a *Padam* with that of an *Ashtapadi*

CO6 – Recall the verses of the taught Malayalam Poem

CO7- Understand broadly the concept of Nayikas according to Natyasastra

Module 1 – Padam

1.1 – Practical learning of a Padam

1.2 – Literature and composer of the learned Padam

1.3 – Nayika concept in the learned Padam

Module 2 – Ashtapadi

2.1 – Practical learning of an Ashtapadi

2.2 – General study of Jayadeva’s Geetha Govindam

2.3 – Character study of Krishna, Radha and Sakhi in Geetha Govindam based on Natyasastra

Module 3– Malayalam Poem

3.1 – Practical learning of any one Malayalam poem

3.2 – Study of literature and poet of the learned poem

3.3 – Concept and character study based on the learned poem

Module 4 – Choreographical Aspects

4.1 – The learned Padam

4.2 – The learned Ashtapadi

4.3 – The learned Malayalam Poem

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the concept of Nayika in a Mohiniyattam Padam	PO1 /PS O1	U	C		20	Practical Assessment
CO2	Analyse the lyrical beauty of Jayadeva's Geetha Govindam as a 'Madhura bhakthi' Kavya	PO1 /PS O1	A n	C		24	Practical Assessment
CO3	Identify the Characters Krishna, Radha and Sakhi in Geetha Govindam	PO1 /PS O	A n	C, Pr		20	Practical Assessment
CO4	Analyse the significance of literature study while choreographing a Malayalam poem in Mohiniyattam	PO1 /PS O3	A n	C		20	Practical Assessment
CO5	Differentiate between the structures of a <i>Padam</i> with that of an <i>Ashtapadi</i>	PO1 /PS O3	A n	C, Pr		20	Practical Assessment
CO6	Recall the verses of the taught Malayalam Poem	PO1 /PS O3	R	Pr		20	Practical Assessment
CO7	Understand broadly the concept of Nayikas according to Natyasastra	PO1 /PS O3	U	C		20	Practical Assessment

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. Natyasastra Of Bharata Muni by Dr. N P Unni
3. Mohiniyattam Charitram Aattaprakaravum by Kalamandalam Kalyanikuttyamma
4. *Mohiniyattam Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
5. *Mohiniyattam- Sidhantham, Prayogam* by Kalamandalam Leelamma
6. *Geetha Govindam* of Jayadeva
7. Jayadevas Gita Govindam (Text, Transliteration and meaning in English) by Dr. P V S Subramanian
8. *Sopanatatwam* by Kavalam Narayana Panikker
9. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
10. The Art of Mohiniyattam by Bharati Shivaji

SEMESTER III

Course 2 – PMOM11014 Choreography and Make- up (Practical)

Course Learning Outcomes

- CO1 – Choreograph a Dance drama for duration of 60 minutes
- CO2 – Analyse the significance of lighting in a dance production
- CO3 – Understand broadly the concept and working of microphones, amplifiers and Mixers
- CO4 – Understand the basic methods of Dance Make up
- CO5 – Differentiate the cosmetics used for Dance Make up
- CO6 – Execute self Make up for performance

Module 1 – Dance- Drama Production

- 1.1 – Choreographing a Dance Drama
- 1.2 – Literature and Music
- 1.3 – Theme and relevance

Module 2 – Stage Lighting and acoustics

- 2.1 – Basic lighting techniques
- 2.2 – Microphones, amplifiers and Mixer
- 2.3 – Stage lighting for Mohiniyattam

Module 3 – Participation in Make- up workshop

Module 4 – Performance in self Make - up

CO	CO – Statement	PO / PSO	C L	K C	Class Session s / Tutoria l Hours	Lab / Field Hour s	Assessment
CO1	Choreograph a Dance drama for duration of 60 minutes	PO4 /PS O3	C	P		24	Practical Assessment
CO2	Analyse the significance of lighting in a dance production	PO2 /PS O2	A n	C		24	Practical Assessment
CO3	Understand broadly the concept and working of microphones, amplifiers and Mixers	PO2 /PS O2	U	C, Pr		12	Practical Assessment
CO4	Understand the basic methods of Dance Make up	PO2 /PS O3	U	Pr		36	Practical Assessment
CO5	Differentiate the cosmetics used for Dance Make up	PO2 /PS O3	A n	Pr		24	Practical Assessment
CO6	Execute self Make up for performance	PO4 /PS O3	C	Pr		24	Practical Assessment

Reference Texts

1. Create Your Own Stage effects by Gill Davies
2. Theatre Design: Behind the Scenes with the Top Set, Lighting and Costume Designers by Babak Ebrahimian
3. Stage Lighting Design: A Practical Guide by Neil Fraser
4. My Make up Secrets by Ambika Pillai
5. Natyasastra Of Bharata Muni by Dr. N P Unni

SEMESTER III

Course 3 – PMOM11015 Research Methodology (Theory)

Course Learning Outcomes

- CO1 – Understand the concepts of research and its methodologies
- CO2 – Define appropriate research problem and parameters
- CO3 – Prepare a project proposal
- CO4 – Write a research report and dissertation
- CO5 – Write a research proposal (Grants)
- CO6 – Write model Synopsis, Abstract, Footnotes, Endnotes, Annexure and Bibliography

Module 1 – Introduction to Research Methodology

- 1.1 – Define Research
- 1.2 – Research Techniques
- 1.3 – Research Methods

Module 2 – Research Methodology

- 2.1 – Benefits of Research Methodology
- 2.2 – Qualities of a good Research
- 2.3 – Research Process

Module 3 – Types of Research

- 3.1 – Descriptive/Survey (Ex-Post Facto) and Applied Research
- 3.2 – Analytical/Fundamental and Quantitative Research
- 3.3 – Conceptual/Qualitative/Empirical Research

Module 4 – Abstract, Synopsis and Article writing

4.1 – Abstract, its features and purpose

4.2 – Synopsis, its features and purpose

4.3 – writing of References, Footnotes, Head notes, Endnotes, Annexure and Bibliography

CO	CO – Statement	PO / PSO	CL	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the concepts of research and its methodologies	PO1/ PSO 1	U	C	12		Assignment
CO2	Define appropriate research problem and parameters	PO1/ PSO 1	R	C	12		GD
CO3	Prepare a project proposal	PO1/ PSO 1	R	C,P r	12		Assignment
CO4	Write a research report and dissertation	PO1/ PSO 1	R	C,P r	12		Report writing
CO5	Write a research proposal (Grants)	PO1/ PSO 1	R	C,P r	12		Proposal Writing
CO6	Write model Synopsis, Abstract, Footnotes, Endnotes, Appendices, Annexure and Bibliography	PO1/ PSO 1	R	C,P r	12		Assignment

Reference Texts

1. Research Methodology: Methods and Techniques by C.R. Kothari
2. Research Methods by Nicholas Walliman
3. Research Methodology: A Step – by- step Guide for Beginners by Ranjit Kumar
4. Qualitative Inquiry and Research design: Choosing Among Five Approaches by John W. Creswell
5. Research Methodology by G.C. Ramamurthy
6. Researching education- Perspectives and Techniques by Kanka mallick and Gajendra K Verma
7. *Gaveshanam* by Dr. Chathanath Achuthanunni

SEMESTER III

Course 4 – PMOM11016 Mohiniyattam and other South Indian Performing Arts (Elective-Theory)

Course Learning Outcomes

- CO1 – Describe the History of Mohiniyattam
- CO2 – Understand the growth and development of Mohiniyattam
- CO3 – Understand the growth and development of Kathakali and Koodiyattam
- CO4 – Understand the growth and development of Bharatanatyam and Kuchipudi
- CO5 – Describe the significance of different Banis in Mohiniyattam
- CO6 – Evaluate critically the Devadasi tradition of Kerala with respect to that of Tamil Nadu
- CO7- Understand broadly the concept of Chaturvidhabhinaya according to Natyasastra

Module 1 – History of Mohiniyattam

- 1.1 – Mythological concept
- 1.2 –History of Mohiniyattam up to the establishment of Kerala Kalamandalam
- 1.3 –Evolution of Mohiniyattam after the establishment of Kerala Kalamandalam

Module 2 – Aesthetics of Mohiniyattam

- 2.1 – Repertoire system of Mohiniyattam in Different Banis
- 2.2 – *Chathurvidhabhinaya*
- 2.3 – Contemporary choreographies in Mohiniyattam

Module 3 – Kathakali and Koodiyattam

3.1 – History

3.2 – *Chaturvidhabhinaya*

3.3 – Structure of Performance

Module 4 – Bharatanatyam and Kuchipudi

4.1 – History

4.2 – Chaturvidhabhinaya

4.3 – Structure of Performance

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Describe the History of Mohiniyattam	PO1 /PS O1	R	Pr	12		Assignment
CO2	Understand the growth and development of Mohiniyattam	PO1 /PS O1	U	Pr, F	10		Assignment and Class Test
CO3	Understand the growth and development of Kathakali and Koodiyattam	PO1 /PS O1	U	Pr, F	10		Seminar and Class Test
CO4	Understand the growth and development of Bharatanatyam and Kuchipudi	PO1 /PS O1	U	Pr, F	10		Class Test
CO5	Describe the significance of different Banis in Mohiniyattam	PO1 /PS O1	R	C	10		Class Test
CO6	Evaluate critically the Devadasi tradition of Kerala with respect to that of Tamil Nadu	PO1 /PS O1	E	C, Pr	10		Group Discussion and Debate
CO7	Understand broadly the concept of Chaturvidhabhinaya according to Natyasastra	PO1 /PS O1	U	C	10		Assignment and Class Test

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. Natyasastra Of Bharata Muni by Dr. N P Unni
3. Natyasastra Of Bharata Muni by Manmohan Ghosh
4. Natyasastra Of Bharata Muni by R S Nagar
5. Introduction to Bharata's Natyasastra by Adya Rangacharya
6. The Natyasastra- English Translation with critical Notes by Adya Rangacharya
7. Kathakali, Kutiyattam and other Performing Arts by Venu G
8. The language of Kathakali by Venu G
9. Into the world of Kutiyattam with the Legendary Ammanur Madhava Chakyar- memoirs by Venu G
10. Nangiar Koothu- The classical Dance Theatre of the Nangiar by Nirmala Paniker
11. *Abhinetri – Natyavedathile Streeparvam* by Usha Nangiar
12. *Mohiniyattam Charitram Aattaprakaravum* by Kalamandalam Kalyanikuttyamma
13. *Mohiniyattam Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
14. *Mohiniyattam- Sidhantham, Prayogam* by Kalamandalam Leelamma
15. *Kathakali Praveeshika* by Prof. Vattaparambil Gopinatha Pilla
16. *Kathakali Rangam* by K P S Menon
17. *Kali Kathakyappuram* by Dr. T S Madhavankutty
18. *Melapadam* by Kalamandalam Krishnankutty Poduval
19. *Kathakali vicharam* by Iyyankodu Sreedharan
20. Kathakali – The Sacred Dance- Drama of Malabar by K Bharatha Iyer
21. The Art of Kathakali by Avinash C Pandey
22. Kathakali : a Practitioners Perspective by Sadanam Balakrishnan
23. Kathakali Dance- Drama: Where Gods and Demons come to Play by Phillip Zarrilli
24. *Keralathile lasya rachanakal* by Leela Omcheri
25. *Sopanatattvam* by Kavalam Narayana Panikker
26. *Cholliyattam* by Kalamandalam Padmanabhan Nair
27. Indian Classical Dances by Kapila Vatsyayan

SEMESTER III

Course 5 – PMOM11017 Music of Mohiniyattam (Elective-Theory)

Course Learning Outcomes

- CO1- Understand the musical forms in *Nritta* items of Mohiniyattam.
- CO2- Understand the musical forms in *Nritta* items of Mohiniyattam.
- CO3- Compare the significance of musical and literary contributions of Swathi thirunal and Irayimman Thambi.
- CO4- Describe the peculiarities literary works penned by female composers like Kuttikunji Thankachi and Kalamandalam Kalyanikkutti amma.
- CO5- Recall the Mohiniyattam specific compositions of Kavalam Narayana Panicker
- CO6-Understand the usage of *Tala, Sruthi, Ghana vadyas* in Mohiniyattam.

Module 1- Musical forms -Nrittha Items of Mohiniyattam

1.1 - *Cholkettu*

1.2 - *Jathiswaram*

1.3 - *Thillana*

Module 2- Musical forms -2 Nritya Items of Mohiniyattam

2.1 - *Padavarnam*

2.2 - *Keerthanam*

2.3 - *Padam*

Module 3- Composers of Mohiniyattam

3.1 - Swathitirunal and Irayimman Tambi

3.2 - Kuttukunji Tankachi and Kalamandalam Kalyanikkuttiamma

3.3 - Kavalam Narayana Panicker

Module 4- Instruments of Mohiniyattam

4.1 - *Tala vadyas*

4.2 - *Tantri vadyas*

4.3 - *Ghana vadyas*

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutoria l Hours	Lab / Fiel d Ho urs	Assessment
CO1	Understand the musical forms in <i>Nritta</i> items of Mohiniyattam	PO1 /PS O3	U	C	12		Assignment
CO2	Understand the musical forms in <i>Nritta</i> items of Mohiniyattam	PO1 /PS O3	U	C	12		Assignment
CO3	Compare the significance of musical and literary contributions of Swathi thirunal and Irayimman Thambi.	PO1 /PS O3	U	C	12		Group Discussion and Debate
CO4	Describe the peculiarities literary works penned by female composers like Kuttikunji Thankachi and Kalamandalam Kalyanikkutti amma.	PO1 /PS O3	R	C	12		Assignment and Seminar
CO5	Recall the Mohiniyattam specific compositions of Kavalam Narayana Panicker	PO1 /PS O3	R	C, Pr	12		Class Test
CO6	Understand the usage of <i>Tala</i> , <i>Sruthi</i> , <i>Ghana vadyas</i> in Mohiniyattam	PO1 /PS O2	U	C	12		Assignment

Reference Texts

1. *Karnataka Sangeetham* by Suresh Narayanan
2. Core of Karnatik Music by A D Madhavan
3. *Sangita Ratnakara Of Sarngadeva-* S. S. Sastri
4. *Karnataka Sangeethamalika* by A D Madhavan
5. Solkattu Manual- An introduction to the rhythmic language of south Indian Music by David P. Nelson
6. *Dakshinendyan Sangeetham* by A K Raveendranath
7. Temple Musical Instruments of Kerala By L.S. Rajagopalan
8. Natyasastra Of Bharata Muni by K P Narayana Pisharody
9. Natyasastra Of Bharata Muni by Dr. N P Unni
10. Natyasastra Of Bharata Muni by Manmohan Ghosh
11. Natyasastra Of Bharata Muni by R S Nagar
12. Mohiniyattam Charitram Aattaprakaravum by Kalamandalam Kalyanikuttyamma
13. Mohiniyattam *Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
14. Mohiniyattam- *Sidhantham, Prayogam* by Kalamandalam Leelamma
15. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
16. The Art of Mohiniyattam by Bharati Shivaji

SEMESTER IV

Course 1 – PMOS11018 Abhinaya aspects of Mohiniyattam (Practical – Part II)

Course Learning Outcomes

CO1 – Describe the concept of Abhinaya in Mohiniyattam

CO2 – Understand the peculiarity of Utsavaprabandham written by Maharaja Swathi Thirunal

CO3 – Recall the Utsavaprabandham Compositions penned by Maharaja Swathi Thirunal

CO4 – Understand the Concepts of Navarasas, Nayika Bhedas and Nayaka Bhedas according to Natyasastra

CO5 – Describe the significance Bhajans in Mohiniyattam

CO6 – Understand the chorographical aspects of a Slokam in Mohiniyattam

CO7- Understand broadly the concept of Adwaitha philosophy proposed by Adi Sankaracharya

Module 1 – Utsavaprabandham

1.1 – Practical learning of an Utsavaprabandham

1.2 –Specialties of Utsavaprabandham compositions

1.3 – Compositions in Utsavaprabandham penned by Maharaja Swathi Thirunal

Module 2 – Bhajan

2.1 – Practical learning of a Bhajan

2.2 – Literature and composer of the learned Bhajan

2.3 – Study on Bhajans by various composers

Module 3 – Slokam

3.1 – Practical learning of a Slokam

3.2 – Literature and composer of the learned Slokam

3.3 – Study on specialties of Sankaracharya's Compositions

Module 4 – Some aspects on Abhinaya

4.1 – Navarasa

4.2 – Nayika bhedas

4.3 – Nayaka bhedas

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutoria l Hours	Lab / Fiel d Ho urs	Assessment
CO1	Describe the concept of Abhinaya in Mohiniyattam	PO2 /PS O3	R	C		24	Practical Assessment
CO2	Understand the peculiarity of Utsavaprabandham written by Maharaja Swathi Thirunal	PO2 /PS O3	U	C		20	Practical Assessment
CO3	Recall the Utsavaprabandham Compositions penned by Maharaja Swathi Thirunal	PO2 /PS O3	R	C		20	Practical Assessment
CO4	Understand the Concepts of Navarasas, Nayika Bhedas and Nayaka Bhedas according to Natyasastra	PO2 /PS O3	U	C		20	Practical Assessment
CO5	Describe the significance Bhajans in Mohiniyattam	PO2 /PS O3	R	C		20	Practical Assessment
CO6	Understand the chorographical aspects of a Slokam in Mohiniyattam	PO2 /PS O3	U	C		20	Practical Assessment
CO7	Understand broadly the concept of Adwaita philosophy proposed by Adi Sankaracharya	PO2 /PS O1	U	C		20	Practical Assessment

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. Natyasastra Of Bharata Muni by Dr. N P Unni
3. Mohiniyattam *Charitram Attaprakaravum* by Kalamandalam Kalyanikuttyamma
4. Mohiniyattam- *Sidhantham, Prayogam* by Kalamandalam Leelamma
5. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
6. The Art of Mohiniyattam by Bharati Shivaji
7. Soundaryalahari of Sankaracharya
8. Bhajan Sangrah by Radhey Shyam Gupta
9. Select works of Sri. Sankaracharya by S Venkataraman(Traslated)
10. Mohiniyattam Charitram Aattaprakaravum by Kalamandalam Kalyanikuttyamma

SEMESTER IV

Course 3 – PMOS11019 History of Indian Classical Dance (Theory)

Course Learning Outcomes

CO1 – Describe the History of Indian classical dances from the pre- historic period

CO2 – Understand the growth and development of Odissi, Manipuri, Sattriya and Kathak

CO3 – Understand the growth and development of Bharatantyam and Kuchipudi

CO4 – Understand the growth and development of Kathakali

CO5 – Analyse critically the history of Mohiniyattam

CO6 – Evaluate critically the Devadasi tradition of Kerala

CO7- Understand the influence of National movement behind the inception of Kerala Kalamandalam

Module 1 – History of Dance in India

1.1 – Pre- historic and Proto- historic: Evidences found in cave paintings, engravings, the evidences of Mohenjo-Daro and Harappa civilizations

1.2 – 2nd to 10th century AD: Monuments of Buddhist stupas, caves of Ellora, Monumental treatises like Natyasastra, sculptural tradition

1.3 – 11th to 18th century AD: Development of regional styles along with the regional literature. Regional dance texts, Development of classical dances , special mention of Chilapathikaram

Module 2 – North Indian Classical Dances

2.1 – Odissi

2.2 – Kathak

2.3 – Manipuri and Sattriya

Module 3 – South Indian classical Dances

3.1 – Bharatanatyam

3.2 – Kuchipudi

3.3 – Kathakali

Module 4 – Mohiniyattam

4.1 – Devadasi tradition and Nayikas of Manipravala Literature of Kerala

4.2 – Travancore Dynasty and its influence on Mohiniyattam

4.3 – Kalamandalam and the period of Modernity

CO	CO – Statement	PO / PSO	C L	K C	Class Session s / Tutoria l Hours	Lab / Fiel d Ho urs	Assessment
CO1	Describe the History of Indian classical dances from the pre-historic period	PO1 /PS O1	R	C	12		Assignment
CO2	Understand the growth and development of Odissi, Manipuri, Sattriya and Kathak	PO1 /PS O1	U	F	10		Assignment and Seminar
CO3	Understand the growth and development of Bharatantya and Kuchipudi	PO1 /PS O1	U	F	10		Assignment and Seminar
CO4	Understand the growth and development of Kathakali	PO1 /PS O1	U	F	10		Assignment and Seminar
CO5	Analyse critically the history of Mohiniyattam	PO4 /PS O1	A n	Pr	10		Assignment and Seminar
CO6	Evaluate critically the Devadasi tradition of Kerala	PO1 /PS O1	E	Pr	10		Debate
CO7	Understand the influence of National movement behind the inception of Kerala Kalamandalam	PO4 /PS O1	U	C, Pr	10		Class Test

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. Natyasastra Of Bharata Muni by Dr. N P Unni
3. Mohiniyattam *Charitravum Attaprakaravum* by Kalamandalam Kalyanikuttyamma
4. Mohiniyattam- *Sidhantham, Prayogam* by Kalamandalam Leelamma
5. Mohiniyattam – The Lyrical Dance by Dr. Kanak Rele
6. *Devadasikalum sahitya charitravum* by Dr. P Soman
7. *Kalamandalam Charitram* by Leela Namboothiripad
8. The Art of Mohiniyattam by Bharati Shivaji
9. Indian Classical Dances by Kapila Vatsyayan
10. Bharatanatyam by Sunil Kothari
11. Kathak by Sunil Kothari
12. Odissi by Sunil Kothari
13. Bharata Natya by V Raghavan
14. A Dancer on Dance by V P Dhananjayan
15. Nityasumangali by Saskia C kersenboon
16. Rukmini Devi –A Life by Leela Samson
17. Mohiniyattam Charitravum Aattaprakaravum by Kalamandalam Kalyanikuttyamma

SEMESTER IV

Course 4 – PMOS11020 Dissertation

Course Learning Outcomes

- CO1 – Understand Etymology of Dissertation
- CO2 – Understand Structure, Style and Presentation of Dissertation
- CO3 – Understand the difference between Thesis and Dissertation
- CO4 – Exemplify an ability to effectively communicate knowledge in a scientific manner
- CO5 – Exemplify a thorough understanding of the chosen subject area for dissertation writing
- CO6 – Demonstrate the ability to collate and critically assess/interpret data

Module 1– Structure, Style and Etymology of Dissertation.

- 1.1 – Etymology of Dissertation
- 1.2 – Structure of Dissertation
- 1.3 – Styles followed in Dissertation writing

Module 2 –Compare Thesis and Dissertation

- 2.1 – Thesis and its characteristics
- 2.2 – Dissertation and its characteristics
- 2.3 – Differences between Thesis and Dissertation

Module 3– Selection of Subject area and introduction to Dissertation writing

- 3.1 – Selection of subject area and its abstract submission / presentation
- 3.2 – Introduction to systematic Dissertation writing

3.3 – Data collection and interpretation

Module 4 – Submission & Presentation

4.1 – Submission of Dissertation

4.2 – Submission of PPT of Dissertation

4.3 – Presentation of Dissertation using PPT

CO	CO – Statement	PO / PS O	C L	KC	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand Etymology of Dissertation	PO 1/P SO1	U	F	12		Assignment
CO2	Understand Structure, Style and Presentation of Dissertation	PO 1/P SO1	U	F	12		Assignment and Seminar
CO3	Understand the difference between Thesis and Dissertation	PO 1/P SO1	U	C	12		Class test
CO4	Exemplify an ability to effectively communicate knowledge in a scientific manner	PO 1/P SO1	U	Pr	12		Assignment
CO5	Exemplify a thorough understanding of the chosen subject area for dissertation writing	PO 1/P SO1	U	Pr	12		Assignment and Seminar
CO6	Demonstrate the ability to collate and critically assess/interpret data	PO 1/P SO1	U	Pr	12		PPT Presentation

Reference Texts

1. Research Methodology: Methods and Techniques by C.R. Kothari
2. Research Methods by Nicholas Walliman
3. Research Methodology: A Step – by- step Guide for Beginners by Ranjit Kumar
4. Qualitative Inquiry and Research design: Choosing Among Five Approaches by John W. Creswell
5. Research Methodology by G.C. Ramamurthy
6. Researching education- Perspectives and Techniques by Kanka mallick and Gajendra K Verma
7. *Gaveshanam* by Dr. Chathanath Achuthanunni

SEMESTER IV

Course 5 – PMOS11021 Musical aspects of Mohiniyattam (Practical)

Course Learning Outcomes

- CO1 – Analyse the musical aspect of Padams
- CO2 – Identify the group compositions penned by Maharaja Swathi Thirunal
- CO3 – Recall the Utsavaprabandham Compositions penned by Maharaja Swathi Thirunal
- CO4 – Analyse the musical aspects of Keerthanams
- CO5 – Understand broadly the concept of Ashtapadi
- CO6 – Recall verses from the learned ashtapadi from Jayadeva's Geetha Govindam

Module 1 – Padams

- 1.1 – Practical learning of two padams
- 1.2 – Raga and Tala of the Padams
- 1.3 – Composers

Module 2 – Utsava Prabandham

- 2.1 – Practical learning of an Utsava prabandham
- 2.2 – Raga and Tala of the Utsava prabandham
- 2.3 – Composer

Module 3 – Keerthanam

- 3.1 – Practical learning of a Keerthanam
- 3.2 – Raga and Tala of the Keerthanam
- 3.3 – Composer

Module 4 – Ashtapadi

4.1 – Practical learning of an Ashtapadi

4.2 – Raga and Tala of the Ashtapadi

4.3 – Composer

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Analyse the musical aspect of Padams	PO2 /PS O3	A n	C		24	Practical assessment
CO2	Identify the group compositions penned by Maharaja Swathi Thirunal	PO2 /PS O3	A n	C, F		24	Practical assessment
CO3	Recall the Utsavaprabandham Compositions penned by Maharaja Swathi Thirunal	PO2 /PS O3	R	F		24	Practical assessment
CO4	Analyse the musical aspects of Keerthanams	PO2 /PS O3	A N	C		24	Practical assessment
CO5	Understand broadly the concept of Ashtapadi	PO2 /PS O3	U	C		24	Practical assessment
CO6	Recall verses from the learned ashtapadi from Jayadeva's Geetha Govindam	PO2 /PS O3	R	F, Pr		24	Practical assessment

Reference Texts

1. *Karnataka Sangeetham* by Suresh Narayanan
2. Core of Karnatik Music by A D Madhavan
3. *Sangita Ratnakara Of Sarngadeva*- S. S. Sastri
4. *Karnataka Sangeethamalika* by A D Madhavan
5. Gita Govindam of Jayadeva
6. *Dakshinendyan Sangeetham* by A K Raveendranath

SEMESTER IV

Course 6 – PMOS11022 Musical instruments used Kerala art forms with special focus on Mohiniyattam (Elective-Theory)

Course Learning Outcomes

CO1-Define the history of *Tala*, *Sruthi*, and *Ghana vadyas* used in Mohiniyattam.

CO2-Analyze the structure of *Tala*, *Sruthi*, and *Ghana vadyas* used in Mohiniyattam

CO3- Understand the application of Musical Instruments in Kathakali and Koodiyattam.

CO4-Identify the Instruments used in *Panchavadyam*.

CO5- Recall the names of *talavadyas*, *tantrivadyas* and *Ghana vadyas*

CO6- Differentiate the *vadyas* used in Kathakali and Koodiyattam

Module 1- History of Musical Instruments

1.1 - *Tala vadyas* (Mridangam, Maddalam, Idakka)

1.2 - *Sruthi vadyas* (Veena, Violin, Flute)

1.3 - *Ghana vadyas* (Nattuvangam, Chengila)

Module 2- Structure of Musical Instruments

2.1 - *Tala vadyas* (Mridangam, Maddalam, Idakka)

2.2 - *Sruthi vadyas* (Veena, Violin, Flute)

2.3 - *Ghana vadyas* (Nattuvangam, Chengila)

Module 3- Masters of Musical Instruments

3.1 - *Tala vadyas* (Mridangam, Maddalam, Idakka)

3.2 - *Sruthi vadyas* (Veena, Violin, Flute)

3.3 - *Ghana vadyas* (Nattuvangam, Ilathalam)

Module 4- Instruments in other Kerala Art forms

4.1 - Kathakali

4.2 - Koodiyattam

4.3 – *Panchvadyam*

CO	CO – Statement	PO / PSO	C L	K C	Class Session s / Tutoria l Hours	Lab / Fiel d Ho urs	Assessment
CO1	Define the history of <i>Tala</i> , <i>Sruthi</i> , and <i>Ghana vadyas</i> used in Mohiniyattam.	PO1 /PS O2	R	C	12		Assignment
CO2	Analyze the structure of <i>Tala</i> , <i>Sruthi</i> , and <i>Ghana vadyas</i> used in Mohiniyattam	PO1 /PS O2	A n	P r	12		Assignment and Seminar
CO3	Understand the application of Musical Instruments in Kathakali and Koodiyattam.	PO1 /PS O2	U	P r	12		Class Test
CO4	Identify the Instruments used in <i>Panchavadyam</i>	PO1 /PS O2	A n	P r	12		Assignment
CO5	Recall the names of <i>talavadyas</i> , <i>tantrivadyas</i> and <i>Ghana vadyas</i>	PO1 /PS O2	R	F , P r	12		Seminar
CO6	Differentiate the <i>vadyas</i> used in Kathakali and Koodiyattam	PO1 /PS O2	A n	P r	12		Discussion

Reference Texts

1. Core of Karnatik Music by A D Madhavan
2. *Sangita Ratnakara Of Sarngadeva*- S. S. Sastri
3. *Karnataka Sangeethamalika* by A D Madhavan
4. Talangalum Kalakalumby dr. Manoj Kuroor
5. *Dakshinendyan Sangeetham* by A K Raveendranath
6. Solkattu Manual- An introduction to the rhythmic language of south Indian Music by David P. Nelson

SEMESTER IV

Course 7 – PMOS11023 Hasta Viniyogas according to Hastalakshanadeepika – Part 2 (Elective Practical)

Course learning outcomes

- CO1 – Understand the concept of hastabhinaya in Mohiniyattam
- CO2 – Recall the names of basic hand gestures mentioned in Hastalakshanadeepika
- CO3 – Exemplify the viniyogas of *mukuram* to *katakamukham*
- CO4 – Analyse the application of viniyogas in different Mohiniyattam banis
- CO5 – Differentiate the application of hand gestures in various Kerala classical art forms
- CO6 – Apply the viniyogas in their Mohiniyattam choreographies

Module 1 - *Mukuram to Soochikamugham*

- 1.1 - Lakshana of *Mukuram, Bhramaram and Soochikamugham*
- 1.2 - Viniyoga of *Mukuram, Bhramaram and Soochikamugham*
- 1.3 - Viniyoga of *Mukuram, Bhramaram and Soochikamugham* with body movements

Module 2 - *Pallavam to Mrigaseersham*

- 2.1 - Lakshana of *Pallavam, Tripathakam and Mrigaseersham*
- 2.2 - Viniyoga of *Pallavam, Tripathakam and Mrigaseersham*
- 2.3 - Viniyoga of *Pallavam, Tripathakam and Mrigaseersham* with body movements

Module 3 - *Sarpasirassu to Araalam*

3.1 - Lakshana of *Sarpasirassu, Vardhamaanakam and Araalam*

3.2 - Viniyoga of *Sarpasirassu, Vardhamaanakam and Araalam*

3.3 - Viniyoga of *Sarpasirassu, Vardhamaanakam and Araalam* with body movements

Module 4 - *Urnanabham to Katakamugham*

4.1 - Lakshana of *Urnanabham, Mukulam and Katakamugham*

4.2 - Viniyoga of *Urnanabham, Mukulam and Katakamugham*

4.3 - Viniyoga of *Urnanabham, Mukulam and Katakamugham* with body movements

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand the concept of hastabhinaya in Mohiniyattam	PO2 /PS O3	U	C	12		Practical assessment
CO2	Recall the names of basic hand gestures mentioned in Hastalakshanadeepika	PO2 /PS O3	R	C, Pr	12		Practical assessment
CO3	Exemplify the viniyogas of <i>Mukuram</i> to <i>Katakamukham</i>	PO2 /PS O3	U	C, Pr	12		Practical assessment
CO4	Analyse the application of viniyogas in different Mohiniyattam banis	PO1 /PS O3	A n	Pr	12		Practical assessment
CO5	Differentiate the application of hand gestures in various Kerala classical art forms	PO2 /PS O3	A n	Pr	12		Practical assessment
CO6	Impliment the <i>viniyogas</i> in their Mohiniyattam choreographies	PO2 /PS O3	A p	Pr	12		Practical assessment

Reference Texts

1. *Hashtalakshana Deepika*
2. *Kathakali Mudra Nighandu* by Venu G
3. Hand Gestures of *Hashtalakshanadeepika* in Mohiniyattam by Nirmala paniker

SEMESTER IV

Course 8 – PMOS11024 Theatre Tradition of India (Elective - Theory)

Course Learning Outcomes

CO1 - Understand broadly the concept of dance dramas of India

CO2 - Understand the historical evolution of *Kathakali*, *Koodiyattam* and *Krishnanattam*

CO3 – Understand the Historical evolution of *Yakshagana*, *Therukoothu* and *BhagavatamelaNatakam*

CO4 - Analyse the concept of *chaturvidhabhinaya* in *Ankia Nat and Jatra*

CO5 - Differentiate the format and presentation of *Ankia Nat and Jatra*

CO6 - Differentiate the format and presentation of *Yakshagana* and *BhagavatamelaNatakam*

Module 1 – Kathakali, Koodiyattam and Krishnanattam

1.1 - History

1.2 - Chaturvidhabhinaya

1.3 - Structure of performance

Module 2 - Bhagavatamela Natakam and Therukoothu

2.1 - History

2.2 - Chaturvudhabhinaya

2.3 - Structure of performance

Module 3 – Yakshagana

3.1 - History

3.2 - Chaturvidhabhinaya

3.3 - Structure of performance

Module 4 – Jatra and Ankia Nat

4.1 - History

4.2 - Chaturvidhabhinaya

4.3 - Structure of performance

CO	CO – Statement	PO / PSO	C L	K C	Class Sessions / Tutorial Hours	Lab / Field Hours	Assessment
CO1	Understand broadly the concept of dance dramas of India	PO1 /PS O1	U	C	12		Assignment
CO2	Understand the historical evolution of <i>Kathakali</i> , <i>Koodiyattam</i> and <i>Krishnanattam</i>	PO1 /PS O1	U	Pr ,F	10		Assignment and Seminars
CO3	Understand the Historical evolution of <i>Yakshagana</i> and <i>BhagavatamelaNatakam</i> & <i>Therukoothu</i>	PO1 /PS O1	U	Pr ,F	10		Assignment and Seminars
CO4	Analyse the concept of <i>chaturvidhabhinaya</i> in <i>Ankia Nat</i> & <i>Jatra</i>	PO1 /PS O1	A n	C	10		Class test
CO5	Differentiate the format and presentation of <i>Ankia Nat</i> & <i>Jatra</i>	PO1 /PS O1	A n	C, Pr	10		Assignment
CO6	Differentiate the format and presentation of <i>Yakshagana</i> and <i>BhagavatamelaNatakam</i>	PO1 /PS O1	A n	C, Pr	10		Class test

Reference Texts

1. Natyasastra Of Bharata Muni by K P Narayana Pisharody
2. The Natyasastra- English Translation with critical Notes by Adya Rangacharya
3. Kathakali, Kutiyattam and other Performing Arts by Venu G
4. The language of Kathakali by Venu G
5. Into the world of Kutiyattam with the Legendary Ammanur Madhava Chakyar- memoirs by Venu G
6. Nangiar Koothu- The classicalDance Theatre of the Nangiar by Nirmala Paniker
7. *Abhinetri – Natyavedathile Streeparvam* by Usha Nangiar
8. Mohiniyattam Charitrvam Aattaprakaravum by Kalamandalam Kalyanikuttyamma
9. *Mohiniyattam Charitrvam Attaprakaravum* by Kalamandalam Kalyanikuttyamma
10. *Mohiniyattam- Sidhantham, Prayogam* by Kalamandalam Leelamma
11. *Kathakali Praveeshika* by Prof. Vattaparambil Gopinatha Pilla
12. *Kathakali Rangam* by K P S Menon
13. *Kali Kathakyappuram* by Dr. T S Madhavankutty
14. *Melapadam* by Kalamandalam Krishnankutty Poduval
15. *Kathakali vicharam* by Iyyankodu Sreedharan
16. Kathakali – The Sacred Dance- Drama of Malabar by K Bharatha Iyer
17. The Art of Kathakali by Avinash C Pandey
18. Kathakali : a Practitioners Perspective by Sadanam Balakrishnan
19. Kathakali Dance- Drama: Where Gods and Demons come to Play by Phillip Zarrilli
20. Folk Dances of India by Romila Chawla
21. Yakshagana by Martha Bush Ashton
22. Traditional Indian Theatre by Kapila Vatsyayan
23. *Sopanatatwam* by Kavalam Narayana Panikker
24. *Cholliyattam* by Kalamandalam Padmanabhan Nair
25. Indian Classical Dances by Kapila Vatsyayan