

**THE MAHATMA GANDHI UNIVERSITY  
UNDERGRADUATE PROGRAMMES  
(HONOURS) SYLLABUS**

**MGU-UGP (Honours)**

**(2024 Admission Onwards)**



**Faculty: FINE ARTS**

**BoS: PERFORMING ARTS**

**PROGRAMME : BACHELOR OF ARTS  
(HONOURS) MOHINIYATTAM**

**Mahatma Gandhi University  
Priyadarshini Hills  
Kottayam – 686560, Kerala, India**

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## Preface

### Programme : B.A Mohiniyattam

*'Unlocking the Essence of Mohiniyattam: A Four-Year Journey'*

We are delighted to introduce the Bachelor of Arts in Mohiniyattam Degree Programme, a transformative and enriching journey that combines tradition, innovation, and holistic development. This syllabus preface is designed to provide an overview of the comprehensive curriculum that awaits the next four years.

The four year Under Graduate Mohiniyattam Programme, under Mahatma Gandhi University is designed as a combination of varied disciplines of courses which ranges from 100 level to 400 level. All the courses stand unique in its own style and justify the Programme Outcomes opened up by the university.

**Major Discipline Specific Courses (DSC)** are designed to immerse the student in the intricate and profound art of Mohiniyattam through a carefully curated set of courses that cover the nuances of technique, repertoire, various principles and historical context of the subject. A total of 22 number of courses are designed as Major Discipline Specific Courses. Among these, more than seven courses stand as **Major Discipline Specific Elective Courses (DSE)**. Sincere guidance will be given in mastering the traditional and contemporary facets of this classical dance form.

**Minor Discipline Specific Courses** focus to expand the pupil's horizons by exploring related disciplines such as Bharathanatyam, Kathakali, Vocal music, Instrumental music or visual arts. First to four semesters offer Minor Discipline Specific Courses. There is an opportunity to select three minor courses in seventh semester also, along with three major courses as students' choice, if needed. These courses will provide the student with a well-rounded perspective and a broader skill set, enhancing the understanding of interdisciplinary nature of performing arts.

**Multidisciplinary Courses (MDC)** aim to engage in courses that bridge the gap between Mohiniyattam and other academic disciplines, fostering a holistic approach to the education. Students can opt Multidisciplinary Courses in first, second and third semester consequently. In spite of this, there is an opportunity to opt two MDCs in seventh and eighth semester consequently as online. This integration aims to cultivate critical thinking, creativity, and the ability to connect your artistic practice with broader social issues.

**Ability Enhancement Courses (AEC)** are designed to develop essential skills that go beyond the boundaries of the major discipline. Here, the language- English and other languages such as Malayalam and Sankrit come under this category in Foundation level (1<sup>st</sup> & 2<sup>nd</sup>

semester). These courses focus on communication, research, and other fundamental abilities to equip the student for success in both your artistic endeavours and future professional pursuits.

**Skill Enhancement Courses (SEC)** mainly focus to hone specific skills relevant to career aspirations within the performing arts. These courses provide practical training in areas such as evaluation of the art form, choreography, stage management, lighting design, or arts administration, using multimedia too, ensuring a well-rounded skill set for your future in the field. SECs are designed in fourth, fifth and sixth semesters. The fourth semester SEC offered is open for all discipline students, however fifth and sixth semesters SECs are restricted to major students.

**Value Addition Courses (VAC)** aim to delve into courses that instil a sense of ethics, social responsibility, and cultural sensitivity. VACs are offered in third, fourth and sixth semester, while only sixth semester VAC is restricted to be in specific major courses. This course helps to understand the role of the artist in society and explore avenues for using your art as a tool for positive change

**Internship**, adding up to two credits is also included in this programme, which aims to apply both theoretical knowledge and practical skill in real-world settings through internships with renowned dance institutions, academies, cultural organizations, or community outreach programmes, that help to gain valuable experience, build professional networks, and contribute to the field of performing arts.

For **B.A. Honours with research degree** programme, a twelve credit **Capstone Project** is mandatory, which culminate academic journey that showcases the culmination of learning. This project provides an opportunity to demonstrate your artistic growth, innovation, and mastery of Mohiniyattam. For **B.A. Honours degree** programme, substituted twelve credit courses are also designed, which enhances the mastery in the subject.

To embark on this four-year journey, each course is a stepping stone towards the holistic development as an artist and a well-rounded individual. We look forward to witnessing your artistic and personal evolution throughout your time in the Four-Year Undergraduate Mohiniyattam programme.

Syllabus

Sincerely,

Dr. Salini S, Chairperson,

&

Members,

BOS, Performing Arts.

THANK YOU.

## Board of Studies & External Experts

### Board of studies

Sl. No	Name	Designation & Address	Phone No.
1	<b>Dr. Salini. S</b> Chairperson (Performing Arts BOS)	HOD, Dept. of Mohiniyattam, RLV.Govt.College of Music and Fine Arts, Tripunithura <a href="mailto:saluharikumar@gmail.com">saluharikumar@gmail.com</a>	9497678915
2	<b>Kalakshetra Vilasini K</b>	Rtd HOD, Department of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura	04842204908
3	<b>C.P. Madhavan Nampoothiri</b>	Rtd.Faculty, Dept of Bharathanatyam, RLV.Govt. College of Music and Fine Arts, Tripunithura <a href="mailto:nampoothirimadhavan@gmail.com">nampoothirimadhavan@gmail.com</a>	9447041273
4	<b>Kalamandalam Sreekumar B</b>	Rtd. H.O.D, Dept. of Kathakali, RLV.Govt. College of Music and Fine Arts, Tripunithura	9447573432
5	<b>Dr. Neena Prasad</b>	Mohiniyattam Expert <a href="mailto:drneenaprasad@gmail.com">drneenaprasad@gmail.com</a>	9446001517
6	<b>Shimna K.T.K</b>	H.O.D, Dept. of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura <a href="mailto:shimratheesh@gmail.com">shimratheesh@gmail.com</a>	9496386634
7	<b>Kalamandalam Radhakrishnan. A</b>	H.O.D, Dept. of Kathakali, RLV Govt. College of Music and Fine Arts, Tripunithura <a href="mailto:krishmudra@gmail.com">krishmudra@gmail.com</a>	9495195089
8	<b>Shafeekudeen B.K</b>	Faculty, Dept. of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura <a href="mailto:shafeekudeen786@yahoo.co.in">shafeekudeen786@yahoo.co.in</a>	9846534904
9	<b>Kalamandalam Rajesh Babu</b>	Faculty, Dept.of Kathakali Sangeetham, RLV Govt. College of Music and Fine Arts, Tripunithura <a href="mailto:Kalamandalamrajeshbabu007@gmail.com">Kalamandalamrajeshbabu007@gmail.com</a>	8281912907
10	<b>Kalamandalam Vineeth M.R</b>	Faculty, Dept of Kathakali Maddalam, RLV Govt. College of Music and Fine Arts, Tripunithura	9846563680

		<a href="mailto:mrvineethkalamandalam@gmail.com">mrvineethkalamandalam@gmail.com</a>	
11	<b>Kalamandalam Sreevin S</b>	Faculty, Dept of Kathakali Chenda, RLV Govt. College of Music and Fine Arts, Tripunithura <a href="mailto:sreevinedumpurath@gmail.com">sreevinedumpurath@gmail.com</a>	9656522844

### External Experts

Sl. No	Name	Designation & Address	Phone No.
1	<b>Dr. Abu K.M</b>	Assistant Professor, Dept. of Mohiniyattam, S.S.U.S Kalady	9847279191
2	<b>Kalamandalam Balasundaran T</b>	Professor, Dept. of Kathakali Chenda, Kerala Kalamandalam Deemed to be University of Art & Culture Cheruthuruthy	9747816388
3	<b>Kalamandalam Thulasi Kumar. S</b>	Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy	9497316420
4	<b>Kalamandalam Hariharan.P</b>	Faculty, Dept. of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy	9447940825
5	<b>Kalamandalam Sreejith K</b>	Faculty, Dept of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy	9995010245



## Programme Outcomes (PO)

### PO 1: Critical thinking and Analytical reasoning

Capability to analyse and evaluate evidence, arguments, claims, beliefs on the basis of empirical evidence; identify relevant assumptions or implications; formulate coherent arguments; critically evaluate practices, policies and theories to develop knowledge and understanding; critical sensibility to lived experiences, with self awareness and reflexivity of both self and society.

### PO 2 : Scientific reasoning and Problem solving

Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective; capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems, rather than replicate curriculum content knowledge; and apply one's learning to real life situations.

### PO 3: Multidisciplinary/interdisciplinary/transdisciplinary Approach

Acquire interdisciplinary /multidisciplinary/transdisciplinary knowledge base as a consequence of the learning they engage with their programme of study; develop a collaborative-multidisciplinary/interdisciplinary/transdisciplinary- approach for formulate constructive arguments and rational analysis for achieving common goals and objectives.

### PO 4: Communication Skills

Ability to express thoughts and ideas effectively in writing and orally; Communicate with others using appropriate media; confidently share one's views and express herself/himself; demonstrate the ability to listen carefully, read and write analytically, and present complex information in a clear and concise manner to different groups.

### PO 5: Leadership Skills

Ability to work effectively and lead respectfully with diverse teams; setting direction, formulating an inspiring vision, building a team who can help achieve the vision, motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.

### PO 6: Social Consciousness and Responsibility

Ability to contemplate of the impact of research findings on conventional practices, and a clear understanding of responsibility towards societal needs and reaching the targets for attaining inclusive and sustainable development.

### PO 7: Equity, Inclusiveness and Sustainability

Appreciate equity, inclusiveness and sustainability and diversity; acquire ethical and moral reasoning and values of unity, secularism and national integration to enable to act as dignified citizens; able to understand and appreciate diversity (caste, ethnicity, gender and marginalization), managing diversity and use of an inclusive approach to the extent possible.

#### **PO 8: Moral and Ethical Reasoning**

Ability to embrace moral/ethical values in conducting one's life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work. Capable of demonstrating the ability to identify ethical issues related to one's work, avoid unethical behaviour

#### **PO 9: Networking and Collaboration**

Acquire skills to be able to collaborate and network with educational institutions, research organisations and industrial units in India and abroad.

#### **PO 10: Lifelong Learning**

Ability to acquire knowledge and skills, including "learning how to learn", that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/reskilling.

#### **Eligibility**

Minimum qualification for the admission to Bachelor of Arts Honours in Mohiniyattam shall be as per the rules and regulations of Mahatma Gandhi University. Admission shall be regulated based on an Aptitude Test (practical) in Mohiniyattam by the Department of concerned Colleges.

# Syllabus



## Syllabus Index

**Name of the Major: MOHINIYATTAM**

### Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG1DSCMHN100	FUNDAMENTALS OF MOHINIYATTAM – 1	DSC A	4	5	0	3	2	0
MG1MDCMHN100	AN INTRODUCTION TO THE INVOCATORY ITEM	MDC	3	4	0	2	2	0

L — Lecture, T — Tutorial, P — Practical/Practicum, O — Others

### Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG2DSCMHN100	FUNDAMENTALS OF MOHINIYATTAM – 2	DSC A	4	5	0	3	2	0
MG2MDCMHN100	AN INTRODUCTION TO ABHINAYA	MDC	3	4	0	2	2	0

# Syllabus

**Semester: 3**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG3DSCMHN200	AN INTRODUCTION TO THE INVOCATORY ITEMS OF MOHINIYATTAM & HASTHAS	DSC A	4	5	0	3	2	0
MG3DSCMHN201	AN INTRODUCTION TO NRITYA	DSC A	4	5	0	3	2	0
MG3DSEMHN200	LITERARY EVIDENCES AND EVOLUTION OF MOHINIYATTAM THROUGH AGES	DSE	4	4	4	0	0	0
MG3DSCMHN202	A PREFACE TO NRITYA	DSC B	4	5	0	3	2	0
MG3MDCMHN200	BASICS OF NATTUVANGAM	MDC	3	3	0	3	0	0
MG3VACMHN200	AN ANALOGICAL STUDY OF INDIAN CLASSICAL DANCE AND ICONOGRAPHY	VAC	3	3	2	1	0	0

**MGU-UGP (HONOURS)**

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**Semester: 4**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG4DSCMHN200	PRACTICAL INTREPRETATIONS OF BHAVA - 1 & HASTHAS	DSC A	4	5	0	3	2	0
MG4DSCMHN201	PRACTICAL INTREPRETATIONS OF BHAVA - 2	DSC A	4	5	0	3	2	0
MG4DSEMHN200	AN INTRODUCTION TO THE VITAL CONCEPTS OF MOHINIYATTAM	DSE	4	4	4	0	0	0
MG4DSCMHN202	A PRELUDE TO BHAVA INTERPRETATIONS	DSC C	4	5	0	3	2	0
MG4SECMHN200	INFLUENCE OF NATURE IN ANGIKABHINAYA OF MOHINIYATTAM	SEC	3	3	0	3	0	0
MG4VACMHN200	MOHINIYATTAM & YOGA	VAC	3	3	0	3	0	0
MG4INTMHN200	INTERNSHIP		2					

# Syllabus

**Semester: 5**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG5DSCMHN300	AN ADVANCED STUDY ON THE MAJOR CONCEPTS OF MOHINIYATTAM	DSC A	4	4	4	0	0	0
MG5DSCMHN301	AN ADVANCED STUDY OF NRITYA - 1 & HASTHAS	DSC A	4	5	0	3	2	0
MG5DSCMHN302	AN ADVANCED STUDY OF NRITTA	DSC A	4	4	0	4	0	0
MG5DSEMHN300	BRIEF LIFE HISTORY OF EMINENT VAGGEYAKARAS, GURUS/PRACTITIONERS AND THEIR CONTRIBUTIONS IN THE REVIVAL ERA OF MOHINIYATTAM	DSE	4	4	4	0	0	0
MG5DSEMHN301	AN ADVANCED STUDY OF NRITYA - 2 & HASTHAS	DSE	4	5	0	3	2	0
MG5SECMHN300	AN INTRODUCTION TO CHOREOGRAPHY	SEC	3	3	0	3	0	0

**MGU-UGP (HONOURS)**

**Syllabus**

### Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG6DSCMHN300	STAGE PERFORMANCE	DSC A	4	5	0	3	2	0
MG6DSEMHN300	A REVIEW ON SANSKRIT TREATISES RELATED TO DANCE	DSE	4	4	4	0	0	0
MG6DSEMHN301	INDIAN CLASSICAL DANCES	DSE	4	4	3	1	0	0
MG6DSEMHN302	AN ADVANCED STUDY OF NATYA ASPECTS & HASTHAS	DSE	4	4	0	4	0	0
MG6SECMHN300	AN ADAVANCED LEARNING IN NATTUVANGAM	SEC	3	4	0	2	2	0
MG6VACMHN300	SOCIO-POLITICAL THEMATIC PRODUCTION IN MOHINIYATTAM	VAC	3	4	0	2	2	0



**MGU-UGP (HONOURS)**

## Syllabus

**Semester: 7**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG7DCCMHN400	RASA THEORY	DCC	4	4	4	0	0	0
MG7DCCMHN401	RESEARCH METHODOLOGY	DCC	4	4	4	0	0	0
MG7DCCMHN402	RELEVANT MODULES OF MOHINIYATTAM REPERTOIRE - I	DCC	4	5	0	3	2	0
MG7DCEMHN400	AN APPRECIATION OF THE WORKS BY EMINENT VAGGEYAKARAS	DCE	4	4	4	0	0	0
MG7DCEMHN401	KERALA TALAS IN DIFFERENT KERALA ART FORMS	DCE	4	4	4	0	0	0
MG7DCEMHN402	RELEVANT MODULES OF MOHINIYATTAM REPERTOIRE - II	DCE	4	4	2	2	0	0



**MGU-UGP (HONOURS)**

# Syllabus



**Semester: 8**

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG8DCCMHN400	A STUDY ON TANDAVA LAKSHANA	DCC	4	5	2	1	2	0
MG8DCCMHN401	MOHINIYATTAM CONCERT	DCC	4	5	0	3	2	0

MG8PRJMHN400	CAPSTONE PROJECT – DISSERTATION ( FOR HONOURS WITH RESEARCH DEGREE PROGRAMME ) / A TRADITIONAL CHOREOGRAPHY – PADAVARNAM – A PRACTICAL PROJECT ( FOR HONOURS DEGREE PROGRAMME )		12					
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MG8DCEMHN400	AN INNOVATIVE CHOREOGRAPHY – POEM & BHAJAN – A PRACTICAL PROJECT	DCE (Any three)	4	5	0	3	2	0
MG8DCEMHN401	A DETAILED STUDY OF DESI AND SOPANA STYLE OF MOHINIYATTAM		4	5	3	0	2	0
MG8DCEMHN402	COMPARITIVE STUDY OF FOLK/RITUAL,THEATRE FORMS OF INDIA		4	5	3	0	2	0
MG8DCEMHN403	A REVIEW ON INTERNATIONAL DANCE FORMS		4	5	3	0	2	0



**SEMESTER 1**

**MGU-UGP (HONOURS)**

**Syllabus**



## Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>FUNDAMENTALS OF MOHINIYATTAM – 1</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG1DSCMHN100</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	Students can understand the basic features of Mohiniyattam. It aids in attaining body flexibility, a thorough and in depth knowledge of the technical and theoretical aspects of the art.					
<b>Semester</b>	1	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>	Minimum scoring in the concerned practical aptitude test conducted by the authority, skill and interest in the subject.					
		3		1		75

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the basic terminologies and fundamental theories of Mohiniyattam which enhance its practical application.	U	10
2	Understanding the origin of dance with its myth to fact.	U	3
3	Understanding the historical background of dance; dates back from the pre-historic period to 18 <sup>th</sup> century.	U	2
4	Knowing the application of the basic units of Mohiniyattam to achieve the structure.	A	10
5	Preparing and body conditioning by the basic rhythm patterns, exercises and co-ordination and thereby increasing body flexibility and concentration level.	S	10
6	Developing the skill in delivering tala pattern of adavus in all 3 speeds with the help of its syllable.	S	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Introduction to Dance terminologies - I</b>	<b>15</b>	<b>1</b>
	1.1	Nritta, Nritya and Natya according to Natyasastra & Abhinayadarpana		
	1.2	Slokas of angas & upangas according to Natyasastra		
	1.3	Mandalas & paadabbhedas ( Text - Mohiniyattam Charithravum Aattaprakaaravm )		
	1.4	Definition of Tala & its 7 Divisions		
<b>Module 2</b>		<b>Evolution of Mohiniyattam</b>	<b>15</b>	<b>2,3</b>
	2.1	Mythological origin of natya according to Natyasastra		
	2.2	Pre- historic period		
	2.3	Influence of folk tradition in dance		
	2.4	General introduction to devadasi system		
<b>Module 3</b>		<b>Basic body toning tools of Mohiniyattam – Set 1</b>	<b>30</b>	<b>4,5,6</b>
	3.1	First 4 chuzhippus		
	3.2	Excercises of anagas with the sloka (Natyasastra)		
	3.3	Adavus Thaganam – 1,2,3,8,10,13 Jaganam – 1,2,4		
	3.4	Dhaganam – 1,4 Sammishram – 2,3,6 Theerumanam – 1		

<b>Module 4</b>		<b>Basic hastas &amp; basic talas (Set -1)</b>	<b>15</b>	<b>4,6</b>
	4.1	Basic hastas with sloka according to Hastalakshanadeepika		
	4.2	Lakshanas & viniyogas (with its slokas) of first four hastas		
	4.3	Sapta talas & chaappu talas		
	4.4	Panchajaathis & Gathis		
<b>Module 5</b>		<b>Teacher specific content</b>		

<b>Teaching and Learning Approach</b>	<p>Classroom Procedure (Mode of transaction)</p> <p>Module 1 &amp; 2</p> <p>Direct instruction - Lecture, chanting slokas, discussion of new terminologies</p> <p>Interactive instruction - Active co-operative learning, group practising and authentic learning</p> <p>Module 3 &amp; 4</p> <p>Direct instruction – Demonstration of each practical units,each mudras, talas and giving practise the same by individual</p> <p>Interactive instruction – Active co-operative learning, group practising and authentic learning</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1 &amp; 2 - MCQ</b></p> <p><b>Module 3</b></p> <p><b>The presentation and performance of each units of Mohiniyattam are evaluated practically on the basis of the following criteria</b></p> <p><b>a.Angashudha and saushtava</b></p> <p><b>b.Purity of postures and movements as each adavus required</b></p> <p><b>c.Completion of adavus in correct rhythm</b></p> <p><b>d. Viva-Voce</b></p> <p><b>e.Overall performance with confidence</b></p> <p><b>OR</b></p> <p><b>Any other tasks to suit the course</b></p> <p><b>Module 4</b></p> <p><b>The presentation and performance of each mudras, viniyogas and talas are evaluated practically on the basis of following criteria</b></p>

	<p>a.Purity and grace of fingering  b.Completion of demonstrating each mudras  c.Pronunciation of each slokas  d.Understanding the meaning of each words in the hasta viniyogas  e.Explicit execution of talas in all 3 speeds  f. Viva-voce  <b>OR</b>  Any other tasks to suit the course</p>										
	<p align="center"><b>B. End Semester Examination ( ESE ) – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1 &amp; 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>30 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>20 marks</b></td> </tr> <tr> <td align="center"><b>Total</b></td> <td><b>70 marks</b></td> </tr> <tr> <td><b>Grand Total (CCA + ESE)</b></td> <td><b>100</b></td> </tr> </table> <p><b>Module 1 &amp; 2 - MCQ</b>  <b>Module 3</b>  The presentation and performance of each units of Mohiniyattam are evaluated practically on the basis of the following criteria  a.Angashudha and saushtava  b.Purity of postures and movements as each adavus required  c.Completion of adavus in correct rhythm  d.Viva-Voce  e.Overall performance with confidence  <b>Module 4</b>  The presentation and performance of each mudras, viniyogas and talas are evaluated practically on the basis of following criteria  a.Purity and grace of fingering  b.Completion of demonstrating each mudras  c.Pronunciation of each slokas  d.Understanding the meaning of each words in the hasta viniyogas  e.Explicit execution of talas in all 3 speeds  f. Viva-voce  <b>NOTE : The questionnaire for the MCQ test is prepared and evaluated by the concerned examination board itself</b></p>	<b>Module 1 &amp; 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>30 marks</b>	<b>Module 4</b>	<b>20 marks</b>	<b>Total</b>	<b>70 marks</b>	<b>Grand Total (CCA + ESE)</b>	<b>100</b>
<b>Module 1 &amp; 2</b>	<b>20 marks</b>										
<b>Module 3</b>	<b>30 marks</b>										
<b>Module 4</b>	<b>20 marks</b>										
<b>Total</b>	<b>70 marks</b>										
<b>Grand Total (CCA + ESE)</b>	<b>100</b>										

### RUBRICS

<b>Criteria</b>	<b>Exemplary (9-10)</b>	<b>Advanced (7-8)</b>	<b>Proficient (4-6)</b>	<b>Satisfactory (2-3)</b>	<b>Developing (0-1)</b>
Angasudham and Saushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as	Usage of postures and movements of	Usage of postures and movements	Usage of postures and movements	Usage of postures and movements	Only attempting to

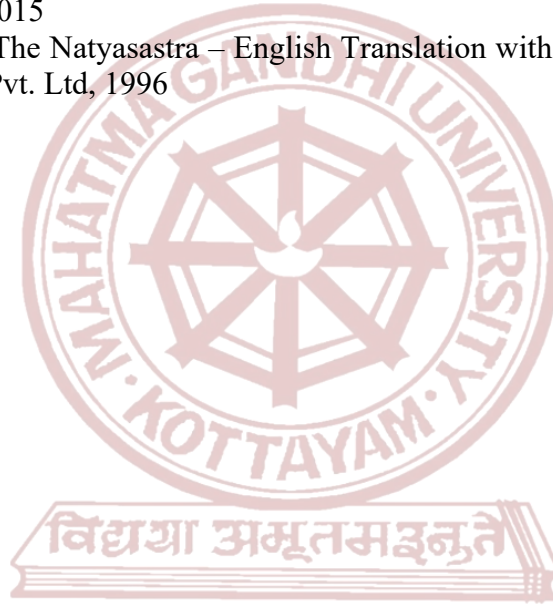


each adavus required.	the body limbs with brilliance and distinction during the performance	of the body limbs with distinction during the performance	of the body limbs with an average level during the performance	of the body limbs with a below average level during the performance	perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Pronunciation	90%-100% correct accent, diction and delivery	70%-89% correct accent, diction and delivery	40%-69% correct accent, diction and delivery	20%-39% correct accent, diction and delivery	Only the attempt to deliver or not responding.

## REFERENCES


- 1.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
- 2.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 3.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam,

- 4.Kal.Satyabhama,Mohiniyattam charithram sidhantham Prayogam, Matrubhoomi Books, Kozhikodu, 2014
- 5.Hastalakshanadeepika, tr.Vallathol Narayana Menon
- 6.Dr. Leela Omcheri & Dr. Deepthi Omcheri Bhalla, “Keralathile lasya rachanakal – Thalinkanadanam muthal Mohiniyattam vare”, D.C.Books, Kottayam 2001
- 7.Nirmala Panicker, Keralathinte Lasyapperuma, Kerala Sangeetha Nataka Academy, Thrissur, 2015
8. Leelamma, Mohiniyattam Sidhanthavum Prayogavum, Sahitya Pravarthaka Co- operative Society(ltd), Kottayam , 2016
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- 10.Saskia C kersenbom, Nitya sumangali : Devadasi Tradition in South India, Motilal Banarasidass Publishing House, 2020
11. A.K.Raveedranath, Dakshinendhiyan sangeetham, Kerala Bhasha Institute, Thiruvananthapuram,2015
- 12.Adya Rangacharya, The Natyasastra – English Translation with critical notes, Munshiram Manoharlal Publishers Pvt. Ltd, 1996



**MGU-UGP (HONOURS)**

## *Syllabus*

	<h1>Mahatma Gandhi University Kottayam</h1>					
<b>Programme</b>						
<b>Course Name</b>	<b>AN INTRODUCTION TO THE INVOCATORY ITEM</b>					
<b>Type of Course</b>	<b>MDC</b>					
<b>Course Code</b>	<b>MG1MDCMHN100</b>					
<b>Course Level</b>	<b>100</b>					
<b>Course Summary</b>	Students can understand the basic features of Mohiniyattam. It aids in attaining body flexibility, a basic knowledge of the technical and theoretical aspects of the art.					
<b>Semester</b>	1	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	2	1		60
<b>Pre-requisites, if any</b>	Aptitude, Skill and Interest in the concerned subject.					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the fundamental structure of Mohiniyattam which enhance its practical application	U	10
2	Understanding the rhythmic patterns of the entire item	U	10
3	Understanding the application of navarasas	U	3
4	Separate mudra practicing helps to improve the technical quality of the particular item	A	10
5	Appreciation of the particular item with the theoretical aspects of abhinaya	Ap	1
<p><b>*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)</b></p>			

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Ganapathi sthuthi Raga –Bilahari Tala – Adi</b>	<b>10</b>	<b>1-5</b>
	1.1	Basic elements of Mohiniyattam		
	1.2	Basic understanding about Mohiniyattam (selected adavus)		
	1.3	Application of Navarasas		
	1.4	Basic mudras and talas of Mohiniyattam		
<b>Module 2</b>		Ganapathi sthuthi phase 1	25	1,2
	2.1	Basic knowledge of the invocatory item		
	2.2	Learn the first phase of the particular item		
	2.3	Learn raga and tala of the particular item		
	2.4	Understanding the lyrics and meaning		
<b>Module 3</b>		Ganapathi sthuthi phase 2	25	1,2,4
	3.1	Learn the second phase of the particular item		
	3.2	Understanding the lyrics and meaning		
	3.3	Analyse the tala patterns in the item		
	3.4	Analyse the hasthas used in the particular item		
<b>Module 4</b>		<b>Teacher specific content</b>		

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module - 1</b>  Direct instruction – Demonstration of the basic units of Mohiniyattam, giving practise the same by individual.  Interactive instruction – Active co-operative learning, discussions and group practising</p> <p><b>Module – 2 &amp; 3</b>  Direct instruction – Demonstration of each portions in the first and second phase of Ganapathi Sthuthi, giving practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning of abhinaya and tala</p>
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b></p> <p><b>Module 1</b> – The presentation and performance of each unit of Mohiniyattam are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Angashuddha and saushtava</li> <li>Purity of postures and movements of each adavus required</li> <li>Clarity and grace of fingering</li> <li>Explicit execution of tala</li> <li>Execution of facial expressions.</li> </ol> <p><b>Module 2 &amp; 3</b> - The presentation and performance of the first phase of Ganapathi sthuthi are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Overall performance with confidence</li> <li>Clarity of mudras</li> <li>Knowledge of the theoretical aspects of Ganapathi sthuthi</li> <li>Accurate execution of abhinaya according to the lyrics</li> <li>Capability of presenting the item in accordance with musical background</li> </ol> <p>OR</p> <p>Any other tasks to suit the course</p>
	<p><b>B. End Semester Examination (ESE) – 50 marks</b></p> <p><b>Module 1</b> – The presentation and performance of each unit of Mohiniyattam are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Angashuddha and saushtava</li> <li>Purity of postures and movements of each adavus required</li> <li>Clarity and grace of fingering</li> <li>Explicit execution of tala</li> <li>Execution of facial expressions.</li> </ol> <p><b>Module 2 &amp; 3</b> - The presentation and performance of the first phase of Ganapathi sthuthi are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Overall performance with confidence</li> <li>Clarity of mudras</li> <li>Knowledge of the theoretical aspects of Ganapathi sthuthi</li> <li>Accurate execution of abhinaya according to the lyrics</li> <li>Capability of presenting the item in accordance with musical background</li> </ol>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a	Usage of fingers and hands with distinction while demonstrating , along with all affairs	Usage of fingers and hands with an average level while demonstrating , along with all affairs	Usage of fingers and hands with a below average level while demonstrating, along with all affairs	Only attempting to demonstrate or not responding.

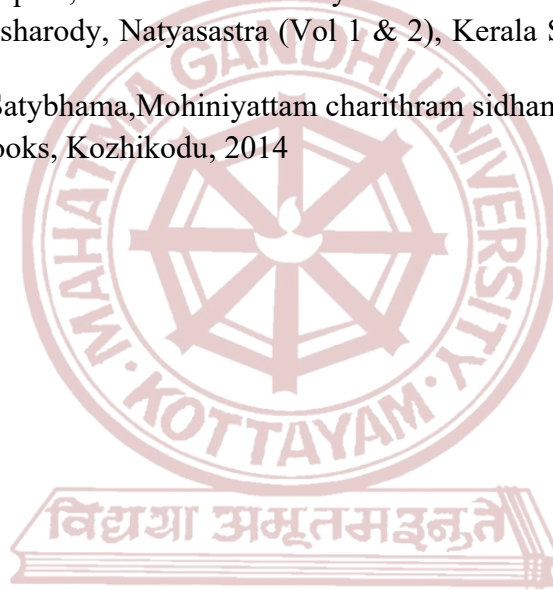


	hashta as it demands.	requiredwhile finishing a hashta as it demands	requiredwhil e finishing a hashta as it demands	requiredwhile finishing a hashta as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

		technical terms	doubtful manner		
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## REFERENCES

1. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
2. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam,
3. A.K.Raveedranath, Dakshinendhiyan sangeetham, Kerala Bhasha Institute, Thiruvananthapuram,2015
4. Hastalakshanadeepika, tra. Vallathol Narayana Menon
5. K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
6. Kalamandalam Satybhama, Mohiniyattam charithram sidhantam prayogam, Matrubhoomi Books, Kozhikodu, 2014



**MGU-UGP (HONOURS)**

# Syllabus



**SEMESTER 2**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>				
<b>Course Name</b>	<b>FUNDAMENTALS OF MOHINIYATTAM – 2</b>				
<b>Type of Course</b>	<b>DSC A</b>				
<b>Course Code</b>	<b>MG2DSCMHN100</b>				
<b>Course Level</b>	<b>100</b>				
<b>Course Summary</b>	Students can understand the basic features of Mohiniyattam which helps to condition the body and attaining the structure and format of Mohiniyattam				
<b>Semester</b>	2	Credits		4	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Total Hours
			3	1	
<b>Pre-requisites, if any</b>	Aptitude, skill and interest in the concerned subject.				

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the technical aspects of dancing from different Natyasastra texts.	U	3
2	Understanding the historical background and development of Mohiniyattam in the period of Sangam era.	U	1
3	Understanding the tala pattern of adavus in all 3 speed with the help of its syllable.	U	10
4	Application of the basic units of Mohiniyattam to achieve the structure.	A	10
5	Applications of the techniques which studied from the lakshanagrandhas	A	3
6	Gradual development in practical skills are maintaining along with the focusing of body conditioning and concentration	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Introduction to Dance Terminologies -2</b>	<b>15</b>	<b>1,4,5</b>
	1.1	Definition & divisions of charis & karanas ( Text – Mohiniyattam charithravum aattaprakaravum )		
	1.2	Definition of the term charis & karanas according to Natyasastra		
	1.3	Division of charis according to Abhinayadarpanam		
	1.4	Sloka of Natyasamgraha		
<b>Module 2</b>		<b>History of Mohiniyattam in brief</b>	<b>15</b>	<b>2</b>
	2.1	Sangam literature – Pathittupatthu		
	2.2	Viralikal		
	2.3	Satwikaabhinaya of viralikal		
	2.4	Orchestra used in Sangam age		
<b>Module 3</b>		<b>Basic body toning tools of Mohiniyattam- Set 2</b>	<b>30</b>	<b>3,4,5,6</b>
	3.1	Second 4 chuzhippu		
	3.2	Exercise of eye and neck with slokas		
	3.3	Adavus – Thaganam 4,5,6,7,9,11,12,14		
	3.4	Jaganam (3,5,6) Dhaganam (2,3) Sammishram(1,4,5) Theerumanam (2,3)		

<b>Module 4</b>		<b>Basic hand gestures &amp; basic talas- Set 2</b>	<b>15</b>	<b>1,4</b>
	4.1	Lakshana & viniyogas of second 4 hasthas		
	4.2	Dasavathara hasthas		
	4.3	Bandhu hasthas		
	4.4	Panchajaathi thathikidathom		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1 &amp; 2</b> Direct instructions – Lecture, chanting slokas, discussions of new terminologies Interactive instructions – Active co-operative learning, group chanting, library work, group assignments and authentic learning</p> <p><b>Module 3 &amp; 4</b> Direct instruction – Demonstration of each practical units, mudras and talas, giving practise the same by individual Interactive instruction – Active co-operative learning, individual and group practising and authentic learning</p>
<b>Assasment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1 &amp; 2 MCQ</b></p> <p><b>Module 3</b> The presentation and performance of each units of Mohiniyattam are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> <li>Angashudha and saushtava</li> <li>Purity of postures and movements as each adavu required</li> <li>Rhythm or tala</li> <li>Viva-voce</li> <li>Overall performance with confidence</li> </ol> <p>OR</p> <p>Any other tasks to suit the course</p> <p><b>Module 4</b> The presentation and performance of each mudras , viniyogas and tala are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity and grace of fingering</li> <li>Completion of demonstrating each hasta</li> <li>Pronunciation of each slokas</li> <li>Understanding the meaning of each word in the hasta viniyogas</li> <li>Explicit execution of tala in all 3 speeds</li> </ol>



f. Viva-voce

OR

Any other tasks to suit the course

**B. End Semester Examination (ESE)– 70 marks**

<b>Module 1 &amp; 2</b>	<b>20 marks</b>
<b>Module 3</b>	<b>30 marks</b>
<b>Module 4</b>	<b>20 marks</b>
<b>Total</b>	<b>70 marks</b>
<b>Grand Total (CCA + ESE )</b>	<b>100 marks</b>

**Module 1 & 2 – MCQ**

**Module 3** - The presentation and performance of each units of Mohiniyattam are evaluated practically on the basis of the following criteria

- Angashudha and saushtava
- Purity of postures and movements as each adavu required
- Rhythm or tala
- Viva-voce
- Overall performance with confidence

**Module 4**

The presentation and performance of each mudras , viniyogas and tala are evaluated practically on the basis of following criteria

- Purity and grace of fingering
- Completion of demonstrating each hasta
- Pronunciation of each slokas
- Understanding the meaning of each word in the hasta viniyogas
- Explicit execution of tala in all 3 speeds
- Viva-voce

**NOTE : The questionnaire for the MCQ test is prepared and evaluated by the concerned examination board itself**

## MGU-UGP (HONOURS)

### RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Saushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction	Usage of postures and movements of the body limbs with an average level	Usage of postures and movements of the body limbs with a below	Only attempting to perform not responding.

		during the performance	during the performance	average level during the performance	
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Pronunciation	90%-100% correct accent, diction and delivery	70%-89% correct accent, diction and delivery	40%-69% correct accent, diction and delivery	20%-39% correct accent, diction and delivery	Only the attempt to deliver or not responding.
Understanding the meaning of each word in the hastha viniyoga	General awareness of the language, pronunciation, understanding the meaning of each	General awareness of the language, pronunciation, understanding	General awareness of the language, pronunciation	Understanding the meaning of each word	Only attempting to demonstrate

	word brilliance distinction	with and	the meaning of each word with brilliance	understanding the meaning of each word with average level	with below average level	or not responding
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## REFERENCES

- 1.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
- 2.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 3.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
4. Kalamandalam Satybhama, Mohiniyattam charithram sidhantam prayogam, Matrubhoomi Books, Kozhikodu, 2014
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6. Dr. Leela Omcheri & Dr. Deepthi Omcheri Bhalla, “Keralathile lasya rachanakal – Thalinkanadanam muthal Mohiniyattam vare”, D.C.Books, Kottayam 2001
7. Nirmala Panicker, Keralathinte Lasyapperuma, Kerala Sangeetha Nataka Academy, Thrissur, 2015
8. A.K.Raveedranath, Dakshinendhiyan sangeetham, Kerala Bhasha Institute, Thiruvananthapuram, 2015
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11. Venu G, Kathakali mudra nikhandu, Kerala Bhasha Institute, Thiruvananthapuram, 1994



**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	AN INTRODUCTION TO ABHINAYA					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	MG2MDCMHN100					
<b>Course Level</b>	100					
<b>Course Summary</b>	Students can familiarize the abhinaya techniques of Padam					
<b>Semester</b>	2	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	2	1		60
<b>Pre-requisites, if any</b>	Aptitude, Skill and Interest in the concerned subject.					

## COURSE OUTCOMES (CO) (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the structural form of a composition along with the performance	K	10
2	Understanding the basic elements of the abhinaya aspects in Mohiniyattam	U	1
3	Understanding the lyrics word by word and the content of the padam	U	3
4	Application of the mudras in proper way	A	4
5	Developing the choreographic skill according to the Mohiniyattam terminologies	S	10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Padam - Raga – Ragamalika, Tala – Adi (Related to the description of nature )</b>	<b>10</b>	<b>1,2,3</b>
	1.1	Characteristics of padam		
	1.2	Biography of the author		
	1.3	Analyse the characters in the particular padam		
	1.4	Music in the same		
<b>Module 2</b>		<b>First phase of padam</b>	<b>25</b>	<b>1 to 5</b>
	2.1	Learn the lyrics of pallavi and anupallavi		
	2.2	Learn the meaning		
	2.3	Hashtas used in the particular item		
	2.4	Analyse the abhinaya related to the particular piece		
<b>Module 3</b>		<b>Second phase of padam</b>	<b>25</b>	<b>1 to 5</b>
	3.1	Learn charanam		
	3.2	Learn the lyrics and meaning of charanam		
	3.3	Hashtas used in the particular item		
	3.4	Analyse the abhinaya related to the particular piece		
<b>Module 5</b>		<b>Teacher specific content</b>		

<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1</b> Direct instruction – Lecture, discussion about the lyricist, lyrics, meaning, characters and the whole content of the padam. Learning of the music composition. Interactive instruction – Active co-operative learning, group discussion and authentic learning</p> <p><b>Module 2 &amp; 3</b> Direct instruction – Demonstration of the first and second phase of padam with focus on it’s bhavaartha, padaartha and mudras, giving practise the same by individual Interactive instruction – Active co-operative learning, group practising and authentic learning.</p>
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b></p> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of padam.</p> <p><b>Module 2 &amp; 3</b> Evaluating the performance on the basis of following criteria a.Purity of mudras and abhinaya b.Performance with accurate rhythm c.Overall performance with confidence. d.Angasudha and clarity of delivering the padam in its proper structure.</p> <p>OR Any other tasks which suits the course</p>
	<p><b>B. End Semester Examination (ESE)– 50 marks</b></p> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of padam.</p> <p><b>Module 2 &amp; 3</b> Evaluating the performance on the basis of following criteria a.Purity of mudras and abhinaya b.Performance with accurate rhythm c.Overall performance with confidence. d.Angasudha and clarity of delivering the padam in its proper structure.</p>



## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each	General awareness of the language, pronunciation,	General awareness of the language, meaning of	Understanding the meaning of each words	Only attempting to demonstrate or not responding



	word, understanding the content, mythological story in behind and singing of the selected piece	meaning of each word, understanding the content, mythological story in behind	each word, understanding the content, mythological story in behind	and situation of the theme	
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

## REFERENCES

- 1.Hastalakshanadeepika, Trans. Vallathol Narayana Menon
- 2.A.D. Madhavan, Core of Carnatic Music, Music zone publishers, 2003
3. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
4. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992



**SEMESTER 3**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN INTRDUCTION TO THE INVOCATORY ITEMS OF MOHINIYATTAM &amp; HASTHAS</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG3DSCMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	An initial practical application which includes the previous portion					
<b>Semester</b>	3	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
<b>Pre-requisites, if any</b>	Aptitude, Skill and Interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Ability to remember the items with the proper way it demands	K	10
2	Understanding the structure and presentation of Cholkettu and Jathiswaram	U	10
3	Understanding the viniyogas	U	4
4	Application of the basic units of Mohiniyattam to achieve the structure.	A	10
5	Improving the skill in composing adavus and korvais	S	3
6	Appreciation of the particular item along with the learning of lyrics, meaning and the musical structure	Ap	3

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Cholkettu , Ragam – Sourashtram, Talam – Adi</b>	<b>30</b>	<b>1,2,5,6</b>
	1.1	Definition of Cholkettu		
	1.2	Phase 1 – Sahityam & First 2 Kettu		
	1.3	Phase 2 - Third Kettu		
	1.4	Phase 3 – Sahityam		
<b>Module 2</b>		<b>Rendering Sahitya &amp; Tala of Cholkettu</b>	<b>15</b>	<b>2,4,5,6</b>
	2.1	Learn first and last lyrics of Cholkettu		
	2.2	Tala of first kettu		
	2.3	Tala of second kettu		
	2.4	Tala of third kettu		
<b>Module 3</b>		<b>Jathiswaram Raga – Chenjurutti, Tala – Adi</b>	<b>15</b>	<b>1,2</b>
	3.1	Definition of Jathiswaram		
	3.2	Phase 1 – Pallavi		
	3.3	Phase 2 – Anupallavi		
	3.4	Phase 3 – Charanam		
<b>Module 4</b>		<b>Rendering Tala of Jathiswaram &amp; Hasthas</b>	<b>15</b>	<b>3,4,5</b>

	4.1	Tala of Pallavi & Anupallavi		
	4.2	Tala of Charanam 1, 2 & 3		
	4.3	Lakshanas of 3 <sup>rd</sup> four hasthas of Hasthlakshanadeepika		
	4.4	Viniyogas of 3 <sup>rd</sup> four hasthas of Hasthlakshanadeepika		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Module 1,2,3 Direct instruction- Lecture, demonstrating each units in cholketu and jattiswaram and giving practise the same by individual Interactive instruction- Active co-operative learning, group practicing</p> <p>Module 4 Direct instruction- Lecture demonstration of the viniyogas of each mudras and giving practice the same by individual Interactive instruction- Active co-operative learning, group practicing</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2 &amp; 3</b> The presentation and performance of each units of Mohiniyattam are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> <li>Angashudha and saushtava</li> <li>Purity of postures and movements as each adavu required</li> <li>Rhythm or tala</li> <li>Overall performance with confidence</li> </ol> <p>OR</p> <p>Any other tasks to suit the course</p> <p><b>Module 4</b> The presentation and performance of each mudras and viniyogas are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity and grace of fingering</li> <li>Completion of demonstrating each hasta</li> <li>Pronunciation of each slokas</li> </ol>

	d.Understanding the meaning of each word in the hasta viniyogas OR Any other tasks to suit the course
<b>B. Semester End examination (ESE) – 70 marks</b>	
<b>Module 1</b>	<b>20 marks</b>
<b>Module 2</b>	<b>20 marks</b>
<b>Module 3</b>	<b>10 marks</b>
<b>Module 4</b>	<b>10 marks</b>
<b>Viva – Voce</b>	<b>10 marks</b>
<p><b>Module 1,2 &amp; 3</b> The presentation and performance of each units of Mohiniyattam are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> <li>Angashudha and saushtava</li> <li>Purity of postures and movements as each adavu required</li> <li>Rhythm or tala</li> <li>Overall performance with confidence</li> </ol> <p><b>Module 4</b> The presentation and performance of each mudras and viniyogas are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity and grace of fingering</li> <li>Completion of demonstrating each hasta</li> <li>Pronunciation of each slokas</li> <li>Understanding the meaning of each word in the hasta viniyogas</li> </ol>	

**MGU-UGP (HONOURS)**

# Syllabus

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a	Usage of fingers and hands with distinction while demonstrating, along with all affairs	Usage of fingers and hands with an average level while demonstrating, along with all affairs	Usage of fingers and hands with a below average level while demonstrating, along with all affairs	Only attempting to demonstrate or not responding.



	hashta as it demands.	requiredwhile finishing a hashta as it demands	requiredwhile finishing a hashta as it demands	requiredwhile finishing a hashta as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

## REFERENCES

- 1.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.G.Venu, Nirmala Panicker , Mohiniyattam attaprakaravum mudrakalum : notation madhyamathil rekappeduthiyathu, Natana Kairali, Iringalakuda, 2004
- 3.A.D. Madhavan, Core of Carnatic Music, Music Zone Publishers, 2003
- 4.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN INTRODUCTION TO NRITYA</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG3DSCMHN201</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can understand the structure of an invocatory item.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		0	3	1		75
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya and Interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure and presentation of Ganapathi sthuthi in Mohiniyattam	U	10
2	Understanding the stories related to Ganapathi	U	3
3	Analyse the rhythmic patterns in the particular item	An	4
4	Analyse the angikabhinaya of the particular item	An	4
5	Evaluating the application of hastabhinaya	E	4
6	Improving the choreographic skill	S	10
7	Appreciation of the song along with the performance	Ap	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Ganapathistuthi Raga – Sourashtram, Tala – Adi Lyrics, Meaning &amp; Authorship of Ganapathisthuthi</b>	<b>30</b>	<b>2</b>
	1.1	Author of Ganapathisthuthi & his/her other works		
	1.2	Understand the Puranas related to Lord Ganapati		
	1.3	Lyrics and meaning of Pallavi & Anupallavi		
	1.4	Lyrics and Meaning of Charanam		
<b>Module 2</b>		<b>Phase 1 – Pallavi</b>	<b>15</b>	<b>1 to 7</b>
	2.1	Pallavi		
	2.2	Application of Hasthas		
	2.3	Analyse the bhava of the pallavi		
	2.4	Tala patterns of thattumettu		
<b>Module 3</b>		<b>Phase 2 – Anupallavi</b>	<b>15</b>	<b>1 to 7</b>
	3.1	Anupallavi		
	3.2	Application of Hasthas		
	3.3	Analyse the sancharibhavas of anupallavi		
	3.4	Tala portion of thattumettu		
<b>Module 4</b>		<b>Phase 3 – Charanam</b>	<b>15</b>	<b>1 to 6</b>

	4.1	Charanam		
	4.2	Application of Hasthas		
	4.3	Analyse the sancharibhavas of anupallavi		
	4.4	Tala portion of thattumettu		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Module 1 Direct instruction- Giving lecture to impart the information of the lyrics, lyricist, rendition of lyrics and group discussions. Interactive instruction- Active co-operative learning, library work, group practising (lyrics) and authentic learning</p> <p>Module 2, 3 &amp; 4 Direct instruction- Demonstration of each portions in the item , illustration of hastas, tala patterns and giving practise the same by individual Interactive instruction- Active co-operative learning, group practising and authentic learning</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1</b> <b>Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course)</b></p> <p><b>Module 2,3 &amp; 4</b> <b>The presentation and performance of the pallavi, anupallavi &amp; charanam in Ganapathi sthuthi are evaluated practically on the basis of following criteria</b></p> <ol style="list-style-type: none"> <li><b>Angasudha and saushtavam</b></li> <li><b>Clarity of the facial expressions according to the lyrics</b></li> <li><b>Presentation with grace and confidence</b></li> <li><b>Purity of hand gestures and the fingering as each mudra demands</b></li> <li><b>Understanding the padartha of the sahitya portion</b></li> <li><b>Overall performance with confidence ( or any other tasks to suit the course)</b></li> </ol>

<b>B. End Semester Examination (ESE) – 70 marks</b>	
<b>Module 1</b>	<b>20 marks</b>
<b>Module 2</b>	<b>20 marks</b>
<b>Module 3</b>	<b>10 marks</b>
<b>Module 4</b>	<b>10 marks</b>
<b>Viva – Voce</b>	<b>10marks</b>

**Module 1**  
Evaluating the theoretical knowledge of the particular item as per the viva-voce

**Module 2,3 & 4**  
The presentation and performance of the pallavi, anupallavi & charanam in Ganapathi sthuthi are evaluated practically on the basis of following criteria

- Angasudha and saushravam
- Clarity of the facial expressions according to the lyrics
- Presentation with grace and confidence
- Purity of hand gestures and the fingering as each mudra demands
- Understanding the padartha of the sahitya portion
- Overall performance with confidence

### RUBRICS

<b>Criteria</b>	<b>Exemplary (9-10)</b>	<b>Advanced (7-8)</b>	<b>Proficient (4-6)</b>	<b>Satisfactory (2-3)</b>	<b>Developing (0-1)</b>
Angasudham and Saushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind	Adequate Tala rendering and notation with confidence and presence of mind along	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.



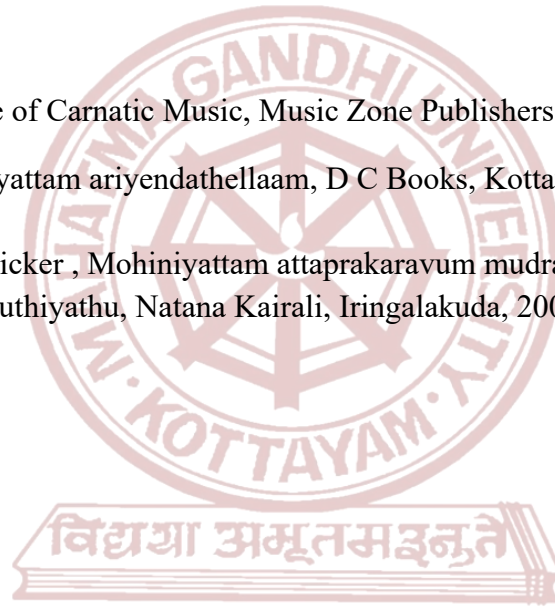
	along with all affairs required	with all affairs required			
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and	Understanding of the techniques and	Average understanding of the	Less understanding of concerned	



	theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	subject, addressing and answering each question in a doubtful manner	Only attempting or not responding
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### REFERENCES

1. A.D. Madhavan, Core of Carnatic Music, Music Zone Publishers, 2003
2. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
3. G.Venu, Nirmala Panicker, Mohiniyattam attaprakaravum mudrakalum : notation madhyamathil rekappeduthiyathu, Natana Kairali, Iringalakuda, 2004



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University

## Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>			
<b>Course Name</b>	<b>LITERARY EVIDENCES AND EVOLUTION OF MOHINIYATTAM THROUGH AGES</b>			
<b>Type of Course</b>	<b>DSE</b>			
<b>Course Code</b>	<b>MG3DSEMHN200</b>			
<b>Course Level</b>	<b>200</b>			
<b>Course Summary</b>	Students can understand the historical background of dance as well as Mohiniyattam.			
<b>Semester</b>	3	Credits		4
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical
		4		
<b>Pre-requisites, if any</b>	Skill and Interest in the concerned subject.			
			Others	Total Hours
				60

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the literary evidences of danseuse from the manipravala kavyas	U	3
2	Understanding the gradual growth of Mohiniyattam history improves the quality of practical application	A	1
3	Analyse the historical background of Mohiniyattam from 16th to 19th century	An	1
4	Differentiate the peculiarities of existing banis in Mohiniyattam	An	10
5	Evaluate the gradual growth of Thevadichiyattam to Mohiniyattam	E	1
6	Developing the interest in the theoretical aspects of Mohiniyattam	I	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Manipravalakavyas</b>	<b>15</b>	<b>1</b>
	1.1	Unnichiruthevicharitham		
	1.2	Unniyadicharitham		
	1.3	Unniyachicharitham		
	1.4	Unnuneelisandesham		
<b>Module 2</b>		<b>Development of Mohiniyattam from 16<sup>th</sup> century to 18<sup>th</sup> century</b>	<b>15</b>	<b>2,3</b>
	2.1	References of Dance in Vyavaharamala		
	2.2	Khoshayathra		
	2.3	References from Travancore archives		
	2.4	Period of Karthika Thirunal Balarama Varma		
<b>Module 3</b>		<b>Revival of Mohiniyattam from 19<sup>th</sup> century</b>	<b>15</b>	<b>3,4,5,6</b>
	3.1	Period of Swathi Thirunal		
	3.2	Abolishing Act		
	3.3	Period of Kerala Kalamandalam		
	3.4	Gurukula system		
<b>Module 4</b>		<b>Period of Institutionalisation</b>	<b>15</b>	<b>2,4,6</b>

	4.1	Kerala Kalamandalam		
	4.2	RLV Govt. College of Music and Fine Arts		
	4.3	Sree Sankaracharya University of Sanskrit		
	4.4	Nalanda Institute of Research		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1</b> Direct instruction- Lecture, explicit learning and discussion of various texts related to danseuses Interactive instruction- Active co-operative learning, group discussions, assignments and authentic learning</p> <p><b>Module 2</b> Direct instruction- Lecture, explicit learning and discussion of literary references related to Mohiniyattam Interactive instruction- Active co-operative learning, group discussions, library work and assignments</p> <p><b>Module 3</b> Direct instruction- Lecture, explicit learning and discussion of the revival period Interactive instruction- Active co-operative learning, group discussions, library work and authentic learning</p> <p><b>Module 4</b> Direct instruction- Lecture, explicit learning and discussion of different dance practices Interactive instruction- Active co-operative learning, group discussions and authentic learning</p>								
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2,3 &amp; 4</b> Written test, Evaluating assignments based on the concern topic. OR Any other tasks to suit the course</p>								
	<p><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Module 1</b></td> <td rowspan="4" style="text-align: center; vertical-align: middle;"><b>Writtten Test</b></td> <td rowspan="4" style="text-align: center; vertical-align: middle;"><b>70 marks/ Duration- 2 Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table>			<b>Module 1</b>	<b>Writtten Test</b>	<b>70 marks/ Duration- 2 Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>
<b>Module 1</b>	<b>Writtten Test</b>	<b>70 marks/ Duration- 2 Hrs</b>							
<b>Module 2</b>									
<b>Module 3</b>									
<b>Module 4</b>									

Question paper pattern				
Descriptive Type	Word Limit	Number of questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2=20
Short Essay	150 words	6 out of 8	5	6x5=30
Essay	300 words	2 out of 4	10	2x10=20
			<b>Total</b>	<b>70 Marks</b>
<b>Grand Total</b> ( CCA + ESE )				<b>100 Marks</b>

### RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content

### REFERENCES

1. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
2. Dr. Leela Omcheri & Dr. Deepthi Omcheri Bhalla, "Keralathile lasya rachanakal – Thalinkanadanam muthal Mohiniyattam vare", D.C.Books, Kottayam 2001
3. Nirmala Panicker, Keralathinte Lasyapperuma, Kerala Sangeetha Nataka Academy, Thrissur, 2015
4. P. Soman, Devadasikalum Sahitya Charithravum, The state institute of Languages, Nalanda, Thiruvananthapuram, 2009

5. Leela Namboothirippadu ,Kerala kalamandalam charithram, Kerala Kalamandalam Publication, Cheruthuruthi, 1990
6. G.Venu, Nirmala Panicker , Mohiniyattam attaprakaravum mudrakalum : notation madhyamathil rekappeduthiyathu, Natana Kairali, Iringalakuda, 2004
7. Dr. V.S Sharma,Balaramabharatham : Saraswati, Natitonal Books Stall, Kottayam, 1982
8. P.K.Balakrishnan,Jaathivyavasthithiyum Keralacharithravum, Kerala Bhasha Institute, Thiruvananthapuram,1983
9. Krishnaprabhamayi,Chilappathikaram, Dronacharya Publications, Kozhikode, 2015



**MGU-UGP (HONOURS)**

## *Syllabus*



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>A PREFACE TO NRITYA</b>					
<b>Type of Course</b>	<b>DSC B</b>					
<b>Course Code</b>	<b>MG3DSCMHN202</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can understand the structure of an invocatory item.					
<b>Semester</b>	3	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites, if any</b>	Aptitude in performing Abhinaya and Interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure and presentation of Ganapathi sthuthi in Mohiniyattam	U	10
2	Analyse the rhythmic patterns in the particular item	An	3
3	Analyse the angikabhinaya of the particular item	An	4
4	Evaluating the application of hastabhinaya	E	4
5	Improving the choreographic skill	S	3
6	Appreciation of the song along with the performance	Ap	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Ganapathistuthi Raga – Bilahari, Tala – Adi Lyrics, Meaning &amp; Authorship of Ganapathisthuthi</b>	<b>30</b>	<b>1</b>
	1.1	Author of Ganapathisthuthi & his/her other works		
	1.2	Understand the Puranas related to Lord Ganapati		
	1.3	Lyrics and meaning of Pallavi & Anupallavi		
	1.4	Lyrics and Meaning of Charanam		
<b>Module 2</b>		<b>Phase 1 – Pallavi</b>	<b>15</b>	<b>1 to 6</b>
	2.1	Pallavi		
	2.2	Application of Hasthas		
	2.3	Analyse the bhava of the pallavi		
	2.4	Tala patterns of thattumettu		
<b>Module 3</b>		<b>Phase 2 – Anupallavi</b>	<b>15</b>	<b>1 to 6</b>
	3.1	Anupallavi		
	3.2	Application of Hasthas		
	3.3	Analyse the sancharibhavas of anupallavi		
	3.4	Tala portion of thattumettu		
<b>Module 4</b>		<b>Phase 3 – Charanam</b>	<b>15</b>	<b>1 to 6</b>

	4.1	Charanam		
	4.2	Application of Hasthas		
	4.3	Analyse the sancharibhavas of anupallavi		
	4.4	Tala portion of thattumettu		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Module 1 Direct instruction- Giving lecture to impart the information of the lyrics, lyricist, rendition of lyrics and group discussions. Interactive instruction- Active co-operative learning, library work, group practising (lyrics) and authentic learning</p> <p>Module 2,3 &amp; 4 Direct instruction- Demonstration of Pallavi, Anupallavi &amp; Charana portion of the item, illustration of hastas, tala patterns and giving practise the same by individual Interactive instruction- Active co-operative learning, group practising and authentic learning</p>									
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p>Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course)</p> <p>Module 2,3 &amp; 4 The presentation and performance of the pallavi, anupallavi &amp; charanam in Ganapathi sthuthi are evaluated practically on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Angasudha and saushtavam</li> <li>Clarity of the facial expressions according to the lyrics</li> <li>Presentation with grace and confidence</li> <li>Purity of hand gestures and the fingering as each mudra demands</li> <li>Understanding the padartha of the sahitya portion</li> <li>Overall performance with confidence</li> </ol> <p>( or any other tasks to suit the course)</p>									
	<p><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> </table>		<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>
<b>Module 1</b>	<b>20 marks</b>									
<b>Module 2</b>	<b>20 marks</b>									
<b>Module 3</b>	<b>10 marks</b>									
<b>Module 4</b>	<b>10 marks</b>									

	<b>Viva – Voce</b>	<b>10 marks</b>
<p><b>Module 1</b> Evaluating the theoretical knowledge of the particular item as per the viva-voce</p> <p><b>Module 2,3 &amp; 4</b> The presentation and performance of the pallavi, anupallavi &amp; charanam in Ganapathi sthuthi are evaluated practically on the basis of following criteria</p> <p><b>C. Angasudha and saushtavam</b> <b>D. Clarity of the facial expressions according to the lyrics</b> <b>E. Presentation with grace and confidence</b> <b>F. Purity of hand gestures and the fingering as each mudra demands</b> <b>G. Understanding the padartha of the sahitya portion</b> <b>H. Overall performance with confidence</b></p>		

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Saushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating,	Usage of fingers and hands with distinction while	Usage of fingers and hands with an average level while	Usage of fingers and hands with a below average level while	Only attempting to demonstrate or not responding.

	along with all affairs required	demonstrating along with all affairs required	demonstrating along with all affairs required	demonstrating along with all affairs required	
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

	language using the technical terms	each question in proper language using the technical terms	each question in a doubtful manner		
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## REFERENCES

1. A.D. Madhavan, Core of Carnatic Music, Music Zone Publishers, 2003
2. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
3. G.Venu, Nirmala Panicker, Mohiniyattam attaprakaravum mudrakalum : notation madhyamathil rekappeduthiyathu, Natana Kairali, Iringalakuda, 2004



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>BASICS OF NATTUVANGAM</b>					
<b>Type of Course</b>	MDC					
<b>Course Code</b>	<b>MG3MDCMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can understand the application of Nattuvangam. It helps the student to control over the performance as a nattuvanar.					
<b>Semester</b>	3	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3			45
<b>Pre-requisites, if any</b>	Skill and Interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Memorising the theoretical aspects	K	10
2	Understanding the basic rhythmic features in nattuvangam	U	5
3	Understanding various rhythmic syllables and notations in Nattuvangam	U	3
4	Understanding the application of various nadais in 3 speeds	A	5
5	Analyse the myth behind Nattuvangam	An	10
6	Developing the creative skill in the execution of Nattuvangam	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>About Nattuvangam</b>	<b>15</b>	<b>1,2,5</b>
	1.1	Definition of Nattuvangam		
	1.2	Material of Talam		
	1.3	Myth behind Nattuvangam		
	1.4	Qualities of Nattuvarar		
<b>Module 2</b>		<b>Pancha Nada</b>	<b>15</b>	<b>2,3,4,6</b>
	2.1	Thisra Nada in 3 speed		
	2.2	Chathurasra in 3 speed		
	2.3	Khanda Nada in 3 Speed		
	2.4	Misra & Sankeerna Nada in 3 speed		
<b>Module 3</b>		<b>Panja jathi theerumanam</b>	<b>15</b>	<b>2,3,4,6</b>
	3.1	Tisra jaathi Theerumanam		
	3.2	Chathurashra jaathi Theerumanam		
	3.3	Khanda jaathi Theerumanam		
	3.4	Misra & Sankeerna jaathi Theerumanam		
<b>Module 4</b>		<b>Teacher specific content.</b>		



<p><b>Teaching and Learning Approach</b></p>	<p><b>Classroom Procedure (Mode of transaction)</b>  <b>Module 1</b>  Direct instruction – Lecture, demonstrations and discussions of rhythmic patterns related to dance  Interactive instruction – Active co-operative learning, group discussions and practising the syllables  <b>Module 2 &amp; 3</b>  Direct instruction – Demonstration of each practical units of pancha nada &amp; panchajaathi theerumanams in Nattuvangam and making practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning</p>
<p><b>Assessment Types</b></p>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b>  <b>Module 1</b>  Evaluating the theoretical aspects in tala as per the viva-voce (or any other tasks to suit the course)  <b>Module 2 &amp; 3</b>  The presentation and performance in executing nattuvangam with the syllables are evaluated practically on the basis of following criteria  a. Holding Nattuvangam in proper way  b. Pronunciation of the syllables along with the nattuvangam  c. Proficiency in doing panchanadas in 3 speeds  d. Clarity in striking nattuvangam  e. Overall performance with confidence  (or any other tasks to suit the course)</p>
	<p><b>B. End Semester Examination (ESE) – 50 marks</b>  <b>Module 1</b>  Evaluating the theoretical aspects in tala as per the viva-voce (or any other tasks to suit the course)  <b>Module 2 &amp; 3</b>  The presentation and performance in executing nattuvangam with the syllables are evaluated practically on the basis of following criteria  a. Holding Nattuvangam in proper way  b. Pronunciation of the syllables along with the nattuvangam  c. Proficiency in doing panchanadas in 3 speeds  d. Clarity in striking nattuvangam  e. Overall performance with confidence</p>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Pronunciation	90%-100% correct accent, diction and delivery	70%-89% correct accent, diction and delivery	40%-69% correct accent, diction and delivery	20%-39% correct accent, diction and delivery	Only the attempt to deliver or not responding.
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression	Shows creativity in interpreting bhava and rasa, adding personal touches and innovative elements to convey emotions	Demonstrates a basic level of creativity, incorporating some personal elements into the performance	Below average level of creativity, incorporating some personal elements into the performance	Only attempting to demonstrate or not responding
Clarity in striking nattuvangam	Perfect rendition of tala syllables in nattuvangam with perfect pronunciation keeping tala accuracy in its complete sense without mistakes	Perfect rendition of tala syllables in nattuvangam with good pronunciation keeping tala accuracy	Rendition of tala syllables in nattuvangam with average pronunciation keeping tala accuracy with minor mistakes	Rendition of tala syllables in nattuvangam with below average pronunciation keeping tala accuracy with major mistakes	Total lose in rendition or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

	language using the technical terms	in proper language using the technical terms	question in a doubtful manner		
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## REFERENCES

1. 'Essence of Nattuvangam ( Bharathanatyam Guide Book )', Kamala Rani,
- 2.Ravi, Parassala, Mridanga Bodhini, The state institute of Languages, Thiruvananthapuram,1996
- 3.S. Raja Gopala Iyer, Sangeetha Akshara Hridaya, Gaana Rasika Mandali, Banglore, 2000 (1988)
- 4.A.K Sen, Indian Concept of Rhythm, Kanishka Publishers, New Delhi, 2008 ( 1994)
- 5.Shreejayanthi Gopal, Mridangam, an Indian Classical Percussion Drum, B.R. Rhythms Delhi, 2004
- 6.T.V. Kuppuswamy, T. K. Venkita subrahmaniyan, Rhythm in Historical Cognition, Kalinga publications, Delhi, 1993

MGU-UGP (HONOURS)

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>AN ANALOGICAL STUDY OF INDIAN CLASSICAL DANCE AND ICONOGRAPHY</b>					
<b>Type of Course</b>	<b>VAC</b>					
<b>Course Code</b>	<b>MG3VACMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can familiarize with the co-relation of performing arts which helps them to focus their concerned subject more effectively					
<b>Semester</b>	3	<b>Credits</b>			3	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	
		2	1			45
<b>Pre-requisites, if any</b>	Interest to learn a new area of study related to Mohiniyattam and its inter relationship to other fine arts.					

## COURSE OUTCOMES (CO) MOU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the history of Mohiniyattam	U	2
2	Understanding the techniques/classification of angas in Natyasastra	U	10
3	Analyse the application of angas in temple sculptures	An	3
4	Analyse the prescribed artforms in different perspective	An	1
5	Analyse the history of Indian temple iconography	An	2
6	Differentiate the techniques in sculptures and in Mohiniyattam	E	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
Module1		Co-relation of Indian performing arts	15	1,5
	1.1	History of Mohiniyattam		
	1.2	History of Indian temple iconography		
Module 2		Co-relation of Natya techniques & Iconography	15	2,3,4,6
	2.1	Natya techniques in Natyasastra with special focus on angas		
	2.2	Application of angas in temples sculpture in Kerala ( any one )		
Module 3		Co-relation of Mohiniyattam & temple sculptures in different perspective	15	1-6
	3.1	Aesthetical		
	3.2	Philosophical		
Module 4		Teacher specific content.		

## Syllabus

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction) for all modules</b></p> <p>Direct instruction: Lecture, Discussion of new terminologies, Library, Assignment</p> <p>Interactive Instruction: Active co-operative learning, Group discussions and authentic learning. Video watching of different related to the concepts and interviews with experts related to the subject.</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b></p> <p>1. Written test</p> <p>2. Assignment Submission</p> <p>(Or any other tasks to suit the course)</p>

B. End Semester Examination (ESE) – 50 marks				
Module 1	Writtten Test		50 marks/ Duration- 90 Minuts	
Module 2				
Module 3				
Question paper pattern				
Descriptive Type	Word Limit	Number of questions to be answered	Marks	Total
Short Answer	50 words	5 out of 8	2	5x2=10
Short Essay	150 words	4 out of 6	5	4x5=20
Essay	300 words	2 out of 4	10	2x10=20
			<b>Total</b>	<b>50 Marks</b>
<b>Grand Total ( CCA + ESE )</b>				<b>75 Marks</b>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content



## REFERENCES

- 1.G.Venu, Nirmala Panicker , Mohiniyattam attaprakaravum mudrakalum : notation madhyamathil rekappeduthiyathu, Natana Kairali, Iringalakuda, 2004
- 2.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
- 2.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 3.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
4. Adya Rangacharya, The Natyasastra – English Translation with critical notes, Munshiram Manoharlal Publishers Pvt. Ltd, 1996



**MGU-UGP (HONOURS)**

# Syllabus





**SEMESTER 4**

**MGU-UGP (HONOURS)**

*Syllabus*



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>PRACTICAL INTREPRETATIONS OF BHAVA – 1 &amp; HASTHAS</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG4DSCMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can understand the application of dance techniques in Keerthanam					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure of Keerthanam	U	10
2	Understand the usages of hand gestures which enhance the application of angikabhinaya	U	4
3	Familiarizing with the abhinaya application techniques in Keerthanam	A	4
4	Can analyse the various techniques of choreography with special focus on abhinaya	An	2
5	Improving the creative skill to narrate a theme according to the dance features	C	10
6	Enhancing the interest in delivering abhinaya	I	10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

## Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Keerthanam – Ragam – Vasantha Tala – Adi Talam</b>	<b>10</b>	<b>1,3</b>
	1.1	Definition of Keerthanam		
	1.2	Biography of Author & Choreographer		
	1.3	Other works of the author		
	1.4	Stories related to the theme		
<b>Module 2</b>		<b>Phase 1 Pallavi</b>	<b>25</b>	<b>3-6</b>
	2.1	Learning pallavi,		
	2.2	Learning the lyrics and meaning of pallavi		
	2.3	Application of hasthas		
	2.4	Rendering thala of thattumettu		
<b>Module 3</b>		<b>Phase 2 – Anupallavi &amp; charanam</b>	<b>25</b>	<b>2-6</b>
	3.1	Learning Anupallavi & Charanam		
	3.2	Learning the lyrics and meaning of anupallavi & Charanam		
	3.3	Application of hasthas		
	3.4	Rendering thala of thattumettu		
<b>Module 4</b>		<b>Lakshanas &amp; Viniyogas of fourth 4 Hasthas</b>	<b>15</b>	<b>2,5,6</b>

	4.1	Lakshanas of Mukuram, Bhramaram		
	4.2	Viniyogas of Mukuram, Bhramaram		
	4.3	Lakshanas of Suchikamukham, Pallavam		
	4.4	Viniyogas of Suchikamukham, Pallavam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1</b> Direct instruction-Lecture, group discussions about the author and other stories related to articular theme Interacative instruction –Active co-operative learning, group discussions, library work and group assignments</p> <p><b>Module 2 &amp; 3</b> <b>Direct instruction</b> – Lecture, Demonstration of each portions and making practice the same by individual. Explain the major theme and stories, Demonstrate the abhinaya hashtas which using to narrate the story in the item</p> <p><b>Interactive instruction</b> – Active co-operative learning, group chanting and practising of hastha viniyogas,authentic learning</p> <p><b>Module 4</b> Direct instruction – Lectures, demonstrating each mudras and giving practice the same by individual Interactive instruction – Active co-operative learning, group practising and authentic learning</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of Keerthanam</p> <p><b>Module 2 &amp; 3</b> Evaluating the performance on the basis of following criteria a.Purity of mudras and mukhajaabhinaya b.Performance with accurate rhythm c.Angasudha and clarity of delivering each units of the pallavi portion in its proper structure. d.Overall performance with confidence</p> <p style="text-align: center;">OR</p> <p>Any other task which suits the course</p> <p><b>Module 4</b> Evaluating the performance on the basis of following criteria</p>

	<p>a.Purity of mudras and mukhajaabhinaya b.Overall performance with confidence c.Clarity of pronunciation while reciting slokas</p> <p style="text-align: center;">Or</p> <p>Any other task to suit the course</p>										
	<p style="text-align: center;"><b>B. End Semester Examination (ESE ) – 70 marks</b></p> <table border="1" style="width: 100%;"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – Voce</b></td> <td><b>10 marks</b></td> </tr> </table> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of Keerthanam</p> <p><b>Module 2 &amp; 3</b> Evaluating the performance on the basis of following criteria a.Purity of mudras and mukhajaabhinaya b.Performance with accurate rhythm c.Angasudha and clarity of delivering each units of the pallavi portion in its proper structure. d.Overall performance with confidence</p> <p><b>Module 4</b> Evaluating the performance on the basis of following criteria a.Purity of mudras and mukhajaabhinaya b.Overall performance with confidence c.Clarity of pronunciation while reciting slokas</p>	<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – Voce</b>	<b>10 marks</b>
<b>Module 1</b>	<b>20 marks</b>										
<b>Module 2</b>	<b>20 marks</b>										
<b>Module 3</b>	<b>10 marks</b>										
<b>Module 4</b>	<b>10 marks</b>										
<b>Viva – Voce</b>	<b>10 marks</b>										

**MGU-UGP (HONOURS)**

## Syllabus

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning	General awareness of the language,	General awareness of	General awareness of	Understanding the meaning of	Only attempting to demonstrate



of the sahitya portion	pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	the language, meaning of each word, understanding the content, mythological story in behind	each words and situation of the theme	or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

## REFERENCES

1. K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
2. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
3. Dr.Geetha Sivakumar, Mohiniyattathile nritya sankethangal, Vallathol vidyapeedam, 2020
4. Hasthalakshanadeepika trans. Vallathol Narayana Menon





# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>PRACTICAL INTREPRETATIONS OF BHAVA – 2</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG4DSCMHN201</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can familiarize the abhinaya techniques of Padam					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure of Padam	U	10
2	Understanding the application of entire units while composing an item	U	3
3	Familiarizing with the abhinaya application techniques in Padam	A	4
4	Can analyse the various techniques of choreography with special focus on abhinaya	An	1
5	Improving the creative skill to narrate a theme according to the dance features	C	10
6	Improving the singing skill which enhance the entire item	S	3

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Padam – Raga – Arabhi , Tala – Adi ( Sundara srunu Kantha – Uttharaswayamvaram - Irayimman Thampi )</b>	<b>15</b>	<b>1</b>
	1.1	Definition of Padam		
	1.2	Biography of Author & Choreographer		
	1.3	Other works of the author		
	1.4	Stories related to the lyrics		
<b>Module 2</b>		<b>Pallavi</b>	<b>20</b>	<b>2 to 6</b>
	2.1	Learn Pallavi		
	2.2	Learn lyrics and meaning of Pallavi		
	2.3	Learn to sing the Pallavi		
	2.4	Application of Hasthas		
<b>Module 3</b>		<b>Anupallavi</b>	<b>20</b>	<b>2 to 6</b>
	3.1	Learn Anupallavi		
	3.2	Learn lyrics and meaning of Anupallavi		
	3.3	Learn to sing the Anupallavi		
	3.4	Application of Hasthas		
<b>Module 4</b>		<b>Charanam</b>	<b>20</b>	<b>2 to 6</b>

	4.1	Learn Charanam		
	4.2	Learn lyrics and meaning of Charanam		
	4.3	Learn to sing the Charanam		
	4.4	Application of Hasthas		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1</b> Direct instruction-Lecture, group discussions about the author and other features related to Padam Interacative instruction –Active co-operative learning, group discussions, library work and group assignments</p> <p><b>Module – 2,3,&amp; 4</b> Direct instruction – Demonstration of each units in Padam and making practice the same by individual Interactive instruction –Active co-operative learning, group practising and authentic learning</p>										
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of Padam</p> <p><b>Module 2, 3 &amp; 4</b> Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras and mukhajaabhinaya</li> <li>Performance with accurate rhythm</li> <li>Angasudha and clarity of delivering each units of the pallavi portion in its proper structure.</li> <li>Overall performance with confidence</li> </ol> <p>OR</p> <p>Any other task which suits the course</p>										
	<p><b>B. End Semester Examination (ESE)– 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – Voce</b></td> <td><b>10 marks</b></td> </tr> </table> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of Padam</p> <p><b>Module 2, 3 &amp; 4</b> Evaluating the performance on the basis of following criteria</p>	<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – Voce</b>	<b>10 marks</b>
<b>Module 1</b>	<b>20 marks</b>										
<b>Module 2</b>	<b>20 marks</b>										
<b>Module 3</b>	<b>10 marks</b>										
<b>Module 4</b>	<b>10 marks</b>										
<b>Viva – Voce</b>	<b>10 marks</b>										

	<p>a.Purity of mudras and mukhajaabhinaya</p> <p>b.Performance with accurate rhythm</p> <p>c.Angasudha and clarity of delivering each units of the pallavi portion in its proper structure.</p> <p>d.Overall performance with confidence</p>
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating, along with all	Usage of fingers and hands with an average level while demonstrating, along with all	Usage of fingers and hands with a below average level while demonstrating, along with all	Only attempting to demonstrate or not responding.

	while finishing a hastha as it demands.	affairs requiredwhile finishing a hastha as it demands	affairs requiredwhile finishing a hastha as it demands	affairs requiredwhile finishing a hastha as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

## REFERENCES

1.Kalamandalam Padmanabhan Nair, Chollyattam Part 2, Kerala kalamandalam publication, 2000



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN INTRODUCTION TO THE VITAL CONCEPTS OF MOHINIYATTAM</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MG4DSEMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can familiarize the theoretical features used in dancing					
<b>Semester</b>	4	<b>Credits</b>		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4				
<b>Pre-requisites, if any</b>	Adequate knowledge of fundamental theories in the previous semester and Interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Memorizing the new terminologies with sloka	K	10
2	Understanding different terminologies used in dance	U	10
3	Knowing the concepts in dance related to Nataraja	U	3
4	Analyses the theoretical aspects of Bhava and Rasa	An	1
5	Evaluating the stratification of nayaka and nayika in detail	E	3
6	Improving the skill in delivery abhinaya	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Thandava &amp; Lasya</b>	<b>15</b>	<b>3</b>
	1.1	Origin of Thandava		
	1.2	Different types of Thandava		
	1.3	Iconography of Nataraja		
	1.4	Mythological concepts of Lasya		
<b>Module 2</b>		<b>Concept of Rasa</b>	<b>15</b>	<b>1,2,4,6</b>
	2.1	Definition of Rasa with Sloka		
	2.2	Classification of 4 Primary Rasa		
	2.3	Classification of 4 secondary Rasa		
	2.4	Rasaprakarana		
<b>Module 3</b>		<b>Concept of Bhava</b>	<b>15</b>	<b>1,2,4,6</b>
	3.1	Definition of Bhava		
	3.2	Vibhava & Anubhava Sanchari bhava		
	3.3	Sthaayi bhava		
	3.4	Satwika Bhava		
<b>Module 4</b>		<b>Nayaka Nayika Prakaranam</b>	<b>15</b>	<b>5,6</b>



	4.1	Classification of Nayaka & Nayakaalankara		
	4.2	Classification of Nayika & Nayikaalankara		
	4.3	Ashtanayika		
	4.4	Application of the concept of Nayaka & Nayika in Mohiniyattam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction- Lecture, explicit learning, discussion of various terminologies Interactive instruction- Active co-operative learning, group discussions, assignments and authentic learning				
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Written test, Evaluating assignments based on the concern topic. OR Any other tasks to suit the course				
	<b>B. End Semester Examination (ESE) – 70 marks</b>				
	Module 1	<b>Written Test</b>	<b>70 marks/</b>	<b>Duration- 2 Hrs</b>	
	Module 2				
	Module 3				
	Module 4				
	<b>Question paper pattern</b>				
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of questions to be answered</b>	<b>Marks</b>	<b>Total</b>
	<b>Short Answer</b>	<b>50 words</b>	<b>10 out of 12</b>	<b>2</b>	<b>10x2=20</b>
	<b>Short Essay</b>	<b>150 words</b>	<b>6 out of 8</b>	<b>5</b>	<b>6x5=30</b>
	<b>Essay</b>	<b>300 words</b>	<b>2 out of 4</b>	<b>10</b>	<b>2x10=20</b>
				<b>Total</b>	<b>70 Marks</b>
	<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content

## REFERENCES

- 1.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
2. T.G Sailaja, Rasa vikalpavum Bhava Vyanjakavum, Kerala Bhasha Institute, Thiruvananthapuram, 2019
- 3.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 4.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
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- 8.Ady Rangacharya, The Natyasastra – English Translation with critical notes, Munshiram Manoharlal Publishers Pvt. Ltd, 1996
10. Dr. C.Rajendran, Abhinayadarpanam, Kerala Kalamandalam Publication, Thrissur, 2020



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>A PRELUDE TO BHAVA INTERPRETATIONS</b>					
<b>Type of Course</b>	<b>DSC C</b>					
<b>Course Code</b>	<b>MG4DSCMHN202</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Students can familiarize the abhinaya techniques of Padam					
<b>Semester</b>	4	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure of Padam	U	10
2	Familiarizing with the abhinaya application techniques in Padam	A	4
3	Can analyse the various techniques of choreography with special focus on abhinaya	An	3
4	Improving the singing skill which enhance the entire item	S	3
5	Improving the creative skill to narrate a theme according to the dance features	S	10
6	Enhancing the interest in delivering abhinaya	I	4

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Padam – Raga – Kurinji , Tala – Misra chappu ( Aliveni by Swathi Thirunal)</b>	<b>15</b>	<b>1</b>
	1.1	Definition of Padam		
	1.2	Biography of Author & Choreographer		
	1.3	Other works of the author		
	1.4	Stories related to the lyrics		
<b>Module 2</b>		<b>Pallavi</b>	<b>20</b>	<b>2 to 6</b>
	2.1	Learn Pallavi		
	2.2	Learn lyrics and meaning of Pallavi		
	2.3	Learn to sing the Pallavi		
	2.4	Application of Hasthas		
<b>Module 3</b>		<b>Anupallavi</b>	<b>20</b>	<b>2 to 6</b>
	3.1	Learn Anupallavi		
	3.2	Learn lyrics and meaning of Anupallavi		
	3.3	Learn to sing the Anupallavi		
	3.4	Application of Hasthas		
<b>Module 4</b>		<b>Charanam</b>	<b>20</b>	<b>2 to 6</b>

	4.1	Learn Charanam		
	4.2	Learn lyrics and meaning of Charanam		
	4.3	Learn to sing the Charanam		
	4.4	Application of Hasthas		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1</b> Direct instruction-Lecture, group discussions about the author and other features related to Padam Interacative instruction –Active co-operative learning, group discussions, library work and group assignments</p> <p><b>Module – 2,3,&amp; 4</b> Direct instruction – Demonstration of each units in Padam and making practice the same by individual Interactive instruction –Active co-operative learning, group practising and authentic learning</p>										
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of Padam</p> <p><b>Module 2, 3 &amp; 4</b> Evaluating the performance on the basis of following criteria</p> <ul style="list-style-type: none"> <li>e. Purity of mudras and mukhajaabhinaya</li> <li>f. Performance with accurate rhythm</li> <li>g. Angasudha and clarity of delivering each units of the pallavi portion in its proper structure.</li> <li>h. Overall performance with confidence</li> </ul> <p>OR</p> <p>Any other task which suits the course</p>										
	<p><b>B. End Semester Examination (ESE)– 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – Voce</b></td> <td><b>10 marks</b></td> </tr> </table> <p><b>Module 1</b> Evaluating the presentation and theoretical knowledge of Padam</p> <p><b>Module 2, 3 &amp; 4</b> Evaluating the performance on the basis of following criteria</p>	<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – Voce</b>	<b>10 marks</b>
<b>Module 1</b>	<b>20 marks</b>										
<b>Module 2</b>	<b>20 marks</b>										
<b>Module 3</b>	<b>10 marks</b>										
<b>Module 4</b>	<b>10 marks</b>										
<b>Viva – Voce</b>	<b>10 marks</b>										

	<ul style="list-style-type: none"> <li>i. Purity of mudras and mukhajaabhinaya</li> <li>j. Performance with accurate rhythm</li> <li>k. Angasudha and clarity of delivering each units of the pallavi portion in its proper structure.</li> <li>l. Overall performance with confidence</li> </ul>
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating,	Usage of fingers and hands with distinction while	Usage of fingers and hands with an average level while	Usage of fingers and hands with a below average level while	Only attempting to demonstrate or not responding.



	along with all affairs required while finishing a hastha as it demands.	demonstrating, along with all affairs required while finishing a hastha as it demands	demonstrating, along with all affairs required while finishing a hastha as it demands	demonstrating, along with all affairs required while finishing a hastha as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding



## REFERENCES

1. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
2. Dr.Geetha Sivakumar, Mohiniyattathile nritya sankethangal, Vallathol vidyapedam, 2020
3. Hasthalakshanadeepika trans. Vallathol Narayana Menon
4. Dr. V. S. Sharma, Sree Swathi Thirunal jeevithavum krithikalum, Kerala Bhasha Institute, Thiruvananthapuram, 2012



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>INFLUENCE OF NATURE IN ANGIKABHINAYA OF MOHINIYATTAM</b>					
<b>Type of Course</b>	SEC					
<b>Course Code</b>	<b>MG4SECMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	This particular course enhance the choreographic skill by knowing the application of hasthabhinaya					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3			45
<b>Pre-requisites, if any</b>	Aptitude basic skill and interest to understand the technicality of mohiniyattam used in its gestures and movements related to nature.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the angikaabhinaya with special focus on mudras	U	4
2	Analysing the mudras and its connection with nature	An	2
3	Evaluating the classification of mudras on the basis of its function	E	4
4	Enhancing the skill in the application of hasta mudras according to the theme	S	4
5	Improving the imagination skill as a choreographer	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Formation of hand gestures &amp; body movements inspired from living things – (Birds, animals, flowers, creepers, trees)</b>	<b>15</b>	<b>1 to 5</b>
	1.1	Basic mudras related to birds, animals, flowers, creepers and trees from Hasthalakshanadeepika (Pathakam, Katakam, Karthareemukham, shukathundam, Hamsapaksham, Anjali, Mukuram, Suchikamukham, Mrugasheersham, Sarppasirasu, Araalam, Urnanaabham, Mukulam)		
	1.2	Depiction of flowers, creepers and trees with above mentioned mudras		
	1.3	Depiction of birds and animals with above mentioned mudras		
	1.4	Application of all these mudras with body movements and rhythm		
<b>Module 2</b>		<b>Formation of hand gestures &amp; body movements inspired from non-living things (Mountain, River)</b>	<b>15</b>	<b>1 to 5</b>
	2.1	Basic mudras related to mountain & river from Hasthalakshanadeepika ( Pathakam, Hamsapaksham, Anjali )		
	2.2	Depiction of mountain with above mentioned mudras		
	2.3	Depiction of river with above mentioned mudras		
	2.4	Application of all mudras with body movements and rhythm		
<b>Module 3</b>		<b>Presentation of a theme based on Panchabhuthas (Sky, Fire, Wind, Water, Earth )</b>	<b>15</b>	<b>1 to 5</b>
	3.1	Basic mudras related to Panchabhuthas from Hasthalakshanadeepika ( Pathakam, Mudrakhyaam, Mushti, Hamsapaksham,		

		Tripathakam, Ardhachandran, Bhramaram, ornanabham, Mukulam )		
	3.2	Depiction of sky, fire & wind with above mentioned mudras and suitable body movements		
	3.3	Depiction of water & earth with above mentioned mudras and suitable body movements		
	3.4	Application of these mudras according to a theme Eg: Depiction of a forest, depiction of a garden		
<b>Module 4</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>  <b>Module 1, 2 &amp; 3</b>          Direct instruction – Demonstration of each mudras with body movements and making practice the same by individual          Interactive instruction – Active co-operative learning, group practising and authentic learning</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b>  <b>Module 1, 2 &amp; 3</b>          Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras and mukhajaabhinaya</li> <li>Completion of delivering each mudra in its proper structure</li> <li>Overall performance with confidence</li> <li>Viva-voce of the concerned subject</li> <li>Rhythm/tala</li> <li>Facial Expressions</li> <li>Interaction with audience</li> <li>Artistic creativity</li> <li>Narration of the theme selected by the students</li> </ol> <p>OR</p> <p>Any other tasks to suit the course</p>
	<p><b>B. End Semester Examination (ESE) – 50 marks</b>  <b>Module 1, 2 &amp; 3</b>          Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras and mukhajaabhinaya</li> <li>Completion of delivering each mudra in its proper structure</li> <li>Overall performance with confidence</li> <li>Viva-voce of the concerned subject</li> <li>Rhythm/tala</li> <li>Facial Expressions</li> </ol>

	<p>g. Interaction with audience</p> <p>h. Artistic creativity</p> <p>i. Narration of the theme selected by the students</p>
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with	Only attempting to demonstrate or not responding

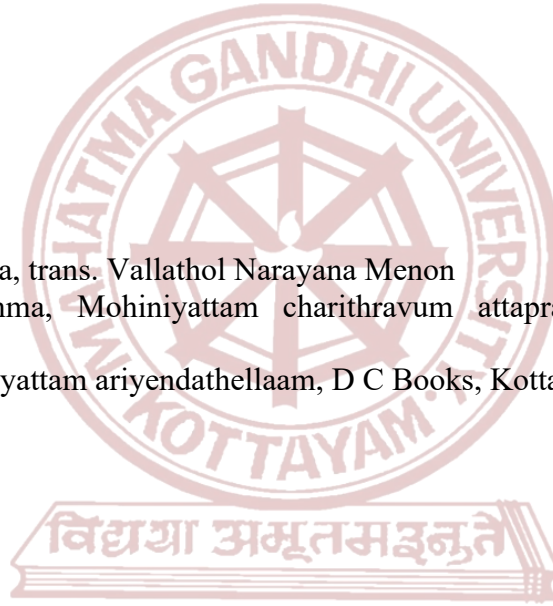
		and body movements		minor mistakes	
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression	Shows creativity in interpreting bhava and rasa, adding personal touches and innovative elements to convey emotions	Demonstrates a basic level of creativity, incorporating some personal elements into the performance	Below average level of creativity, incorporating some personal elements into the performance	Only attempting to demonstrate or not responding
Interaction with audience	Establishes a strong emotional connection with the audience, effectively adopting them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintain engagement throughout the performance	Shows a basic ability to connect with the audience, but may struggle to maintain consistent emotional engagement throughout the performance	Below average level ability to connect with the audience, but may struggle to maintain consistent emotional engagement throughout the performance	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding



Narration of the theme selected by the student	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography should be perfect in its complete sense	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography should be perfect	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography are in average level	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography are in below average level	Only attempting or not responding
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## REFERENCES

1. Hasthalakshanadeepika, trans. Vallathol Narayana Menon
2. Kal. Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
3. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**MGU-UGP (HONOURS)**

# Syllabus





# Mahatma Gandhi University Kottayam

<b>Programme</b>						
<b>Course Name</b>	<b>MOHINIYATTAM AND YOGA</b>					
<b>Type of Course</b>	<b>VAC</b>					
<b>Course Code</b>	<b>MG4VACMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	Course focus to showcase the inter relation of Mohiniyattam and Yoga in public space to attain physical flexibility and mental relaxation in a common manner.					
<b>Semester</b>	4	Credits			3	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3			45
<b>Pre-requisites, if any</b>	Aptitude, skill and interest to learn a new subject related to Mohiniyattam and Yoga.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the similarity in the postures used both in Mohiniyattam and Yoga	U	3
2	Learning to apply the techniques of Yoga in practicing Mohiniyattam adavus to get more flexibility	A	3
3	Analyse the co-relation of Mohiniyattam and Yoga	A	2
4	Increasing concentration, memory power, breath control and body flexibility.	S	10
5	Reduce anxiety and mental stress. Attain self-awareness of the body and mind.	Ap	6

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module1</b>		<b>Basic Postures and Movements used in Mohiniyattam</b>	15	1,2,4,5
	1.1	Mandala Bhedas		
	1.2	Sthanaka Bhedas		
	1.3	Bending movements in selected Mohiniyattam Adavus		
	1.4	Stretching movements in selected Mohiniyattam Adavus		
<b>Module 2</b>		<b>Basic Asanas used in Yoga</b>	15	1,2,4,5
	2.1	Warm up and breathing exercise		
	2.2	Padahasthasanam, Vrikshasanam, Vajrasanam, Janusirasanam		
	2.3	Bhadrasanam, Bhadhakonasanam, Trikonasanam, Vakrasanam, Paschimoththasanam		
	2.4	Surya Namaskaram		
<b>Module 3</b>		<b>Incorporation of Yoga techniques in Mohiniyattam</b>	15	2,4,5
	3.1	Relation of postures in Mandala bhedas to selected Yogic Asanas		
	3.2	Relation of postures in Sthanaka bhedas to selected Yogic Asanas		
	3.3	Relation of postures in Bending movements in selected Mohiniyattam Adavus to selected Yogic Asanas		
	3.4	Relation of postures in stretching movements in selected Mohiniyattam adavus to selected Yogic Asanas		

<b>Module 4</b>		<b>Teacher specific content.</b>		
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<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1,2 &amp; 3</b>  Direct instruction: Demonstration of each posture and Asanas. Enable the students to understand the basic postures of Mohiniyattam and the method of practicing each Asanas in a progressive manner. Making practice to get body flexibility. Making practice the same by individual to attain the goal.</p> <p>Interactive Instruction: Active co-operative learning, Group practicing and authentic learning.</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b></p> <p><b>Module 1,2 &amp; 3</b>  The presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> <li>Clarity in demonstrating postures</li> <li>Purity of postures and movements.</li> <li>Body balancing and concentration</li> <li>Equal balancing of the techniques of Mohiniyattam and Yoga</li> <li>Class involvement</li> <li>Viva-voce</li> <li>Overall performance with confidence.</li> </ol> <p>OR</p> <p>Any other tasks to suit the course)</p>
	<p><b>B. End Semester Examination (ESE) – 50 marks</b></p> <p><b>Module 1,2 &amp; 3</b>  The presentation and performance of each phase are evaluated practically on the basis of the following criteria</p> <ol style="list-style-type: none"> <li>Clarity in demonstrating postures</li> <li>Purity of postures and movements.</li> <li>Body balancing and concentration</li> <li>Equal balancing of the techniques of Mohiniyattam and Yoga</li> <li>Class involvement</li> <li>Viva-voce</li> <li>Overall performance with confidence.</li> </ol>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Clarity in demonstrating postures	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with average level during the performance	Usage of body limbs with below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to demonstrate not responding.
Body balancing and concentration	Adequate body balancing with accuracy and precise in postures in brilliance, confidence and presence of mind along with all affaires required	Adequate body balancing with accuracy and precise in postures in brilliance and confidence along with all affaires required	Average body balancing with accuracy and precise in postures	Below average body balancing with accuracy and precise in postures	Only attempting to demonstrate not responding
Equal balancing of the techniques of Mohiniyattam and Yoga	Capability to differentiate both art forms using its own technique in complete sense	Capability to differentiate both art forms using its own technique in an above average level	Capability to differentiate both art forms using its own technique in average level	Capability to differentiate both art forms using its own technique in below average level	Only attempting to demonstrate not responding
Class involvement	Progressive improvement in learning to attain the perfection in demonstrating the postures and asanas in a disciplined manner after attending all the classes offered	Improvement in learning to attain the perfection in demonstrating the postures and asanas in a disciplined manner after attending all the classes offered	Average improvement in learning to attain the perfection in demonstrating the postures and asanas	Below average improvement in learning to attain the perfection in demonstrating the postures and asanas	Complete absence in the class

Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	
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## REFERENCES

- 1.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
3. Swami Satyananda Saraswathi, Asana Pranayama Mudra Bandha, Yoga Publication Trust, Bihar
4. Swami Mukthibodhananda, Hatha yoga pradipika, yoga Publication Trust, Bihar

## Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>SUMMER INTERNSHIP</b>					
<b>Type of Course</b>	<b>INT</b>					
<b>Course Code</b>	<b>MG4INTMHN200</b>					
<b>Course Level</b>	<b>200</b>					
<b>Course Summary</b>	<p>An internship is gaining first-hand experience by an individual besides comprehending the way of working in an organization, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.</p> <p>An internship of minimum 30 hours duration (2 Credits) after the 4th semester is mandatory for the students enrolled in BA Mohiniyattam (Hons) Degree programme. Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced.</p> <ul style="list-style-type: none"> <li>• Hands-on Training</li> <li>• Short Research Project</li> <li>• Seminar Presentation</li> <li>• Dance Festival Performance</li> <li>• Study certain institutions associated with dance</li> <li>• Gaining training under exponents/ proponents for the prescribed period</li> <li>• Participation for any Choreography project under any renowned gurus, exponents or proponents</li> <li>• Participation for any dance workshop conducted by recognized organizations</li> <li>• Social projects</li> </ul> <p>(Or any other projects, which can be approved by the concerned Board of Evaluation)</p>					
<b>Semester</b>	<b>4</b>	<b>Credits</b>			<b>2</b>	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	
		-	-	-	-	-
<b>Pre-requisites, if any</b>	Nil					



Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		2		-	15	35	50

Assessment Types	MODE OF ASSESSMENT			
	Evaluation of Interns Report & Viva-voce			
	<b>A. Continuous Comprehensive Assessment (CCA)</b>			
	Learning Approach	Formative Assessment (FA)	Summative Assessment (SA)	Marks
	Internship	Activity logbook		5
		Evaluation report of Internship Supervisor		5
		Attendance		5
		<b>Total</b>		<b>15</b>
	<b>B. Semester End Examination</b>			
	<b>Exam Components</b>			<b>Marks</b>
Acquisition of skill sets by the intern			10	
Originality and any innovative contribution			10	
Significance of outcomes			10	
The quality of the intern's report			5	
<b>Total</b>			<b>35</b>	

## Syllabus





**SEMESTER 5**

**MGU-UGP (HONOURS)**

*Syllabus*



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN ADVANCED STUDY ON THE MAJOR CONCEPTS OF MOHINIYATTAM</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG5DSCMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the major concepts of eastern performance theory.					
<b>Semester</b>	5	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
<b>Pre-requisites, if any</b>	Fundamental knowledge in the theoretical concepts of Mohiniyattam and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the four folds of abhinaya	U	4
2	Understanding the classification of ten theatrical performances	U	3
3	Analysing the various concepts of performance theory based on Natyasastra	An	1
4	Evaluating the application of the concepts of performance theory in the presentation	E	3
5	Improving the application skill in abhinaya	S	10
6	Improving the interest in the theoretical aspects	I	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Selected notions from Natyasamgraha</b>	<b>15</b>	<b>3,4,5,6</b>
	1.1	Dharmi ,Vrithi & Pravrtthi		
	1.2	Athodhya, Swaram & Ganam		
	1.3	Sidhi, Mandapa		
	1.4	Prakrithi, Upacharam		
<b>Module 2</b>		<b>Four folds of Abhinaya</b>	<b>15</b>	<b>1,3,4,5,6</b>
	2.1	Angikaabhinaya		
	2.2	Vachikaabhinaya		
	2.3	Aharyaabhinaya		
	2.4	Sathwikaabhinaya		
<b>Module 3</b>		<b>Classifications of Chari</b>	<b>15</b>	<b>3,4,6</b>
	3.1	Definition of Bhumichari		
	3.2	Classification of Bhumichari		
	3.3	Definition of Akashachari		
	3.4	Classification of Akashachari		
<b>Module 4</b>		<b>Dasaropakas</b>	<b>15</b>	<b>2,6</b>

	4.1	Natakam, Prakaranam , Angam		
	4.2	Vyayogam,Banam, Samavakaram		
	4.3	Veedhi, Prahasanam, Dimam, Ihamrigam		
	4.4	Analysing the concept of Dasaroopaka in connection with selected puranic stories		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction – Lecture and discussions of new terminologies Interactive instruction – Active co-operative learning, group discussions, library work and group assignments
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<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b>																																	
	<b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Written test, evaluation of assignments and seminar presentation (a topic is to be discussed and identified to prepare a paper and present it in the seminar.) Or Any other task to suit the course																																	
	<b>B. End Semester Examination (ESE) – 70 marks</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Module 1</b></td> <td rowspan="4" style="width: 20%; text-align: center;"><b>Writtten Test</b></td> <td rowspan="4" style="width: 10%;"></td> <td rowspan="4" style="width: 10%; text-align: center;"><b>70 marks/ Duration- 2 Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table>				<b>Module 1</b>	<b>Writtten Test</b>		<b>70 marks/ Duration- 2 Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>																							
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content and methodology	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	Moderate expression and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear

## REFERENCES

- 1.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Thrissur, 1970
2. Dr. V.S Sharma, Roopaka Darshanam, Mathrubhoomi books, 2008



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN ADVANCED STUDY OF NRITYA – 1 &amp; HASTHAS</b>					
<b>Type of Course</b>	<b>DSC A</b>					
<b>Course Code</b>	<b>MG5DSCMHN301</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can familiarize the nritya aspects of Mohiniyattam and hastabhinaya as a part of advanced learning					
<b>Semester</b>	5	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Familiarize with the structure of Padavarnam	U	10
2	Understanding the nritya concept of Mohiniyattam	U	3
3	Understand the lyrics, author and choreographer of the particular item	U	3
4	Understand the usages of hand gestures which enhance the application of angikabhinaya	U	4
5	Understanding the application of nattuvangam along with the item	A	5
6	Analyse the application of padartha and bhavartha in angikaabhinaya	An	4

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Padavarnam</b> <b>Raga : Sankarabharanam</b> <b>Tala : Adi</b>	<b>15</b>	<b>1,2,3</b>
	1.1	Definition of Varnam		
	1.2	Learning the lyrics and meaning of the same		
	1.3	About the composer and choreographer		
	1.4	Analyse the characters in the particular item		
<b>Module 2</b>		<b>Phase 1</b> <b>Pallavi and anupallavi</b>	<b>20</b>	<b>5,6</b>
	2.1	Learn phase 1		
	2.2	Analyse the item with the application of Natya techniques		
	2.3	Interpretation of abhinaya in phase 1		
	2.4	Discussion of tala patterns with nattuvangam		
<b>Module 3</b>		<b>Phase 2</b> <b>Chittaswara, chittaswara sahitya &amp; Charana</b>	<b>20</b>	<b>5,6</b>
	3.1	Learn phase 2		
	3.2	Analyse the item with the application of Natya techniques		
	3.3	Interpretation of abhinaya in phase 2		
	3.4	Discussion of tala patterns with nattuvangam		

<b>Module 4</b>		<b>Viniyogas of Hasthas ,Thanthrika Hasthas &amp; Gramya Hasthas</b>	<b>20</b>	<b>4,6</b>
	4.1	Lakshanas of fifth four hasthas		
	4.2	Viniyogas of fifth four hasthas		
	4.3	About, Thanthrika Hasthas & Gramya Hasthas		
	4.4	Usages of Thanthrika Hasthas & Gramya Hasthas		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>A.Classroom Procedure (Mode of transaction)</b>  <b>Module –1, 2 &amp; 3</b>  Direct instruction – Lecture,rendering the song, demonstrating each portions in varnam, analytical study of angikabhinaya, discussing the tala patterns in the korvais and giving practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning  <b>Module 4</b>  Direct instruction – Lectures, demonstrating each mudras and giving practice the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>Module 1,2 &amp; 3</b>  Evaluating the knowledge and the performance on the basis of following criteria  a.Angashudha and saushtava  b.Purity of mudras and mukhajaabhinaya  c.Performance with accurate rhythm  d.Clarity of delivering each portions in pallavi and anupallavi in its proper structure.  e.Completion of the item without break  f.Overall performance with confidence  OR  Any other tasks which suits the course  <b>Module 4</b>  Evaluating the performance on the basis of following criteria  a.Purity of mudras  b.Delivering of mudras with suitable bhavas  c.Overall performance with confidence  OR</p>

	Any other tasks which suits the course										
	<p align="center"><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – voce</b></td> <td><b>10 marks</b></td> </tr> </table> <p><b>Module 1,2 &amp; 3</b> Evaluating the knowledge and the performance on the basis of following criteria a.Angashudha and saushtava b.Purity of mudras and mukhajaabhinaya c.Performance with accurate rhythm d.Clarity of delivering each portions in pallavi and anupallavi in its proper structure. e.Completion of the item without break f.Overall performance with confidence</p> <p><b>Module 4</b> Evaluating the performance on the basis of following criteria a.Purity of mudras b.Delivering of mudras with suitable bhavas c.Overall performance with confidence</p>	<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – voce</b>	<b>10 marks</b>
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<b>Module 4</b>	<b>10 marks</b>										
<b>Viva – voce</b>	<b>10 marks</b>										

विद्यया अमृतमश्नुते  
**RUBRICS**

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Saushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate rendering Tala and notation with	Adequate Tala rendering and notation with	Tala rendering and notation without	Partially completed	Only attempting to render or

	brilliance, confidence and presence of mind along with all affairs required	confidence and presence of mind along with all affairs required	mistake with all affairs required	Tala rendering and notation	notateor not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding

Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding
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## REFERENCES

- 1.Hasthalakshanadeepika, trans. Vallathol Narayana Menon
- 2.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 3.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	BA (Hons) MOHINIYATTAM					
<b>Course Name</b>	AN ADVANCED STUDY OF NRITTA					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	MG5DSCMHN302					
<b>Course Level</b>	300					
<b>Course Summary</b>	Students can understand the nrirta aspect of Mohiniyattam					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			4			60
<b>Pre-requisites, if any</b>	Thorough practise in all adavus in Mohiniyattam, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the format of Thillana	U	10
2	Familiarization with the nrirta aspect	U	10
3	Understand the theoretical and practical aspects of the compositions	U	3
4	Analyses the abhinaya portion with other items in the repertoire	An	1
5	Evaluating the application of nrirta techniques in detail	E	10
6	Improves the skill in setting panchanada & practice it in nattuvankam	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Thillana ( Raga- Desh, Tala- Adi, Composer- Lalgudi Jayaraman)</b> <b>Phase 1-Pallavi</b>	<b>15</b>	<b>1,2,5,6</b>
	1.1	Learn the Meyyadavu of Pallavi		
	1.2	Learn all the korvais in pallavi including panchanada		
	1.3	Render talas of the korvais		
	1.4	Learn the tala with nattuvangam		
<b>Module 2</b>		<b>Phase 2 – Anupallavi</b>	<b>15</b>	<b>1,2,5,6</b>
	2.1	Learn the korvais of Anupallavi		
	2.2	Render tala		
	2.3	Learn the tala patterns with Nattuvankam		
	2.4	Analyse the nritha hasthas used in the particular piece		
<b>Module 3</b>		<b>Phase 3 – Charanam</b>	<b>15</b>	<b>1,2,4,5,6</b>
	3.1	Learn the charana portion		
	3.2	Learn the tala patterns with nattuvangam		
	3.3	Interpretation of abhinaya in charana		
	3.4	Analyse the item with the application of Natya techniques		
<b>Module 4</b>		<b>Musical aspects of the particular item</b>	<b>15</b>	<b>3</b>
	4.1	Rendering the song – Pallavi		

	4.2	Anupallavi		
	4.3	Charana		
	4.4	Biography of the composer		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>A. Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1 &amp; 2</b>  Direct instruction – Demonstrating each korvais in pallavi and anupallavi, rendering tala of korvais, analytical study of each tala patterns in nattuvangam, and giving practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning</p> <p><b>Module 3 &amp; 4</b>  Direct instruction –Lecture, rendering the song, demonstrating each portions in charana, analytical study of angikabhinaya, discussing the tala patterns and giving practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning</p>											
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1</b>  Evaluating the knowledge of the concerned subject through viva-voce  <b>OR</b>  Any other tasks which suits the course</p> <p><b>Module 2 &amp; 3</b>  Evaluating the performance on the basis of following criteria  a.Purity of mudras and mukhajaabhinaya  b.Performance with accurate rhythm  c.Clarity of delivering each portions in its proper structure.  d.Completion of the item without break  e.Overall performance with confidence</p> <p><b>OR</b>  Any other tasks which suits the course</p> <p><b>Module 4</b>  Evaluating the rendition of the song and the knowledge about the author</p>											
	<p><b>B. End Semester Examination (ESE)– 70 marks</b></p> <table border="1" style="width: 100%;"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – voce</b></td> <td><b>10 marks</b></td> </tr> </table> <p><b>Module 1</b>  Evaluating the knowledge of the concerned subject through viva-voce</p>		<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – voce</b>	<b>10 marks</b>
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<b>Module 4</b>	<b>10 marks</b>											
<b>Viva – voce</b>	<b>10 marks</b>											

	<b>Module 2 &amp; 3</b> <b>Evaluating the performance on the basis of following criteria</b> <b>a.Purity of mudras and mukhajaabhinaya</b> <b>b.Performance with accurate rhythm</b> <b>c.Clarity of delivering each portions in its proper structure.</b> <b>d.Completion of the item without break</b> <b>e.Overall performance with confidence</b>
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating,	Usage of fingers and hands with distinction while	Usage of fingers and hands with an average level while	Usage of fingers and hands with a below average level while	Only attempting to demonstrate or not responding.

	along with all affairs required while finishing a hashta as it demands.	demonstrating, along with all affairs required while finishing a hashta as it demands	demonstrating, along with all affairs required while finishing a hashta as it demands	demonstrating, along with all affairs required while finishing a hashta as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

## REFERENCES

1. Hasthalakshanadeepika, trans. Vallathol Narayana Menon
2. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
3. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
4. A.D. Madhavan, Core of Carnatic Music, Music Zone Publishers, 2003



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>BRIEF LIFE HISTORY OF EMINENT VAGGEYAKARAS GURUS/PRACTITIONERS AND THEIR CONTRIBUTIONS IN THE REVIVAL ERA OF MOHINIYATTAM</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG5DSEMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the life history and contributions of great personalities in the field of Mohiniyattam					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
<b>Pre-requisites, if any</b>	Aptitude, Skill and Interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learning the life history of eminent personalities related to Mohiniyattam	U	3
2	Analyse the compositions of selected vaggeyakaras	An	3
3	Analyse the contributions of vaggeyakaras towards Mohiniyattam	An	1
4	Evaluate the acting techniques of the eminent gurus	E	4
5	Appreciation of the pedagogy taken by each gurus	Ap	10
6	Appreciate the contributions of great masters in Mohiniyattam	Ap	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Vaggeyakaras</b>	<b>15</b>	<b>1,2,3</b>
	1.1	Swathi Thirunal		
	1.2	Irayimman Thampi		
	1.3	Kuttikunjuthankachi		
	1.4	Kavalam Narayana Paniker		
<b>Module 2</b>		<b>Vaggeyakaras &amp; Gurus</b>	<b>15</b>	<b>1 to 6</b>
	2.1	Kalamandalam Kalyanikuttiyamma		
	2.2	Kala vijayan		
	2.3	Kalamandalam Sugandhi		
	2.4	Nirmala Paniker		
<b>Module 3</b>		<b>Gurus – 1</b>	<b>15</b>	<b>1,4,5,6</b>
	3.1	Appekkat Krishna Paniker & Kalyani Amma		
	3.2	Chinnammu Amma & Kalamandalam Satyabhama		
	3.3	Kanak Rele		
	3.4	Bharathi Shivaji		
<b>Module 4</b>		<b>Gurus – 2</b>	<b>15</b>	<b>1,4,5,6</b>
	4.1	Kalamandalam Leelamma		

	4.2	Sreedevi Rajan		
	4.3	Kalamandalam Kshemavathi		
	4.4	Kalamandalam Hymavathy		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3,&amp;4</b> Direct instruction – Lecture and group discussions Interactive instruction – Active co-operative learning, group discussions, library work, group assignments and seminar presentation																																	
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Written test, evaluation of assignments and seminar presentation of the concerned subject Or Any other task to suit the course																																	
	<b>B. End Semester Examination (ESE) – 70 marks</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Module 1</b></td> <td rowspan="4" style="width: 20%; text-align: center;"><b>Written Test</b></td> <td rowspan="4" style="width: 30%; text-align: center;"><b>70 marks/ Duration- 2 Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table>				<b>Module 1</b>	<b>Written Test</b>	<b>70 marks/ Duration- 2 Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>																								
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content and methodology	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	Moderate expression and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear

## REFERENCES

1. Leela Nambothiripadu, Kalamandalam Charithram, Kalamandalam Publications, Cheruthuruthi, 1990
2. Kal. Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
3. Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN ADVANCED STUDY OF NRITYA – 2 &amp; HASTHAS</b>					
<b>Type of Course</b>	<b>DSE</b>					
<b>Course Code</b>	<b>MG5DSEMHN301</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the nritya aspect of Mohiniyattam as an advanced level of abhinaya techniques and hastabhinaya					
<b>Semester</b>	5	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure of Ashtapathi	U	10
2	Understanding the usages of hand gestures which enhance the application of angikabhinaya	U	4
3	Evaluating the application of abhinaya techniques in Padam	E	3
4	Enhancing the interest in delivering abhinaya	I	10
5	Appreciation of the song along with the abhinaya	Ap	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>General Introduction of Ashtapathi (17<sup>th</sup> ashtapathi in Sarga 8) Ragamalika, Adi Tala (Yahi Madhava )</b>	<b>20</b>	<b>1</b>
	1.1	Biography of Author & Rendering the particular item.		
	1.2	Madhura bhakthi concept in Geethagovindam		
	1.3	Remembering the sargas of Geethagovindam		
	1.4	General analysis of the characters in Ashtapathi		
<b>Module 2</b>		<b>Ashtapathi – Phase 1</b>	<b>20</b>	<b>1,2,5</b>
	2.1	Learning of Sloka, pallavi & first 3 charanas		
	2.2	Understand the lyrics		
	2.3	Learn the context of the particular astapathi		
	2.4	Application of the Hasthas		
<b>Module 3</b>		<b>Ashtapathi- Phase 2</b>	<b>20</b>	<b>2,3,4,5</b>
	3.1	Learn the last 5 charanas		
	3.2	Understand the lyrics & context and analyse the characters		
	3.3	Application of the Hastas		
	3.4	Evaluate the Mukhajaabhinaya of the characters		
<b>Module 4</b>		<b>Navagraha Hastas &amp; Devatha Hastas</b>	<b>15</b>	<b>2</b>

	4.1	About Navagrahas		
	4.2	Hand gestures of Navagraha		
	4.3	About Devatas related to dancing		
	4.4	Hand gestures of Devatas		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>A.Classroom Procedure (Mode of transaction)</b>  <b>Module – 1,2 &amp; 3</b>  Direct instruction – Lecture,rendering the song, demonstrating each units of astapathi, analytical study of angikabhinaya, and giving practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning  <b>Module 4</b>  Direct instruction – Lectures, demonstrating each mudras and giving practice the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning</p>								
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A.Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>Module1, 2 &amp; 3</b>  Evaluating the knowledge and the performance on the basis of following criteria  a.Purity of mudras and mukhajaabhinaya  b.Performance with accurate rhythm  c.Clarity of delivering each portions in its proper structure.  d.Completion of the item without break  e.Overall performance with confidence  OR  Any other tasks which suits the course  <b>Module 4</b>  Evaluating the performance on the basis of following criteria  a.Purity of mudras  b.Delivering of mudras with suitable bhavas  c.Overall performance with confidence  OR  Any other tasks which suits the course</p>								
	<p><b>B.End Semester Examination (ESE) – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> </table>			<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>
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<b>Module 3</b>	<b>10 marks</b>								



	<b>Module 4</b>	<b>10 marks</b>
	<b>Viva – voce</b>	<b>10 marks</b>
<p><b>Module 1, 2 &amp; 3</b> Evaluating the knowledge and the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras and mukhajaabhinaya</li> <li>Performance with accurate rhythm</li> <li>Clarity of delivering each portions in its proper structure.</li> <li>Completion of the item without break</li> <li>Overall performance with confidence</li> </ol> <p><b>Module 4</b> Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras</li> <li>Delivering of mudras with suitable bhavas</li> <li>Overall performance with confidence</li> </ol>		

## RUBRICS

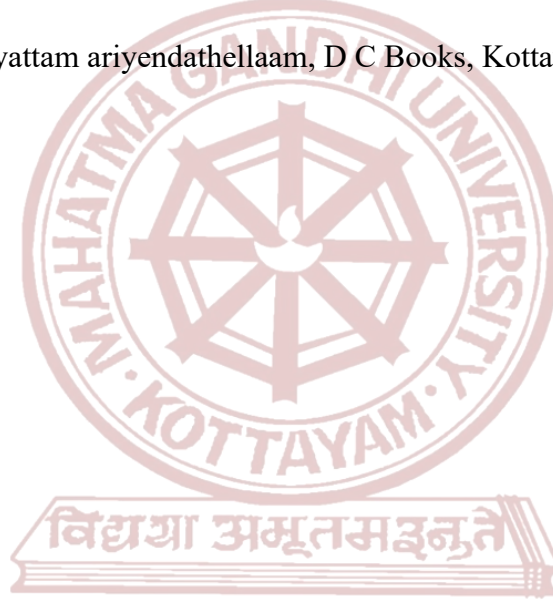
Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soutsavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating,	Usage of fingers and hands with distinction while	Usage of fingers and hands with an average level while	Usage of fingers and hands with a below average level while	Only attempting to demonstrate or not responding.

	along with all affairs required	demonstrating along with all affairs required	demonstrating along with all affairs required	demonstrating along with all affairs required	
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

	language using the technical terms	each question in proper language using the technical terms	each question in a doubtful manner		
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## REFERENCES

1. Geetha govindam, Kadathanattu, K. Padmanabha Varrayer, Devi Books stall, Kodungalloor, 2020
2. Hasthalakshanadeepika, trans. Vallathol Narayana Menon
3. Kal. Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
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MGU-UGP (HONOURS)

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN INTRDUCTION TO CHOREOGRAPHY</b>					
<b>Type of Course</b>	<b>SEC</b>					
<b>Course Code</b>	<b>MG5SECMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the methods of choreography. It enhance them to create new items on its traditional and innovative level					
<b>Semester</b>	5	<b>Credits</b>			3	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3			45
<b>Pre-requisites, if any</b>	Thorough knowledge of all the practical techniques in Mohiniyattam and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the basic format of a choreography and stage presentation	U	10
2	Familiarisation with the procedures of selecting lyrics for a choreography	U	3
3	Learning the application of different natya techniques in a new choreography	A	4
4	Analyses the characters for the same	An	1
5	Create innovative concepts on the basis of its traditional aspects	C	10
6	Appreciation of a theme or a concept for choreography	Ap	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Procedure for selection of structure</b>	<b>15</b>	<b>1,2</b>
	1.1	Understand a Mohiniyattam recital based on nritya, nritya and natya concept		
	1.2	Analyse the musical structure of the selected item		
	1.3	Choreography should follow the abhinaya structure ( Eg. Padardham, bhavardham, vinyasam)		
	1.4	If the item requires nritya portion compose the rhythmic patterns		
<b>Module 2</b>		<b>Procedure for selection of theme</b>	<b>15</b>	<b>1,3,4,5,6</b>
	2.1	Select the theme that is compatible with the nature of Mohiniyattam		
	2.2	The concept selection should be adopted which falls within the limits of the particular item		
	2.3	The number of characters and their characteristics should be determined depending on the concept ( Nayaka, Nayika, Sakhi )		
	2.4	Determine the count of different acting pieces to be accommodated within the chosen item's stipulated time frame.		
<b>Module 3</b>		<b>Procedure for selection of lyrics</b>	<b>15</b>	<b>1,2,6</b>
	3.1	Choose lines that suit Mohiniyattam's acting speed and body language		
	3.2	Adopt the raga and thala which suits to the theme		

	3.3	Lyrics should be soft and simple		
	3.4	Lyrics with few syllables and exact meaning		
<b>Module 4</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module – 1,2 &amp; 3</b> Direct instruction – Lectures, discussions and giving practise Interactive instruction – Active co-operative learning, video watching, group and individual practising and authentic learning
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b> <b>Module 1,2 &amp; 3</b> Evaluate the performance with all the natya techniques. Viva-voce
	<b>B. End Semester Examination (ESE) – 50 marks</b> <b>Module 1,2 &amp; 3</b> Evaluate the performance with all the natya techniques. Viva-voce

विद्यया अपूर्वाभिद्भुते  
**RUBRICS**

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.



Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hashta as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hashta as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hashta as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hashta as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
	Exhibits exceptional	Demonstrates a good	Shows a basic ability to use	Shows a below average ability	Only attempting to

Facial expression	mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression	Shows creativity in interpreting bhava and rasa, adding personal touches and innovative elements to convey emotions	Demonstrates a basic level of creativity, incorporating some personal elements into the performance	Below average level of creativity, incorporating some personal elements into the performance	Only attempting to demonstrate or not responding
Interaction with audience	Establishes a strong emotional connection with the audience, effectively	Connects well with the audience, creating a meaningful	Shows a basic ability to connect with the audience, but may	Below average level ability to connect with the audience, but may	Only attempting to demonstrate or not responding

	adopting them into the performance and evoking a genuine response	emotional impact and maintain engagement throughout the performance	struggle to maintain consistent emotional engagement throughout the performance	struggle to maintain consistent emotional engagement throughout the performance	
Narration of the theme selected by the student	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography should be perfect in its complete sense	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography should be perfect	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography are in average level	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography are in below average level	Only attempting or not responding
Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaining the rasa, associated imotions and the nuanced expresions involved	Shows a solid understanding of bhava rasa theory, accurately identifying and explaining the rasa, and the nuanced expresions involved	Displays a basic understanding of bhava rasa with average level	Below average understandaning of bhava, rasa and their associated emotions	Only attempting to demonstrate or not responding

## REFERENCES

- 1.Hasthalakshanadeepika, trans. Vallathol Narayana Menon
- 2.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 3.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**SEMESTER 6**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>STAGE PERFORMANCE</b>					
<b>Type of Course</b>	DSC A					
<b>Course Code</b>	<b>MG6DSCMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	This particular course boost up the confidence level of students as a classical performer.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			3	1		75
<b>Pre-requisites, if any</b>	Thorough practice and understanding of all necessary items learned, skill, stage presence and interest					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering all the items one by one	K	10
2	Understanding the stage managements (arrangements)	U	5
3	Improving self-confidence as a performer	A	10
4	Enhancing the skill in dancing along with orchestra	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Onstage practical implementation of Invocatory &amp; Nritha items</b>	<b>30</b>	<b>1,2,3,4</b>
	1.1	Ganapathi sthuti		
	1.2	Cholkettu		
	1.3	Jathiswaram		
	1.4	Practice with Orchestra		
<b>Module 2</b>		<b>Expertised practice of Nritya Pieces</b>	<b>15</b>	<b>1,2,3,4</b>
	2.1	Padavarnam		
	2.2	Padam		
	2.3	Keerthanam		
	2.4	Practice with orchestra		
<b>Module 3</b>		<b>Onstage practical implementation of Nritha &amp; Nritya Items</b>	<b>15</b>	<b>1,2,3,4</b>
	3.1	Ashtapathi		
	3.2	Thillana		
	3.3	Practice Ashtapathi with Orchestra		
	3.4	Practice Thillana with Orchestra		
<b>Module 4</b>		<b>Expertised practice of Natya Pieces</b>	<b>15</b>	<b>1,2,3,4</b>



	4.1	Sloka		
	4.2	Saptham		
	4.3	Practice Sloka with Orchestra		
	4.4	Practice Saptham with Orchestra		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> Module 1,2,3 & 4 Direct instruction and giving practise with orchestra
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Evaluate the stage performance with the following criteria a. Presentation of the item with confidence b. Angashudha and saushtava c. Purity of mudras and mukhajaabhinaya d. Clarity of delivering abhinaya in its proper structure. e. Completion of the item without break Or Any other tasks to suit the course
	<b>B. End Semester Examination (ESE) – 70 marks</b> <b>Module 1,2,3 &amp; 4</b> Evaluate the stage performance with the following criteria a. Presentation of the item with confidence b. Angashudha and saushtava c. Purity of mudras and mukhajaabhinaya d. Clarity of delivering abhinaya in its proper structure. e. Completion of the item without break

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating,	Usage of fingers and hands with an average level while demonstrating,	Usage of fingers and hands with a below average level while demonstrating,	Only attempting to demonstrate or not responding.

	while finishing a hastha as it demands.	along with all affairs required while finishing a hastha as it demands	along with all affairs required while finishing a hastha as it demands	along with all affairs required while finishing a hastha as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

		the technical terms	doubtful manner		
Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaining the rasa, associated imotions and the nuanced expressions involved	Shows a solid understanding of bhava rasa theory, accurately identifying and explaining the rasa, and the nuanced expressions involved	Displays a basic understanding of bhava rasa with average level	Below average understanding of bhava, rasa and their associated emotions	Only attempting to demonstrate or not responding
Technical proficiency	Demonstrates technical excellence in executing dance techniques, showcasing a high level of skill and precision	Displays good technical proficiency with a solid execution of dance or theatrical techniques to support the expressive elements	Shows a basic level of technical proficiency with some roms for improvement in the execution of dance or theatrical techniques to support the expressive elements	Below average level of technical proficiency with some roms for improvement in the execution of dance or theatrical techniques to support the expressive elements	Only attempting to demonstrate or not responding

## REFERENCES

- 1.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>A REVIEW ON SANSKRIT TREATISES RELATED TO DANCE</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MG6DSEMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can familiarise with Sanskrit treatises related to dance. It helps them to achieve the theoretical features of natya which enhance the abhinaya in dancing.					
<b>Semester</b>	6	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture 4	Tutorial	Practical	Others	
<b>Pre-requisites, if any</b>	Aptitude, Skill and Interest in the concerned subject.					

### COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Learning the content of various dance treatises	U	3
2	Learning the theoretical aspects of abhinaya	U	4
3	Analyses the natya techniques in the same	An	2
4	Evaluating the application of hastas in each texts	E	4
5	Improving the skill in delivering abhinaya	S	10
6	Appreciation of the treatises	Ap	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Brief Study on Natyasastra</b>	<b>15</b>	<b>1,6</b>
	1.1	Authorship & Date		
	1.2	Commentaries		
	1.3	Chapterisation in Natyasastra (1-18)		
	1.4	Chapterisation in Natyasastra (19-36)		
<b>Module 2</b>		<b>A Study on Balaramabharatham</b>	<b>15</b>	<b>1,2,4,5,6</b>
	2.1	Authorship & Date		
	2.2	Content of the text		
	2.3	Comparative study on Hasthas with Hasthalakshanadeepika		
	2.4	Abhinaya Techniques mentioned in Balaramabharatham		
<b>Module 3</b>		<b>Brief Study on Dasaroopaka</b>	<b>15</b>	<b>1,3,6</b>
	3.1	Author & Date		
	3.2	Content of Dasaroopaka		
	3.3	Detailed study of 2 <sup>nd</sup> Prakasha		
	3.4	Detailed study of 4 <sup>th</sup> Prakasha		



<b>Module 4</b>		<b>A Study of Hasthalakshanadeepika &amp; Abhinayadarpana</b>	<b>15</b>	<b>1,4,6</b>
	4.1	24 mudras in Hasthalakshanadeepika		
	4.2	Content of Hasthalakshanadeepika		
	4.3	Author, date & content of Abhinayadarpanam		
	4.4	A study of selected slokas in Abhinayadarpana		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3,&amp; 4</b> <b>Direct instruction – Lecture and discussions of new terminologies and theories in the prescribed texts</b> <b>Interactive instruction – Active co-operative learning, group discussions, library work and group assignments</b>																																	
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> <b>Written test, evaluation of assignments and seminar presentation (a topic is to be discussed and identified to prepare a paper and present it in the seminar.)</b> <b>Or</b> <b>Any other task to suit the course</b>																																	
	<b>B. End Semester Examination ( ESE ) – 70 marks</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Module 1</b></td> <td rowspan="4" style="width: 20%;"><b>Writtten Test</b></td> <td rowspan="4" style="width: 30%;"><b>70 marks/</b></td> <td rowspan="4" style="width: 10%;"><b>Duration- 2</b></td> <td rowspan="4" style="width: 10%;"><b>Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table>				<b>Module 1</b>	<b>Writtten Test</b>	<b>70 marks/</b>	<b>Duration- 2</b>	<b>Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>																						
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content and methodology	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	Moderate expression and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear

## REFERENCES

1. K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Thrissur, 1970
2. Dr. V.S Sharma, Roopaka Darshanam, Mahrubhoomi Books, 2008
3. Hasthalakshana Deepika, Trans by Vallathol Narayana Menon



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>INDIAN CLASSICAL DANCES</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MG6DSEMHN301</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the structure, history and the fundamentals of Indian classical dances in detail. Also gets a chance to understand the techniques of Mohiniyattam through field study.					
<b>Semester</b>	6	<b>Credits</b>		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		3	1			
<b>Pre-requisites, if any</b>	Fundamentall knowledge and interest in the concerned subject.					

## COURSE OUTCOMES (CO) MOU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure of all Indian classical dances in detail	U	10
2	Familiarizing with the theoretical application of chaturvidhaabhinaya in different forms	A	3
3	Analysing the origin of all Indian classical forms	An	1
4	Differentiating the history and development of various forms	E	1
5	Improving the interest in performance theory	I	10
6	Appreciation of natya important places	Ap	10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

## Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>South Indian Classical Dances – Part I</b>	<b>15</b>	<b>1 to 5</b>
	1.1	Origin & History of Kathakali		
	1.2	Chaturvidhabhinaya in Kathakali		
	1.3	Origin & History of Mohiniyattam ( Including Bani )		
	1.4	Chaturvidhabhinaya in Mohiniyattam		
<b>Module 2</b>		<b>South Indian Classical Dances - Part 2</b>	<b>151</b>	<b>1 to 5</b>
	2.1	Origin & History of Bharathanatyam		
	2.2	Chaturvidhabhinaya in Bharathanatyam		
	2.3	Origin & History of Kuchupudi		
	2.4	Chaturvidhabhinaya in Kuchupudi		
<b>Module 3</b>		<b>North Indian Classical Dances</b>	<b>15</b>	<b>1 to 5</b>
	3.1	Origin & History of Odissi & Manipuri		
	3.2	Chaturvidhabhinaya in Odissi & Manipuri		
	3.3	Origin & History of Kathak Satriya & Chhau		
	3.4	Chaturvidhabhinaya in Kathak, Satriya & Chhau		
<b>Module 4</b>		<b>Visiting natya important places(any one)</b>	<b>15</b>	<b>6</b>
	4.1	Kerala Kalamandalam		

	4.2	Kalakshetra, Nrityagram		
	4.3	Viswa bharti University		
	4.4	Report writing		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1,2 &amp; 3</b> Direct instruction – Lecture and discuss the characteristics of Indian classical dances and explicit learning Interactive instruction – Active co-operative learning, group discussions, video watching, library work and group assignments</p> <p><b>Module – 4</b> Direct instruction – Field work, lectures and group discussions Interactive instruction – Discussions, field study and report writing</p>														
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2 &amp; 3</b> Written test, evaluation of assignments, seminar presentation (a topic is to be discussed and identified to prepare a paper and present it in the seminar.) Or Any other task to suit the course</p> <p><b>Module 4</b> Evaluation of report writing, seminar presentation (a topic is to be discussed and identified to prepare a paper and present it in the seminar.) Or Any other task to suit the course</p> <p>Note : Field visit of culturally important/dance important/Sculpture important heritage and report writing. In case of any difficult circumstances arises for field visiting of culturally important/dance important/sculpture important heritage places, student can watch the videos of the same from available sources and prepare the report.</p>														
	<p><b>B. Semester End examination – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td rowspan="4"><b>Written Test</b></td> <td rowspan="4"><b>50 marks/ Duration- 90 Minutes</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> <tr> <td><b>Evaluation of the final report of field visit of culturally important/dance important/ sculpture important heritage places</b></td> <td></td> <td><b>20 marks</b></td> </tr> <tr> <td colspan="2"><b>Total</b></td> <td><b>70 marks</b></td> </tr> </table>			<b>Module 1</b>	<b>Written Test</b>	<b>50 marks/ Duration- 90 Minutes</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>	<b>Evaluation of the final report of field visit of culturally important/dance important/ sculpture important heritage places</b>		<b>20 marks</b>	<b>Total</b>		<b>70 marks</b>
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<b>Total</b>		<b>70 marks</b>													



Question paper pattern				
Descriptive Type	Word Limit	Number of questions to be answered	Marks	Total
Short Answer	50 words	5 out of 8	2	5x2=10
Short Essay	150 words	4 out of 6	5	4x5=20
Essay	300 words	2 out of 4	10	2x10=20
			<b>Total</b>	<b>50 Marks</b>
<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>

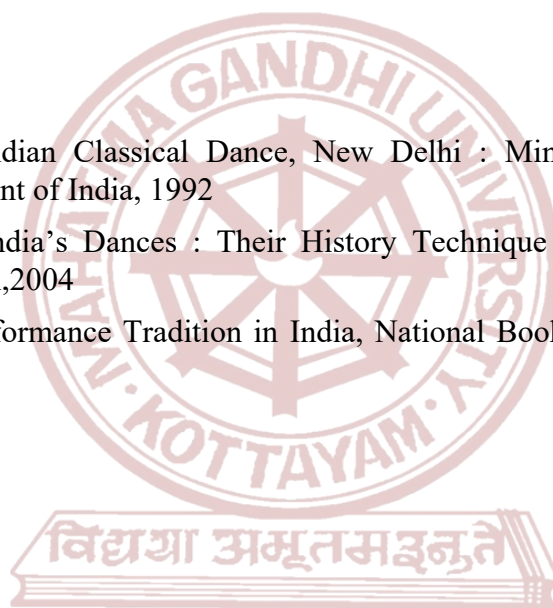
### RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized	Sound technical expressions,	Ambiguity in stating facts, not a good	Moderate expression and style of	Poor expression and style of presentation, all

	presenting style,a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	few errors on organizing the presentation, lack of lapses in the content and methodology	presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	presentation, all technical, conceptual aspects are deficient and unclear.	technical, conceptual aspects are deficient and unclear
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## REFERENCES

- 1.Vatsyanan Kapila, Indian Classical Dance, New Delhi : Ministry of Information and Broadcasting Government of India, 1992
2. Reginald Massey, India's Dances : Their History Technique and Repertoire, Abhinav Publications, New Delhi,2004
3. Suresh Awasthi, Performance Tradition in India, National Book Trust India, New Delhi, 2001



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN ADVANCED STUDY OF NATYA ASPECTS &amp; HASTHAS</b>					
<b>Type of Course</b>	DSE					
<b>Course Code</b>	<b>MG6DSEMHN302</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the natya concepts in Mohiniyattam. It is also an advanced learning of abhinaya					
<b>Semester</b>	6	Credits		4	Total Hours	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical		Others
			4			60
<b>Pre-requisites, if any</b>	Aptitude in performing abhinaya, skill and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the structure and context of the particular slokam and saptam	U	10
2	Understanding the usages of hastas	U	4
3	Analyses the tala patterns in the cholkettu of saptam	An	2
4	Improving the creative skill to narrate a theme according to the dance features	S	10
5	Enhancing the interest in delivering abhinaya	I	4
6	Appreciation of the song along with the abhinaya	Ap	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Sloka – Narayaneeyam - Dasakam 69 – Rasakreeda – 1<sup>st</sup> slokam</b>	<b>15</b>	<b>1,5,6</b>
	1.1	Understand the particular item		
	1.2	Learn the sahitya & meaning of Sloka		
	1.3	Learn the particular item		
	1.4	Analyse the hasthas		
<b>Module 2</b>		<b>Saptham – Durga Raga – Ragamalika Tala – Talamalika</b>	<b>15</b>	<b>1</b>
	2.1	History of Saptham		
	2.2	Author of the particular item		
	2.3	Learn the lyrics		
	2.4	Meaning of the particular lyrics		
<b>Module 3</b>		<b>Learn the item</b>	<b>15</b>	<b>1,3,5,6</b>
	3.1	Phase 1 – 1 <sup>st</sup> jathi & Sahithyam		
	3.2	Phase 2 – Jathi & Sahityam		
	3.3	Phase 3 – Jathi & Sahityam		
	3.4	Phase 4 – Jathi & Sahityam		
<b>Module 4</b>		<b>Viniyogas of last four hasthas</b>	<b>15</b>	<b>2</b>
	4.1	Lakshanas of Aralam & Urnanabham		
	4.2	Viniyogas of Aralam & Urnanabham		
	4.3	Lakshanas of Mukulam & Kadakamukham		

	4.4	Viniyogas of Mukulam & Kadakamukham		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1,2 &amp; 3</b> Direct instruction – Lecture, rendering the song, demonstrating each portions in sloka and sapham, analytical study of angikabhinaya, video watching, giving practise the same by individual Interactive instruction – Active co-operative learning, group practising and authentic learning</p> <p><b>Module 4</b> Direct instruction – Demonstrating each units of hastha mudras and giving practice the same by individual. Interactive instruction – Active co-operative learning, group practising and authentic learning</p>										
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2 &amp; 3</b> Evaluating the knowledge and the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>1. Angashudha and saushtava</li> <li>2. Purity of mudras and mukhajaabhinaya</li> <li>3. Clarity of delivering the performance in its proper structure.</li> <li>4. Performance with accurate rhythm</li> <li>5. Completion of the item without break</li> <li>6. Overall performance with confidence</li> </ol> <p>OR</p> <p>Any other tasks which suits the course</p> <p><b>Module 4</b> Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>a.Purity of mudras</li> <li>b.Delivering of mudras with suitable bhavas</li> <li>c.Overall performance with confidence</li> </ol> <p>OR</p> <p>Any other tasks which suits the course</p>										
	<p style="text-align: center;"><b>B. End Semester Examination (ESE)– 70 marks</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – voce</b></td> <td><b>10 marks</b></td> </tr> </table>	<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – voce</b>	<b>10 marks</b>
<b>Module 1</b>	<b>20 marks</b>										
<b>Module 2</b>	<b>20 marks</b>										
<b>Module 3</b>	<b>10 marks</b>										
<b>Module 4</b>	<b>10 marks</b>										
<b>Viva – voce</b>	<b>10 marks</b>										

	<p><b>Module 1,2 &amp; 3</b> Evaluating the knowledge and the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>a. Angashudha and saushtava</li> <li>b. Purity of mudras and mukhajaabhinaya</li> <li>c. Clarity of delivering the performance in its proper structure.</li> <li>d. Performance with accurate rhythm</li> <li>e. Completion of the item without break</li> <li>f. Overall performance with confidence</li> </ol> <p><b>Module 4</b> Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>a.Purity of mudras</li> <li>b.Delivering of mudras with suitable bhavas</li> <li>c.Overall performance with confidence</li> </ol>
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### RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Saushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.



Purity and grace of fingerling	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with	Only attempting to demonstrate or not responding

		and body movements		minor mistakes	
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding
Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaining the rasa, associated imotions and the nuanced expressions involved	Shows a solid understanding of bhava rasa theory, accurately identifying and explaining the rasa, and the nuanced expressions involved	Displays a basic understanding of bhava rasa with average level	Below average understanding of bhava, rasa and their associated emotions	Only attempting to demonstrate or not responding

## Syllabus

### REFERENCES

- 1.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
- 3.Narayaneeyam by Melathoor Bhattathiripadu



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN ADVANCED LEARNING IN NATTUVANGAM</b>					
<b>Type of Course</b>	<b>SEC</b>					
<b>Course Code</b>	<b>MG6SECMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	Students can understand the basic features of Mohiniyattam. It helps to body conditioning.					
<b>Semester</b>	6	<b>Credits</b>			3	<b>Total Hours</b>
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
			2	1		60
<b>Pre-requisites, if any</b>	Aptitude, Skill and Interest in the concerned subject.					

## COURSE OUTCOMES (CO) UG-P (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remember the theoretical aspects	K	10
2	Understanding the basic rhythmic features in nattuvangam	U	10
3	Understanding various rhythmic syllables and notations in Nattuvangam	U	3
4	Understanding the application of various nadais in 3 speeds	A	5
5	Analysing the myth behind Nattuvangam	An	3
6	Developing the creative skill in the execution of Nattuvangam	S	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

## Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>About Nattuvangam</b>	<b>10</b>	<b>1,2,5</b>
	1.1	Definition of Nattuvangam		
	1.2	Material of Talam		
	1.3	Myth behind Nattuvangam		
	1.4	Qualities of Nattuvanar		
<b>Module 2</b>		<b>Pancha Nada</b>	<b>25</b>	<b>3,4,6</b>
	2.1	Khanda Nada in Nattuvangam – 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> speed		
	2.2	Tisra nada in nattuvangam – 1 <sup>st</sup> 2 <sup>nd</sup> and 3 <sup>rd</sup> speed		
	2.3	Misra nada in nattuvangam – 1 <sup>st</sup> 2 <sup>nd</sup> and 3 <sup>rd</sup> Speed		
	2.4	Chathurasra & Sankeerna nada in nattuvangam – 1 <sup>st</sup> 2 <sup>nd</sup> and 3 <sup>rd</sup> speed		
<b>Module 3</b>		<b>Panja jathi theerumanam</b>	<b>25</b>	<b>3,4,6</b>
	3.1	Khanda theerumanam and nattuvangam practise of a cholkkettu along with music.		
	3.2	Thishra theerumanam and nattuvangam practise of a Jathiswaram along with music.		
	3.3	Mishra theerumanam and nattuvangam practise of a Varnam along with music.		
	3.4	Chathurashra & Sankeerna theerumanam and nattuvangam practise of a Thillana along with music		

<b>Module 4</b>		<b>Teacher specific content.</b>		
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<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>  Module 1,2 &amp; 3  Direct instruction – Lecture, demonstration of each practical units of pancha nada and Pancha jathi theerumanams in Nattuvangam and making practise the same by individual  Interactive instruction – Active co-operative learning, group practising and authentic learning</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b>  <b>Module 1</b>  Evaluating the theoretical aspects in tala as per the viva-voce (or any other tasks to suit the course)  <b>Module 2 &amp; 3</b>  The presentation and performance in executing nattuvangam with the syllables are evaluated practically on the basis of following criteria  a. Holding Nattuvangam in proper way  b. Pronunciation of the syllables along with the nattuvangam  c. Proficiency in doing panchanadas in 3 speeds  d. Clarity in beating nattuvangam  e. Overall performance with confidence  (or any other tasks to suit the course)</p>
	<p><b>B. End Semester Examination (ESE) – 50 marks</b>  <b>Module 1</b>  Evaluating the theoretical aspects in tala as per the viva-voce (or any other tasks to suit the course)  <b>Module 2 &amp; 3</b>  The presentation and performance in executing nattuvangam with the syllables are evaluated practically on the basis of following criteria  a.Holding Nattuvangam in proper way  b.Pronunciation of the syllables along with the nattuvangam  c.Proficiency in doing panchanadas in 3 speeds  d.Clarity in beating nattuvangam  e.Overall performance with confidence</p>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Pronunciation	90%-100% correct accent, diction and delivery	70%-89% correct accent, diction and delivery	40%-69% correct accent, diction and delivery	20%-39% correct accent, diction and delivery	Only the attempt to deliver or not responding.
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression	Shows creativity in interpreting bhava and rasa, adding personal touches and innovative elements to convey emotions	Demonstrates a basic level of creativity, incorporating some personal elements into the performance	Below average level of creativity, incorporating some personal elements into the performance	Only attempting to demonstrate or not responding
Clarity in striking nattuvangam	Perfect rendition of tala syllables in nattuvangam with perfect pronunciation keeping tala accuracy in its complete sense without mistakes	Perfect rendition of tala syllables in nattuvangam with good pronunciation keeping tala accuracy	Rendition of tala syllables in nattuvangam with average pronunciation keeping tala accuracy with minor mistakes	Rendition of tala syllables in nattuvangam with below average pronunciation keeping tala accuracy with major mistakes	Total lose in rendition or not responding
Viva-voce	Thorough understanding of the techniques and	Understanding of the techniques and	Average understanding of the	Less understanding of concerned	



	theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	subject, addressing and answering each question in a doubtful manner	Only attempting or not responding
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## REFERENCES

- 1.Essence of Nattuvangam ( Bharathanatyam Guide Book )', Kamala Rani,
- 2.Ravi, Parassala, Mridanga Bodhini, The state institute of Languages, Thiruvananthapuram,1996
- 3.S. Raja Gopala Iyer, Sangeetha Akshara Hridaya, Gaana Rasika Mandali, Banglore, 2000 (1988)
- 4.A.K Sen, Indian Concept of Rhythm, Kanishka Publishers, New Delhi, 2008 ( 1994)
- 5.Shreejyanthi Gopal, Mridangam, an Indian Classical Percussion Drum, B.R. Rhythms Delhi, 2004
- 6.T.V. Kuppaswamy, T. K. Venkita subrahmaniyan, Rhythm in Historical Cognition, Kalinga publications, Delhi, 1993



**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>SOCIO-POLITICAL THEMATIC PRODUCTION IN MOHINIYATTAM</b>					
<b>Type of Course</b>	VAC					
<b>Course Code</b>	<b>MG6VACMHN300</b>					
<b>Course Level</b>	<b>300</b>					
<b>Course Summary</b>	New stories and characters may be presented in the production, but the choreography should follow Mohiniyattam's characteristic body language and techniques					
<b>Semester</b>	6	Credits		3	Total Hours	
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical		Others
			2	1		60
<b>Pre-requisites, if any</b>	Thorough understanding of the basic concepts and techniques of mohiniyattam, innovative choreographic skill and awareness of socio-political issues					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering a whole script and scene by scene.	K	10
2	Understanding the basics in stage arrangements.	U	3
3	Familiarizing with the application of stage properties.	A	3
4	Aquiring the ability to analyse the peculiarities of a traditional Mohiniyattam repertoire and a theme based Mohiniyattam production	An	2
5	Improves the creative skill in choreography.	S	10
6	Achieving the skill to elaborate a story and adapt it into a detailed script of a dance production.	S	10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (I), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

### Content for Classroom transaction (Sub-units)

Modules	Units	Course description	Hrs	CO No.
<b>Module1</b>		<b>Structure of choreography</b>	<b>20</b>	<b>1,4,6</b>
	Unit 1	Content (Main theme as well as several possible subplots.)		
	Unit 2	Create an innovative structure depends on the theme		
	Unit 3	Adopt suitable musical background or orchestration		
<b>Module 2</b>		<b>Applications of Natya techniques</b>	<b>20</b>	<b>4,5,6</b>
	Unit 1	Character analysis		
	Unit 2	Create proper nritya portions		
	Unit 3	Adopt suitable nritta elements		
<b>Module 3</b>		<b>Essentials of Stage Arrangements</b>	<b>20</b>	<b>2,3</b>
	Unit 1	Arrangements of orchestra		
	Unit 2	Choose appropriate properties		
	Unit 3	Light and Sound arrangements		
<b>Module 4</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p>Module 1,2,&amp; 3</p> <p>Direct Instruction – Lectures, discussions, demonstration, and giving instructions on creating a structure and applying suitable techniques</p> <p>Interactive instructions – Group discussions, video watching, making a structure of the plot, creating essential elements and choosing appropriate stage arrangements.</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 25 marks</b></p> <p>Module 1,2,&amp;3</p> <p>Evaluating the production on the basis of following criteria</p> <ol style="list-style-type: none"> <li>a. Script writing, production design projects</li> <li>b. Asses the incorporation of socio-political themes and effectiveness of expression</li> <li>c. Choreography &amp; direction</li> <li>d. Technical proficiency</li> <li>e. Final production</li> <li>f. Viva-voce</li> </ol>
	<p><b>B. End Semester Examination (ESE) – 50 marks</b></p> <p>Module 1,2,&amp;3</p> <p>Evaluating the production on the basis of following criteria</p> <ol style="list-style-type: none"> <li>g. Script writing, production design projects</li> <li>h. Asses the incorporation of socio-political themes and effectiveness of expression</li> <li>i. Choreography &amp; direction</li> <li>j. Technical proficiency</li> <li>k. Final production</li> </ol> <p>l.Viva-voce</p>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Evaluate scriptwriting, production design projects	Originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme should be excellent.	Originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme should be perfect.	Originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme are in average manner.	Lack of originality and innovation in scriptwriting and production design concepts which is relevant to Socio-Political Theme.	Only attempting or not responding.
Assess the incorporation of socio-political themes and the effectiveness of expression	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatyam techniques should be excellent.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatyam techniques should be perfect.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatyam techniques is average.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatyam techniques is below average.	Effectiveness in conveying emotions related to the socio-political themes through Bharathanatyam techniques is lacking.
Choreography and direction	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers,	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers,	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers,	Innovative and creative choreography that enhances the socio-political narrative and Clear direction of performers,	Lack of innovative and creative choreography that enhances the socio-political narrative and Clear direction of

	ensuring unity and synchronization should be excellent.	ensuring unity and synchronization should be perfect.	ensuring unity and synchronization is average.	ensuring unity and synchronization is below average level.	performers, ensuring unity and synchronization
Technical proficiency	Mastery and precision in executing Bharathanatyam techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronization with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance	Mastery and precision in executing Bharathanatyam techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronization with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance	Mastery and precision in executing Bharathanatyam techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronization with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance	Mastery and precision in executing Bharathanatyam techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronization with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered during the performance	Lack of Mastery and precision in executing Bharathanatyam techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronization with music, rhythm, and any accompanying elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered



	should be excellent and well executed.	should be perfect and well executed.	are in average level.	are noted below average level.	during the performance.
Final production	The overall impact of the dance drama on the audience should be excellent.	The overall impact of the dance drama on the audience should be perfect.	The overall impact of the dance drama on the audience is average.	The overall impact of the dance drama on the audience is below average.	Only attempting
Viva-voce	Thorough understanding of the techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the technical terms.	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	Average understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understanding of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.

## Syllabus



**SEMESTER 7**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>RASA THEORY</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MG7DCCMHN400</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can understand the major theories related to rasa in eastern aesthetic philosophy and their adaptation in performance					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
<b>Pre-requisites, if any</b>	Interest and fundamental knowledge in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the elements which culminate into rasa	K	10
2	Familiarize with rasa theory & aestheticians	U	3
3	Know the rasa commentaries of major aestheticians	U	3
4	Analyse the rasa interpretation of Bhattalollata and Srisankuka	An	2
5	Analyse the rasa interpretation of Bhattanayaka and Abhivanagupta	An	2
6	Evaluate the rasa theory of Bharata	E	3

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Aestheticians of India</b>	<b>15</b>	<b>2,3</b>
	1.1	Bharatha		
	1.2	Bhattalollata & Srisankuka		
	1.3	Bhattanayaka		
	1.4	Abhinavagupta		
<b>Module 2</b>		<b>Rasa Theory of Bharatha</b>	<b>15</b>	<b>1,2,6</b>
	2.1	Rasasutra of Bharatha		
	2.2	Vibhava		
	2.3	Anubhava		
	2.4	Vyabhichari Bhava		
<b>Module 3</b>		<b>Rasa interpretations Phase -1</b>	<b>15</b>	<b>1,4</b>
	3.1	Ulpathivaadam		
	3.2	Ulpathi ,Njapthi, Pushti		
	3.3	Anumithi Vaadam		
	3.4	Chithrathruaganyaayam		
<b>Module 4</b>		<b>Rasa interpretations Phase -2</b>	<b>15</b>	<b>1,5</b>
	4.1	Bhukthi Vaadam		

	4.2	Abhidha, Bhaavakathvam, Bhojakatvam		
	4.3	Saadhaaraneekaranam		
	4.4	Abhivyakthivaadam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction – Lecture and discussions of important aestheticians and major rasa interpretations. Interactive instruction – Active co-operative learning, group discussions, library work and preparing assignments																																	
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A.Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Written test, evaluation of assignments and seminar presentation of the concerned subject Or Any other task to suit the course																																	
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content and methodology	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	Moderate expression and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear



## REFERENCES

- 1.K.P Narayana Pisharody,Bharathamuniyude Natyasastram, Kerala Sahithya Academy, Thrissur, 1987
- 2.Chathanathu Achuthanunni, Bharatheeya sahityadarshanam, Vallathol Vidyapeedam, Shukapuram,
- 3.Dr. C Rajendran,Soundaryashasthrm, Kerala Bhasha Institute, Thiruvananthapuram, 2010



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>RESEARCH METHODOLOGY</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MG7DCCMHN401</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can understand different methods and procedures of a research which provide a detailed plan that helps to keep researchers on right path and making the process smooth, effective and manageable					
<b>Semester</b>	7	<b>Credits</b>		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4				
<b>Pre-requisites, if any</b>	Research aptitude and thorough knowledge in the principles of research and interest in the concerned subject.					

## COURSE OUTCOMES (CO) MOU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Familiarizing with the research methodology and different process in a research	U	3
2	Acquire the knowledge in report writing	U	2
3	Enable to apply the correct methods for the objectives	A	6
4	Analyse the various types and different methods of a research	An	7
5	Evaluate the qualities of a good research and a researcher	E	6
6	Improving the interest in analysing problems	I	7

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Introduction to Research</b>	<b>15</b>	<b>1,4,5</b>
	1.1	Definition & Meaning		
	1.2	Types & methods of Research		
	1.3	Characteristics of Research		
	1.4	Qualities of good research and researcher		
<b>Module 2</b>		<b>Data collection</b>	<b>15</b>	<b>2,3</b>
	2.1	Importance of data		
	2.2	Sources of data – Primary & Secondary		
	2.3	Methods of data collection- Observation, Interview, Mail survey		
	2.4	Tools for data collection		
<b>Module 3</b>		<b>Research process</b>	<b>15</b>	<b>2,3,4,6</b>
	3.1	Research problem, Literature review, Hypothesis		
	3.2	Research design, Sampling, Data collection		
	3.3	Project execution, Analysis of data, Hypothesis testing		
	3.4	Generalisation & interpretation, Preparation of the report		

<b>Module 4</b>		<b>Research report</b>	<b>15</b>	<b>2,3,4,6</b>
	4.1	Oral and written report		
	4.2	Research abstract, Research article, Synopsis		
	4.3	Research report format – Preliminaries, The text, Reference materials		
	4.4	Principles of writing, Documentation		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>A. Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction – Lecture and discussions about research methodology and the procedures of a good research. Interactive instruction – Active co-operative learning, group discussions, library work and preparing assignments																																	
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Written test, evaluation of assignments and seminar presentation of the concerned subject Or Any other task to suit the course																																	
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## REFERENCES

1. Dr. Chathanattu Achuthanunni, Gaveshanam – Prabandharachanayude Thathvangal, Vallathol Vidyapeedam
2. C.R. Kothari, Research Methodology: Methods and Techniques, New Age International Publishers, 1985
3. Research Methodology : Study material , University of Calicut, School of Distant Education



**MGU-UGP (HONOURS)**

# Syllabus





# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>RELEVANT MODULES OF MOHINIYATTAM REPERTOIRE – I</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MG7DCCMHN402</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can familiarize with selected items in the repertoire which enhance them into an advanced level of performance					
<b>Semester</b>	7	Credits		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
			3	1		
<b>Pre-requisites, if any</b>	Thorough practise in all adavus and practical techniques in Mohiniyattam and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the format and the tala patterns of Ganapati & Varnam	K	10
2	Analyse the context and authors of the selected items	An	3
3	Analyse the abhinaya techniques in the same	An	2
4	Evaluate the format of Daruvarnam while adapting it into a Mohiniyattam repertoire	E	3
5	Improve the creative skill in choreography an item	S	10
6	Enhance the interest in composing jathis and panchanada	I	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Ganapathi Ragamalika, Tala – Adi (Sri Ganapatiyude -Kavalam Narayana Panikar)</b>	<b>15</b>	<b>1,2,3</b>
	1.1	About the author		
	1.2	Learn the content of the lyrics		
	1.3	Learn the meaning of the lyrics		
	1.4	Analyse the hastas in the same		
<b>Module 2</b>		<b>Learn the particular item</b>	<b>20</b>	<b>1,3,5</b>
	2.1	Learn Pallavi		
	2.2	Learn Anupallavi		
	2.3	Learn Charanam		
	2.4	Analyse the sanchari abhinaya		
<b>Module 3</b>		<b>Daruvarnam - Ragam : Kamas, Talam : Adi</b>	<b>20</b>	<b>1,2,4,6</b>
	3.1	About the author		
	3.2	Learn the content of the lyrics		
	3.3	Learn the meaning of the lyrics		
	3.4	Analyse the hastas and rendering tala patterns in the same		
<b>Module 4</b>		<b>Learn the particular item</b>	<b>20</b>	<b>1,3,4,5,6</b>

	4.1	Learn Pallavi & Anupallavi		
	4.2	Learn Chittaswara, Jathi and Sahithyam		
	4.3	Learn Charanam		
	4.4	Learn Charanaswaram & Sahithyam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>A. Classroom Procedure (Mode of transaction)</b>  <b>Module 1,2,3 &amp; 4</b>  Direct instruction – Lecture, rendering the song, demonstrate each units in the selected items and giving practise the same by individual  Interactive instruction – Active co-operative learning, group practicing and authentic learning</p>											
<b>Assessment Types</b>	<p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>Module 1,2,3,&amp; 4</b>  Evaluating the performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Angashudha and saushtava</li> <li>Purity of mudras and mukhajaabhinaya</li> <li>Performance with accurate rhythm</li> <li>Clarity of delivering each portions in its proper structure.</li> <li>Completion of the item without break</li> <li>Overall performance with confidence</li> </ol> <p>OR  Any other tasks which suits the course</p>											
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<b>Viva – voce</b>	<b>10 marks</b>											

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating, along with all	Usage of fingers and hands with an average level while demonstrating, along with all	Usage of fingers and hands with a below average level while demonstrating, along with all	Only attempting to demonstrate or not responding.

	while finishing a hastha as it demands.	affairs requiredwhile finishing a hastha as it demands	affairs requiredwhile finishing a hastha as it demands	affairs requiredwhile finishing a hastha as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each each question in a	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

		the technical terms	doubtful manner		
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## References

1. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**MGU-UGP (HONOURS)**

# Syllabus





# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN APPRECIATION OF THE WORKS BY EMINENT VAGGEYAKARAS</b>					
<b>Type of Course</b>	<b>DCE</b>					
<b>Course Code</b>	<b>MG7DCEMHN400</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can acquaintance the works of eminent vaggeyakaras .By analysing the linguistic variety, prosody and the context in the works of each masters helps them for a better performance and also improves their creative skill in choreography					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
<b>Pre-requisites, if any</b>	Basic knowledge about the concerned subject					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the lyrics and meaning of each works of eminent masters	U	3
2	Understanding the application of words according to the context	U	3
3	Understanding the biography of each masters	U	3
4	Understanding the specialities of Lullaby, Vathilthurapaatu, Utsavaprabhandham & Kurathipaattu	U	3
5	Evaluating and comparing the works of great musicians	An	1
6	Analyse the works with focus on their styles of presentation	An	2
7	Analysing the performativity of each works as a Mohiniyattam item	An	2
8	Evaluating each kritis with special focus on abhinaya	E	4

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (11Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Swathi Thirunal</b>	<b>15</b>	<b>1-4,6-8</b>
	1.1	Learn the lyrics, meaning, context and the specialities of a Padam		
	1.2	Learn the lyrics, meaning, context and the specialities of a Varnam		
	1.3	Learn the lyrics, meaning, context and the specialities of Utsavaprabandham		
	1.4	Characteristics of Swati Tirunal Kritis		
<b>Module 2</b>		<b>Irayimman Thampi</b>	<b>15</b>	<b>1-4,6-8</b>
	2.1	Learn the lyrics, meaning, context and the specialities of a Padam		
	2.2	Learn the lyrics, meaning, context and the specialities of a Varnam		
	2.3	Learn the lyrics, meaning, context and the specialities of a Lullaby		
	2.4	Characteristics of Irayimman Thampi Kritis		
<b>Module 3</b>		<b>Kuttikunju Thankachi &amp; Kal.Kalyanikuttiyamma</b>	<b>15</b>	<b>1 to 8</b>
	3.1	Learn the lyrics, meaning, context and the specialities of a Vathilthurappattu		
	3.2	Learn the lyrics, meaning, context and the specialities of a Kurathipaattu		
	3.3	Learn the lyrics, meaning, context and the specialities of a padam penned by Kal.Kalyanikutty Amma		

	3.4	Learn the lyrics, meaning, context and the specialities of a poem		
<b>Module 4</b>		<b>Analytical study of the items</b>	<b>15</b>	<b>1 to 8</b>
	4.1	Comparative study of given padams		
	4.2	Comparative study of given varnams		
	4.3	Performativity of Vathilthurapattu & Kurathipaattu in Mohiniyattam		
	4.4	Performativity of Lullaby, Utsavaprabhadham and Poem in Mohiniyattam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction- Lecture, explicit learning and discussions of concerned area Interactive instruction- Active co-operative learning, group discussions, preparing assignments and library work				
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Evaluation of written test, assignments and seminar presentation – a topic is to be discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course				
	<b>B. End Semester Examination (ESE) – 70 marks</b>				
	<b>Module 1</b>	<b>Written Test</b>	<b>70 marks/</b>	<b>Duration- 2 Hrs</b>	
	<b>Module 2</b>				
	<b>Module 3</b>				
	<b>Module 4</b>				
	<b>Question paper pattern</b>				
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of questions to be answered</b>	<b>Marks</b>	<b>Total</b>
	<b>Short Answer</b>	<b>50 words</b>	<b>10 out of 12</b>	<b>2</b>	<b>10x2=20</b>
	<b>Short Essay</b>	<b>150 words</b>	<b>6 out of 8</b>	<b>5</b>	<b>6x5=30</b>
	<b>Essay</b>	<b>300 words</b>	<b>2 out of 4</b>	<b>10</b>	<b>2x10=20</b>
				<b>Total</b>	<b>70 Marks</b>
	<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content and methodology	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	Moderate expression and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear

## REFERENCES

1. A.D. Madhavan, Core of Carnatic Music, Music Zone Publishers, 2003
- 2.A.K. Raveendranath,Dakshinenthyan sangeetham, Kerala Bhasha Institute, Thiruvananthapuram 1985
3. Dr. Leela omcheri, Dr.Deepti Omcheri Bhalla, Keralathile Lasyarachanakal Thalanganadanam muthal Mohiniyattam vare, D C Boks, Kottayam, 2001
4. Dr.Leela Omcheri , Abhinaya Sangeeham, Kerala Bhasha Instituute, Thiruvananthapuram, 1981
5. Prof. V.S.Sharma ,SriSwathi Tirunal jeevithavum krithikalum, Kerala Bhasha Institute, Thiruvananthapuram, 2012



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>KERALA TALAS IN DIFFERENT KERALA ART FORMS</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG7DCEMHN401</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	This course offers an opportunity to analyse kerala rhythms in various kerala art forms which enhance rhythmic calibre in performance.					
<b>Semester</b>	7	Credits		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4				
<b>Pre-requisites, if any</b>	Aptitude, skill in executing tala and interest in the concerned subject.					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the definition of rhythm in various treatises	U	10
2	Familiarize different regional talas in Kerala	U	3
3	Aquiring basic knowledge in different Kerala artforms	U	3
4	Application of Kerala talas in Classical artforms	A	3
5	Analyzing the application of Kerala talas in different artforms in Kerala	An	2
6	Evaluate a comparative study of kerala talas with other regional talas	E	2

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Talam</b>	<b>15</b>	<b>1,24</b>
	1.1	Meaning of Talam		
	1.2	Definition of Talam in different Natya treatises		
	1.3	Different regional Talams		
	1.4	Comparitive study		
<b>Module 2</b>		<b>Application of Kerala talas in the classical arts</b>	<b>15</b>	<b>3,4</b>
	2.1	Koodiyattam		
	2.2	Krishnanaattam		
	2.3	Kathakali		
	2.4	Mohiniyattam		
<b>Module 3</b>		<b>Application of Kerala talams in instrumental Arts</b>	<b>15</b>	<b>2,3,5,6</b>
	3.1	Thayambaka		
	3.2	Pancharimelam		
	3.3	Pandimelam		
	3.4	Panchavadyam		
<b>Module 4</b>		<b>Application of Kerala talas in Folk / Ritual Arts</b>	<b>15</b>	<b>2,3,5,6</b>

	4.1	Kalam Paattu		
	4.2	Thullal		
	4.3	Padeni		
	4.4	Arjuna Nritham		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction – Lecture,group discussions of the concerned subject Interactive instruction – Active co-operative learning,library work, video watching and authentic learning				
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4</b> Evaluation of written test, assignments and seminar presentation				
	<b>B. Semester End examination (ESE) – 70 marks</b>				
	<b>Module 1</b>		<b>Written Test</b>	<b>70 marks/ Duration- 2 Hrs</b>	
	<b>Module 2</b>				
	<b>Module 3</b>				
	<b>Module 4</b>				
	<b>Question paper pattern</b>				
	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of questions to be answered</b>	<b>Marks</b>	<b>Total</b>
	<b>Short Answer</b>	<b>50 words</b>	<b>10 out of 12</b>	<b>2</b>	<b>10x2=20</b>
	<b>Short Essay</b>	<b>150 words</b>	<b>6 out of 8</b>	<b>5</b>	<b>6x5=30</b>
	<b>Essay</b>	<b>300 words</b>	<b>2 out of 4</b>	<b>10</b>	<b>2x10=20</b>
				<b>Total</b>	<b>70 Marks</b>
	<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content and methodology	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points	Moderate expression and style of presentation, all technical, conceptual aspects are deficient and unclear.	Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear

## REFERENCES

- 1.Kavalam Narayana Paniker, Sopanathathwam, Mathrubhoomi Books, 2011
- 2.A.S.N Nambeeshan, Thaalangal Thaalavaadyangal, Kerala Sahitya Academy, Trissur, 2005
- 3.Karattu Prabhakaran, Nammude Anushtaana Kalakal, H & C Books, Trissur, 2014
- 4.Dr. K.P. Narayana Pisharody, Kalalokam, Kerala Sahitya Academy. Trissur, 2003
- 5.L.S. Rajagopalan, Eenavum Thaalavum, Kerala Kalamandalam Deemed to be University, Cheruthuruthy, 2008
- 6.Dr. Sasidharan Clari, Keraleeya Kalakal – Classic Kalakal oru Padanam, Olive Publications (pvt) ltd, Kozhikodu
- 7.Njeralathu Harigovindan, Kerala Sangeetham Kettathum, Kelkkendathum, Kerala Sahitya Academy, Trissur, 2005
- 8.Pazhambalakkodu Prakashan, Idakka Aksharangalil, Kerala Bhasha Institute, Thiruvananthapuram, 2005
- 9.K.V. Manoj, “Nadodi Talangal Adhunika Malayala Kavithayil “ (Thesis) , School of letters, M.G. University, Kottayam, 2009
- 10.Dr. Salini. S, “ Mohiniyattathile ThalaVinyasam : Kerala Thaal Paddhathiyude Adisthaanathil oru Paddanam “ (Thesis) Kerala Kalamandalam deemed to be University, Cheruthuruthy, 2017



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>RELEVANT MODULES OF MOHINIYATTAM REPERTOIRE – II</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG7DCEMHN402</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can familiarize with selected items in the repertoire which enhance them into an advanced level of performance					
<b>Semester</b>	7	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		2	2			75
<b>Pre-requisites, if any</b>	Thorough practise in all adavus and practical techniques in Mohiniyattam and interest in the concerned subject					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the format of Thillana	K	10
2	Understanding the format of Bhajan while adapting it into a Mohiniyattam repertoire	U	10
3	Understanding the tala patterns in the particular thillana and its practice in Nattuvangam	U	3
4	Understanding the abhinaya techniques in the same	U	4
5	Analyse the angikabhinaya in the selected items	An	4
6	Improve the creative skill in choreography an item	S	10
7	Enhance the interest in composing korvais and panchanada	I	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Bhajan– Ragam : Ragamalika Tala : Adi</b>	<b>15</b>	<b>2,4,5,6</b>
	1.1	About the author		
	1.2	Learn the content of the lyrics		
	1.3	Learn the meaning of the lyrics		
	1.4	Analyse the hastas in the same		
<b>Module 2</b>		<b>Learn the particular item</b>	<b>20</b>	<b>2,4,5,6</b>
	2.1	Learn Pallavi		
	2.2	Learn Anupallavi		
	2.3	Learn Charanam		
	2.4	Analyse the sanchari abhinaya		
<b>Module 3</b>		<b>Thillana – Raga - Anandabhiravi, Tala : Adi</b>	<b>20</b>	<b>1,3,5,6,7</b>
	3.1	About the author		
	3.2	Learn the lyrics of sahithya		
	3.3	Learn the meaning of sahithhya		
	3.4	Rendering the tala patterns in the same		
<b>Module 4</b>		<b>Learn the particular item</b>	<b>20</b>	<b>1,3,6,7</b>



	4.1	Learn Korvais of Pallavi		
	4.2	Learn Korva of Anupallavi		
	4.3	Learn Korva of Charanam		
	4.4	Learn all korvais in Nattuvankam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p align="center"><b>A. Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1,2,3 &amp; 4</b>          Direct instruction – Lecture, rendering the song, demonstrate each units in Bhajan and Thillana, giving practice in nattuvangam by individual          Interactive instruction – Active co-operative learning, group practicing and authentic learning</p>											
<b>Assessment Types</b>	<p align="center"><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2,3 &amp; 4</b>          Evaluating the performance on the basis of following criteria          a.Angashudha and saushrava          b.Purity of mudras and mukhajaabhinaya          c.Performance with accurate rhythm          d.Clarity of delivering each portions in its proper structure.          e.Completion of the item without break          f.Overall performance with confidence          OR          Any other tasks which suits the course</p>											
	<p align="center"><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 2</b></td> <td><b>20 marks</b></td> </tr> <tr> <td><b>Module 3</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Module 4</b></td> <td><b>10 marks</b></td> </tr> <tr> <td><b>Viva – Voce</b></td> <td><b>10 marks</b></td> </tr> </table> <p><b>Module 1,2,3 &amp; 4</b>          Evaluating the performance on the basis of following criteria          a.Angashudha and saushrava          b.Purity of mudras and mukhajaabhinaya          c.Performance with accurate rhythm          d.Clarity of delivering each portions in its proper structure.          e.Completion of the item without break          f.Overall performance with confidence</p>		<b>Module 1</b>	<b>20 marks</b>	<b>Module 2</b>	<b>20 marks</b>	<b>Module 3</b>	<b>10 marks</b>	<b>Module 4</b>	<b>10 marks</b>	<b>Viva – Voce</b>	<b>10 marks</b>
<b>Module 1</b>	<b>20 marks</b>											
<b>Module 2</b>	<b>20 marks</b>											
<b>Module 3</b>	<b>10 marks</b>											
<b>Module 4</b>	<b>10 marks</b>											
<b>Viva – Voce</b>	<b>10 marks</b>											

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating, along with all	Usage of fingers and hands with an average level while demonstrating, along with all	Usage of fingers and hands with a below average level while demonstrating, along with all	Only attempting to demonstrate or not responding.

	while finishing a hastha as it demands.	affairs requiredwhile finishing a hastha as it demands	affairs requiredwhile finishing a hastha as it demands	affairs requiredwhile finishing a hastha as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each each question in a	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

		the technical terms	doubtful manner		
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## References

1. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**MGU-UGP (HONOURS)**

# Syllabus



**SEMESTER 8**

**MGU-UGP (HONOURS)**

**Syllabus**



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>A STUDY ON TANDAVALAKSHANA</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MG8DCCMHN400</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	This course aims to provide students with a comprehensive understanding of Tandavalakshanam. The course will delve into the historical cultural and artistic dimensions of Tandavalakshanam, examining its role in the broader context of Mohiniyattam.					
<b>Semester</b>	8	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	
		2	1	1		75
<b>Pre-requisites, if any</b>	Basic knowledge in the principles of theoretical aspects in nritya and Interest in the concerned subject.					

## MGU-UGP (HONOURS) COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering Karanas in Natyasastra	K	3
2	Understanding each units in karanas	U	3
3	Familiarising of Karanas which is related to Mohiniyattam	U	3
4	Understanding the application of Natya units in temple sculptures through visiting such places	U	3
5	Analyse various nritya aspects of dancing	An	2
6	Evaluate the functions of rechakas and pindibhedas	E	3
7	Improving the interest in aesthetical aspects involved in Indian artforms	I	10

*\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)*

## COURSE CONTENT



## Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Introduction about Tandava lakshana</b>	<b>20</b>	<b>1,2,3,5</b>
	1.1	Kalapakam		
	1.2	Mandakam		
	1.3	Samkhathakam		
	1.4	Angaharam		
<b>Module 2</b>		<b>Pindibhedas &amp; Rechakas</b>	<b>20</b>	<b>6</b>
	2.1	4 types pindis		
	2.2	17 divisions of pindis		
	2.3	Pada rechaka & Kadi Rechakas		
	2.4	Hashta Rechakas & Kanda Rechakas		
<b>Module 3</b>		<b>Revision of Karanas</b>	<b>20</b>	<b>1,2,3,5,6</b>
	3.1	Samanakha, Leenam, Mandalaswasthikam, Bhujangatrasitham		
	3.2	Lalitam, Dandapaksham, Bhujangatrastharechitam, Bhujangachitakam		
	3.3	Dolapaada, Gajakriditakam, Soochividdham, Harinaplutam		
	3.4	Karihastam, janitham, Lolitam		
<b>Module 4</b>		<b>Visiting Places related to Sculpture of Karanas</b>	<b>15</b>	<b>3,4</b>

	4.1	Field study		
	4.2	Analysis of Karanas in each sculptures		
	4.3	Comparitive study based on Natya texts		
	4.4	Report Writing		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>  Module 1 &amp; 2  Direct instruction - Lecturers &amp; Discussions on new terminologies related to Karanas  Interactice Instruction - Active , co- operative learning, group discussions, group assignments, library work and authentic learning  Module 3 &amp; 4  Direct Instruction - Lectures, discussions on new terminologies, demonstrations and field visit  Interactive Instruction - Active , co-operative learning, group discussions, field study, watching videos, group assignments and report writing.</p>														
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>Module 1,2,3 &amp; 4</b>  <b>Written test, evaluation of assignments,seminar presentation and report writing</b>  <b>Or</b>  <b>Any other tasks to suit the course</b>  Note : Field visit of culturally important/dance important/Sculpture important heritage and report writing.  In case of any difficult circumstances arises for field visiting of culturally important/dance important/sculpture important heritage places, student can watch the videos of the same from available sources and prepare the report.</p>														
	<p><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1"> <tr> <td><b>Module 1</b></td> <td rowspan="4"><b>Writtten Test</b></td> <td rowspan="4"><b>50 marks/ Duration- 90 Minuts</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> <tr> <td colspan="2"><b>Evaluation of the final report of field visit of culturally important/dance important/ sculpture important heritage places</b></td> <td><b>20 marks</b></td> </tr> <tr> <td colspan="2" style="text-align: right;"><b>Total</b></td> <td><b>70 marks</b></td> </tr> </table> <p><b>Question paper pattern</b></p>			<b>Module 1</b>	<b>Writtten Test</b>	<b>50 marks/ Duration- 90 Minuts</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>	<b>Evaluation of the final report of field visit of culturally important/dance important/ sculpture important heritage places</b>		<b>20 marks</b>	<b>Total</b>		<b>70 marks</b>
<b>Module 1</b>	<b>Writtten Test</b>	<b>50 marks/ Duration- 90 Minuts</b>													
<b>Module 2</b>															
<b>Module 3</b>															
<b>Module 4</b>															
<b>Evaluation of the final report of field visit of culturally important/dance important/ sculpture important heritage places</b>		<b>20 marks</b>													
<b>Total</b>		<b>70 marks</b>													

	<b>Descriptive Type</b>	<b>Word Limit</b>	<b>Number of questions to be answered</b>	<b>Marks</b>	<b>Total</b>
	<b>Short Answer</b>	<b>50 words</b>	<b>5 out of 8</b>	<b>2</b>	<b>5x2=10</b>
	<b>Short Essay</b>	<b>150 words</b>	<b>4 out of 6</b>	<b>5</b>	<b>4x5=20</b>
	<b>Essay</b>	<b>300 words</b>	<b>2 out of 4</b>	<b>10</b>	<b>2x10=20</b>
				<b>Total</b>	<b>50 Marks</b>
	<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>

### RUBRICS

<b>Criteria</b>	<b>Exemplary (9-10)</b>	<b>Advanced (7-8)</b>	<b>Proficient (4-6)</b>	<b>Satisfactory (2-3)</b>	<b>Developing (0-1)</b>
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with points allocated for the answer and inclusion points presented there is no	Sound technical expressions, few errors on organizing the presentation, lack of lapses in the content	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence	Moderate expression and style of presentation, all technical, conceptual aspects are	Poor expression and style of presentation, all technical, conceptual aspects are

	or very few lapses, precision in delivery	and methodology	control and lack of relationship with points	deficient and unclear.	deficient and unclear
Field visit & Report writing	<p>Clearly articulates the historical context and cultural significance of the visited heritage places.</p> <p>Provides in-depth information about the dance forms, distinguishing between folk rituals and classical traditions.</p> <p>Integrates relevant details about sculptures, artifacts and any dance related elements encountered during the field visit.</p> <p>Presenting a well organized report with all the essential elements with distinction</p> <p>Analyses the impact of cultural heritage on evolution of dance forms in India</p> <p>Maintains a formal and academic tone suitable for a report includes accurate and appropriate references to the academic sources</p>	Above average level of presentation in all formerly mentioned criteria	Average level of presentation in all formerly mentioned criteria	Below average level of presentation in all formerly mentioned criteria	Only attempting or not responding . Poor expressions and style of presentation, all technical, conceptual aspects are deficient and unclear

## REFERENCES

- 1.K.P.Narayana Pisharody, Natyasastra (Vol 1 & 2), Kerala Sahitya Academy, Trissur, 1970
2. Bharatha's Natyasastra : An analytical Study, trans. Adya Rangacharya, Published by Sundeep Prakashan, New Delhi, 2000
3. Bharatha's Natyasastra : A Critical Study, trans. M. Ramakrishna kavi, Published by Rukmini Devi Natya Kala Mandir, Chennai, 1998
- 4.Bijayeti Venkata Narayanaswamy Naidu, Tandavalakshanam – The Fundamentals of Ancient Hindu Dancing , Munshiram Manoharlal Publishers Pvt. Ltd, 2015



**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>MOHINIYATTAM CONCERT</b>					
<b>Type of Course</b>	DCC					
<b>Course Code</b>	<b>MG8DCCMHN401</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	This course offers an opportunity for a stage performance of the learned portions which helps the students to reveal their calibre as an upcoming Mohiniyattam performer					
<b>Semester</b>	8	<b>Credits</b>			4	<b>Total Hours</b>
<b>Course Details</b>	<b>Learning Approach</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Others</b>	
			3	1		75
<b>Pre-requisites, if any</b>	Thorough practice and understanding of all necessary items learned, skill, stage presence and interest.					

## COURSE OUTCOMES (CO) - UG-P (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering all the selected items	K	10
2	Understanding the discipline, essential requirements and presentation of a stage performance	U	3
3	Familiarize with perform according to the orchestra	U	10
4	Familiarising the discipline of an individual performance as well as group performance	U	5
5	Improving the confidence level and to overcome stage fear as a performer	A	10
6	Improving the interest to perform according to the natya techniques	I	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Onstage practical implementation of Invocatory item</b>	<b>15</b>	<b>1 to 5</b>
	1.1	Ganapathi sthuti - Ragamalika , Tala – Adi (Kavalam Narayana Paniker )		
	1.2	Remember the item		
	1.3	Practice with Orchestra		
	1.4	Stage practice		
<b>Module 2</b>		<b>Expertised practice of Nritya Pieces</b>	<b>20</b>	<b>1 to 6</b>
	2.1	Daru Varnam Raga – Kamas, Tala – Adi		
	2.2	Remember the item		
	2.3	Practice with Orchestra		
	2.4	Stage practice		
<b>Module 3</b>		<b>Expertised practice of Nritya Pieces</b>	<b>20</b>	<b>1 to 6</b>
	3.1	Padam		
	3.2	Remember the item		
	3.3	Practice with Orchestra		
	3.4	Stage practice		
<b>Module 4</b>		<b>Onstage practical implementation of Nritya</b>	<b>20</b>	<b>1 to 5</b>

	4.1	Thillana		
	4.2	Remember the item		
	4.3	Practice with Orchestra		
	4.4	Stage practice		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1,2,3 &amp; 4</b></p> <p>Direct instruction - Demonstration, giving instructions and preparing the students by individual or group for a stage performance</p> <p>Interactive instruction – Active co-operative learning, individual and group practising on stage</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2,3 &amp; 4</b></p> <p>Evaluating the stage performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras and mukhajaabhinaya</li> <li>Performance with accurate rhythm</li> <li>Overall performance with confidence</li> <li>Ability to capture the attention of spectators</li> <li>Proficiency in performing with a group or individually</li> <li>Clarity of delivering items in the proper way</li> <li>Technical proficiency</li> <li>Interaction with the audience</li> <li>Understanding bhava rasa concepts</li> </ol> <p>OR</p> <p>Any other task which suits the course</p>
	<p><b>B. End Semester Examination (ESE) – 70 marks</b></p> <p><b>Module 1,2,3 &amp; 4</b></p> <p>Evaluating the stage performance on the basis of following criteria</p> <ol style="list-style-type: none"> <li>Purity of mudras and mukhajaabhinaya</li> <li>Performance with accurate rhythm</li> <li>Overall performance with confidence</li> <li>Ability to capture the attention of spectators</li> <li>Proficiency in performing with a group or individually</li> <li>Clarity of delivering items in the proper way</li> <li>Technical proficiency</li> <li>Interaction with the audience</li> <li>Understanding bhava rasa concepts</li> </ol>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs	Usage of fingers and hands with an average level while demonstrating, along with all affairs	Usage of fingers and hands with a below average level while demonstrating, along with all affairs	Only attempting to demonstrate or not responding.

		required while finishing a hashta as it demands	required while finishing a hashta as it demands	required while finishing a hashta as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each question in a doubtful manner	Only attempting or not responding

Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaining the rasa, associated imotions and the nuanced expresions involved	Shows a solid understanding of bhava rasa theory, accurately identifying and explaining the rasa, and the nuanced expresions involved	Displays a basic understanding of bhava rasa with average level	Below average understandading of bhava, rasa and their associated emotions	Only attempting to demonstrate or not responding
Technical proficiancy	Demonstrates technical excellence in executing dance techniques,showcasing a high level of skill and precision	Displays good technical proficiency with a solid execution of dance or theatrical techniques to support the expressive elements	Shows a basic level of technical proficiency with some roms for improvement in the execution of dance or theatrical techniques to support the expressive elements	Below average level of technical proficiency with some roms for improvement in the execution of dance or theatrical techniques to support the expressive elements	Only attempting to demonstrate or not responding

## MGU-UGP (HONOURS)

# Syllabus

### REFERENCES

1.Kalanidhi Narayanan, Aspects of Abhinaya, The Alliance Co. 2018



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>TRADITIONAL CHOREOGRAPHY – PADAVARNAM - A PRACTICAL PROJECT ( FOR HONOURS DEGREE PROGRAMME )</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG8PRJMHN400</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Course offers the techniques of choreographing a Padavarnam into the format of Mohiniyattam.					
<b>Semester</b>	8	<b>Credits</b>		12		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours 150
<b>Pre-requisites, if any</b>	Thorough knowledge in the format of padavarnam and interest in the concerned subject.					

## COURSE OUTCOMES (CO) MOU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Acquiring the methodology of a dance choreography	U	10
2	Learn the application of different dancing techniques (mudras, padabhedas etc) in a varnam	A	3
3	Applying the methods of setting korvais in the structure of a varnam	A	3
4	Analyse the item and the characters according to the application of abhinaya	An	2
5	Improving creative skills & innovative concepts on the basis of its traditional aspects	S	10
6	Appreciation of a theme or a concept for the self-choreography	Ap	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**



## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Padavarnam – Any one</b>	<b>25</b>	<b>4</b>
	1.1	Choose a Padavarnam		
	1.2	About the author		
	1.3	Learn the lyrics		
	1.4	Learn the meaning of each words		
<b>Module 2</b>		<b>Analysis of the item</b>	<b>25</b>	<b>4,5,6</b>
	2.1	Understand the context		
	2.2	Understand the stayi bhava		
	2.3	Character analysis		
	2.4	Choose the portions of narration(vinyasa)		
<b>Module 3</b>		<b>Choreography of the first phase – Pallavi to Chittaswara sahitya</b>	<b>50</b>	<b>1,2,3,5,6</b>
	3.1	Set the korvais and chittaswaram in first phase		
	3.2	Set the suitable aruthi & chari		
	3.3	Composing sahitya portions according to the context		
	3.4	Composing thattumettu		
<b>Module 4</b>		<b>Choreography of second phase – Charanams</b>	<b>50</b>	<b>1,2,3,5,6</b>

	4.1	Set the swarams in the second phase		
	4.2	Set the suitable aruthi & chari		
	4.3	Composing sahitya portions according to the context		
	4.4	Composing thattumettu		

<b>Teaching and Learning Approach</b>	<p><b>A. Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1,2,3 &amp; 4</b></p> <p>Direct instruction – Lecture, demonstrations, giving instructions and preparing the students for a self-choreography ( sahitya and setting adavus)</p> <p>Interactive instruction – Active co-operative learning, watching videos and self-choreography</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 60 marks</b></p> <p><b>Module 1,2,3 &amp; 4</b></p> <p>Evaluation of the choreography with the following criteria</p> <ol style="list-style-type: none"> <li>a. Convey the stayi bhava while performing</li> <li>b. Completion of the item without break</li> <li>c. Proficiency in setting adavus in korvais and swarams</li> <li>d. Adoption of suitable hastas according to the context</li> <li>e. Capability in delivering abhinaya to the context</li> <li>f. Overall performance with confidence</li> <li>g. Interaction with the audience</li> <li>h. Selection of suitable vinyasa to the context</li> <li>i. Accuracy in the completion of adavus</li> <li>j. Demonstration of beating kovais with syllables</li> <li>k. Context of padavarnam and about the author</li> </ol> <p>OR</p> <p>Any other tasks to suit the course</p>
	<p><b>B. End Semester Examination (ESE) – 140 marks</b></p> <p><b>Module 1,2,3 &amp; 4</b></p> <p>Evaluation of the choreography with the following criteria</p> <ol style="list-style-type: none"> <li>l. Convey the stayi bhava while performing</li> <li>m. Completion of the item without break</li> <li>n. Proficiency in setting adavus in korvais and swarams</li> <li>o. Adoption of suitable hastas according to the context</li> <li>p. Capability in delivering abhinaya to the context</li> <li>q. Overall performance with confidence</li> <li>r. Interaction with the audience</li> <li>s. Selection of suitable vinyasa to the context</li> <li>t. Accuracy in the completion of adavus</li> </ol>

	<p>u. Demonstration of beating kovais with syllables</p> <p>v. Context of padavarnam and about the author</p>
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.

Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a hastha as it demands.	Usage of fingers and hands with distinction while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs required while finishing a hastha as it demands	Only attempting to demonstrate or not responding.
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently	Understanding of the techniques and theoretical knowledge of the concerned subject,	Average understanding of the techniques and theoretical knowledge of the concerned	Less understanding of concerned subject, addressing and answering each each	Only attempting or not responding

	addressing and answering each question in proper language using the technical terms	confidently addressing and answering each question in proper language using the technical terms	subject, addressing and answering each question in a doubtful manner	question in a doubtful manner	
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression	Shows creativity in interpreting bhava and rasa, adding personal touches and innovative elements to convey emotions	Demonstrates a basic level of creativity, incorporating some personal elements into the performance	Below average level of creativity, incorporating some personal elements into the performance	Only attempting to demonstrate or not responding
Interaction with audience	Establishes a strong emotional connection with the audience, effectively adopting them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintain engagement throughout the performance	Shows a basic ability to connect with the audience, but may struggle to maintain consistent emotional engagement throughout the performance	Below average level ability to connect with the audience, but may struggle to maintain consistent emotional engagement throughout the performance	Only attempting to demonstrate or not responding
Narration of the theme selected by the student	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography	Only attempting or not responding

	should be perfect in its complete sense	should be perfect	are in average level	are in below average level	
Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaining the rasa, associated imotions and the nuanced expresions involved	Shows a solid understanding of bhava rasa theory, accurately identifying and explaining the rasa, and the nuanced expresions involved	Displays a basic understanding of bhava rasa with average level	Below average understandading of bhava, rasa and their associated emotions	Only attempting to demonstrate or not responding

#### REFERENCES

- 1.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



**MGU-UGP (HONOURS)**

## Syllabus





# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>AN INNOVATIVE CHOREOGRAPHY- POEM &amp; BHAJAN – A PRACTICAL PROJECT</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG8DCEMHN400</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Course offers the techniques of choreographing a poem and a bhajan into the format of Mohiniyattam.					
<b>Semester</b>	8	<b>Credits</b>		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
			3	1		
<b>Pre-requisites, if any</b>	Thorough knowledge of all the perspective of abhinaya incorporating a choreography and interest in the concerned subject					

## COURSE OUTCOMES (CO) MOU-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the basic format and the procedures of choreography a poem and a bhajan	U	3
2	Understanding the procedures of selecting lyrics from poem for a dance choreography	U	3
3	Understanding the method of presenting a poem into the format of Mohiniyattam	U	4
4	Applying a theme or a concept through a choreographic piece	A	4
5	Analyse the lyrics and the characters according to the application of abhinaya	An	2
6	Create innovative concepts on the basis of its traditional aspects	C	3

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Poem</b>	<b>15</b>	<b>2,5</b>
	1.1	Choose a Poem ( Language – Malayalam or Manipravalam )		
	1.2	Select appropriate lines from the poem		
	1.3	Choose the suitable ragas		
	1.4	About the author		
<b>Module 2</b>		<b>Analysis of the content</b>	<b>10</b>	<b>1,3,4,5,6</b>
	2.1	Understand the meaning, stayi and context		
	2.2	Character analysis		
	2.3	Choose the portions of narration(vinyasa)		
	2.4	Composing of the selected lines		
<b>Module 3</b>		<b>Bhajan</b>	<b>25</b>	<b>1,3,4,5,6</b>
	3.1	Learn the lyrics		
	3.2	Understanding the context and stayi of the bhajan		
	3.3	Application of the hastas		
	3.4	Composing of the first phase		
<b>Module 4</b>		<b>Second phase</b>	<b>25</b>	<b>1,3,4,5,6</b>

	4.1	Learn the lyrics		
	4.2	Understanding the context and stayi of the second half		
	4.3	Application of the hastas		
	4.4	Composing of the second phase		
<b>Module 5</b>		<b>Teacher specific content</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>  <b>Module 1,2,3 &amp; 4</b></p> <p>Direct instruction – Lecture, discussions, demonstration, giving instructions and preparing the students for a self-choreography  Interactive instruction – Active co-operative learning, watching videos and self- choreography</p>
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>C. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>Module 1,2,3 &amp; 4</b></p> <p>1. Assessing the knowledge of the choreographic item through viva-voce.  2. Evaluate the choreography with the following criteria  a. Convey the stayi bhava while performing  b. Completion of the item without break  c. Adoption of suitable hastas according to the context  d. Capability in delivering abhinaya to the context  e. Overall performance with confidence  f. Interaction with the audience  g. Selection of suitable vinyasa to the context  OR  Any other tasks to suit the course</p>
	<p><b>B. End Semester Examination (ESE) - 70 marks</b>  <b>Module 1,2,3 &amp; 4</b></p> <p>1. Assessing the knowledge of the choreographic item through viva-voce.  2. Evaluate the choreography with the following criteria  a. Convey the stayi bhava while performing  b. Completion of the item without break  c. Adoption of suitable hastas according to the context  d. Capability in delivering abhinaya to the context  e. Overall performance with confidence  f. Interaction with the audience  g. Selection of suitable vinyasa to the context</p>

## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham and Soushtavam	Usage of body limbs with brilliance and distinction during the performance	Usage of body limbs with distinction during the performance	Usage of body limbs with an average level during the performance	Usage of body limbs with a below average level during the performance	Only attempting to perform not responding.
Purity of postures and movements as each adavus required.	Usage of postures and movements of the body limbs with brilliance and distinction during the performance	Usage of postures and movements of the body limbs with distinction during the performance	Usage of postures and movements of the body limbs with an average level during the performance	Usage of postures and movements of the body limbs with a below average level during the performance	Only attempting to perform not responding.
Rhythm/ Talam	Adequate Tala rendering and notation with brilliance, confidence and presence of mind along with all affairs required	Adequate Tala rendering and notation with confidence and presence of mind along with all affairs required	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notate or not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	Usage of fingers and hands with distinction while demonstrating along with all affairs required	Usage of fingers and hands with an average level while demonstrating along with all affairs required	Usage of fingers and hands with a below average level while demonstrating along with all affairs required	Only attempting to demonstrate or not responding.
Completion of demonstrating each hasthas	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required while finishing a	Usage of fingers and hands with distinction while demonstrating, along with all affairs	Usage of fingers and hands with an average level while demonstrating, along with all affairs	Usage of fingers and hands with a below average level while demonstrating, along with all affairs	Only attempting to demonstrate or not responding.

	hashta as it demands.	requiredwhile finishing a hashta as it demands	requiredwhile finishing a hashta as it demands	requiredwhile finishing a hashta as it demands	
Understanding the meaning of the sahitya portion	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece	General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision	Demonstrates a good command of expressive techniques, effectively conveying the intended emotion through facial expressions and body movements	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Shows a below average ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	Only attempting to demonstrate or not responding
Viva-voce	Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms	Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using	Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each each question in a doubtful manner	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

		the technical terms			
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression	Shows creativity in interpreting bhava and rasa, adding personal touches and innovative elements to convey emotions	Demonstrates a basic level of creativity, incorporating some persona elements into the performance	Below average level of creativity, incorporating some persona elements into the performance	Only attempting to demonstrate or not responding
Interaction with audience	Establishes a strong emotional connection with the audience, effectively adopting them into the performance and evoking a genuine response	Connects well with the audience, creating a meaningful emotional impact and maintain engagement throughout the performance	Shows a basic ability to connect with the audience, but may struggle to maintain consistent emotional engagement throughout the performance	Below average level ability to connect with the audience, but may struggle to maintain consistent emotional engagement throughout the performance	Only attempting to demonstrate or not responding
Narration of the theme selected by the student	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography should be perfect in its complete sense	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography should be perfect	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography are in average level	Clarity in expressing the context, understanding the meaning of the sahitya and ability to connect context to the choreography are in below average level	Only attempting or not responding
Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory,	Shows a solid understanding of bhava rasa theory,	Displays a basic understanding of bhava rasa	Below average understanding of bhava, rasa and their	Only attempting to demonstrate or not responding



	accurately identifying and explaining the rasa, associated emotions and the nuanced expressions involved	accurately identifying and explaining the rasa, and the nuanced expressions involved	with average level	associated emotions	
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**MGU-UGP (HONOURS)**

# Syllabus



# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>A DETAILED STUDY OF DESI AND SOPANA STYLE OF MOHINIYATTAM</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG8DCEMHN401</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can understand the gradual development undergone in the history of Mohiniyattam through ages. It also helps them to incorporate new ideas in their performance.					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
<b>Pre-requisites, if any</b>	Theoretical skill and interest in the concerned subject					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the history of Mohiniyattam from 18 <sup>th</sup> century	K	3
2	Understanding the ritual concept of Desi style of Mohiniyattam	U	3,10
3	Understanding the repertoire items in Mohiniyattam seva	U	3,10
4	Knowing the life history of Nirmala Paniker and Kavalam Narayana Paniker	U	1
5	Analyse the revival stage of Desi compositions	An	10
6	Improves the application skill in adapting new themes and kerala talas/ragas in the Mohiniyattam performances	S	1,3
7	Appreciation of the concept of Mohiniyattam seva undertaking by Kavalam Narayana Paniker	Ap	1

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)A**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Desi Style</b>		<b>1,2,4,5,</b>
	1.1	History of desi style		
	1.2	About exclusion of desi items		
	1.3	Revival of desi style		
	1.4	Restorer of desi style		
<b>Module 2</b>		<b>Items in desi style</b>		<b>1,2,4,5</b>
	2.1	Kurathi, Mookuthi		
	2.2	Poli		
	2.3	Eashal		
	2.4	Chandanam		
<b>Module 3</b>		<b>Sopana style</b>		<b>1,3,6,7</b>
	3.1	Ritual concept of Sopana style		
	3.2	Restorers of sopana style in Mohiniyattam		
	3.3	About sopana raga		
	3.4	About kerala tala		
<b>Module 4</b>		<b>Repertoire in sopana style</b>		<b>1,3,6,7</b>

	4.1	Ganapathi, Mukhachalam		
	4.2	Niram, Padam		
	4.3	Jeeva		
	4.4	Tatwam		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b></p> <p><b>Module 1</b>  Direct instruction – Lecture, discussions about the history, Concept and restoration of desi style of Mohiniyattam  Interactive instruction – Active co-operative learning, group discussions, library work, group assignments and authentic learning</p> <p><b>Module 2</b>  Direct instruction – Lecture demonstration of each Desi items and discussions of the same  Interactive instruction – Active co-operative learning, watching videos, library work and group assignments</p> <p><b>Module 3</b>  Direct instruction – Lecture, discussions about the history and concept of Sopana style of Mohiniyattam and about kerala talas and ragas  Interactive instruction - Active co-operative learning, group discussions, library work, group assignments and authentic learning</p> <p><b>Module 4</b>  Direct instruction – Lecture, watching videos of each items in Mohiniyattam seva and discussions of the same  Interactive instruction - Active co-operative learning, watching videos, library work, group assignments</p>								
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b></p> <p><b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b></p> <p><b>Module 1,2,3 &amp; 4 – Written Test, Assignments and Seminar presentations</b>  OR  Any other tasks to suit the course</p>								
	<p><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1" data-bbox="432 1877 1394 2063"> <tr> <td><b>Module 1</b></td> <td rowspan="4" style="text-align: center;"><b>Writtten Test</b></td> <td rowspan="4" style="text-align: center;"><b>70 marks/ Duration- 2 Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table>			<b>Module 1</b>	<b>Writtten Test</b>	<b>70 marks/ Duration- 2 Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>
<b>Module 1</b>	<b>Writtten Test</b>	<b>70 marks/ Duration- 2 Hrs</b>							
<b>Module 2</b>									
<b>Module 3</b>									
<b>Module 4</b>									

Question paper pattern				
Descriptive Type	Word Limit	Number of questions to be answered	Marks	Total
Short Answer	50 words	10 out of 12	2	10x2=20
Short Essay	150 words	6 out of 8	5	6x5=30
Essay	300 words	2 out of 4	10	2x10=20
			<b>Total</b>	<b>70 Marks</b>
<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>

### RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
Assignment writing	Well organized writing styles, a good link with points allocated for the answer and the structure should be containing title of the topic, introduction, main body strictly adhere to content methodology, conclusion and reference	Sound technical expressions, few errors on organizing the content and the methodology. The structure should be containing title, introduction, main body, conclusion and reference	Ambiguity in stating facts, not a good writing styles, often end with errors and grammatical mistakes, poor sentence control and a few lapses in the structure	Moderate expressions and style of writing, all technical, conceptual aspects are deficient and unclear and incorrect structure	Poor expressions and writing style, improper structure and content
Seminar Presentation	Exemplary presentation, well organized presenting style, a perfect link with	Sound technical expressions, few errors on organizing the	Ambiguity in stating facts, not a good presenting style, often end	Moderate expression and style of presentation, all technical,	Poor expression and style of presentation, all technical, conceptual

	points allocated for the answer and inclusion points presented there is no or very few lapses, precision in delivery	presentation, lack of lapses in the content and methodology	with errors and mistakes, poor sentence control and lack of relationship with points	conceptual aspects are deficient and unclear.	aspects are deficient and unclear
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**MGU-UGP (HONOURS)**

## *Syllabus*





# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>COMPARITIVE STUDY OF FOLK/RITUAL,THEATRE FORMS OF INDIA</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG8DCEMHN402</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	This course offers the students to familiarize with all kinds ( folk, ritual, theatre) of dance forms in India					
<b>Semester</b>	8	<b>Credits</b>		4		
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	Total Hours
		4				
<b>Pre-requisites, if any</b>	Skill and interest in the concerned subject					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the history and origin of all kinds of folk forms in India	U	3
2	Differentiate folk/ritual/theatre forms in northern and southern parts of India	U	3
3	Understanding the classification of dance forms other than classical dance	U	3
4	Analyse the chaturvidhabhinaya of all dance forms in India	An	2,3
5	Improves the interest in the concerned subject	I	10
6	Appreciation of all kinds of dance forms in India	Ap	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Folk/Ritual forms of Kerala</b>		<b>1 to 6</b>
	1.1	Thullal, Kakkaarissi Natakam		
	1.2	Theeyattu, Theyyam,		
	1.3	Padayani, Mudi yettu		
	1.4	Arjuna Nritham, Kummattikkali		
<b>Module 2</b>		<b>Folk/Ritual dance &amp; Theatre forms of Tamil nadu, Karnataka &amp; Andhra Pradesh</b>		<b>1 to 6</b>
	2.1	Therukoothu, Kurathi		
	2.2	Karagattam, Pinnal kolattam		
	2.3	Yakshaganam, Vilasini natyam		
	2.4	Veera natyam, Bhagavatha mela		
<b>Module 3</b>		<b>Folk/Ritual dance &amp; Theatre forms of North India</b>		<b>1 to 6</b>
	3.1	Ankia Natt, Nautanki, Gotipua		
	3.2	Tamasha, Jatra, Lavani		
	3.3	Bangara, Garbha, Ghoomar		
	3.4	Bihu, Rauf, Bhavai		
<b>Module 4</b>		<b>Comparitive Study of dance forms</b>		<b>1 to 6</b>

	4.1	Folk/ritual forms in the states of Southern India		
	4.2	Folk/ritual forms in the states of Northern India		
	4.3	Theatre forms in India		
	4.4	Preparing assignments and seminar presentations		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<p><b>Classroom Procedure (Mode of transaction)</b>  <b>Module 1,2,3</b>  Direct instruction – Lecture, discussions about the folk/ritual/theatre forms of India  Interactive instruction – Video watching, group discussions, library work, assignments and authentic learning  <b>Module 4</b>  Direct instruction – Lecture, discussions about the concerned subject  Interactive instruction – Active co-operative learning , library work and preparing assignments</p>																																							
<b>Assessment Types</b>	<p><b>MODE OF ASSESSMENT</b>  <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b>  <b>Module 1,2,3 &amp; 4 – Written test, Assignments and Seminar presentations</b>  OR  Any other tasks to suit the course</p>																																							
	<p><b>B. End Semester Examination (ESE) – 70 marks</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Module 1</b></td> <td rowspan="4" style="width: 20%; text-align: center;"><b>Written Test</b></td> <td rowspan="4" style="width: 20%; text-align: center;"><b>70 marks/ Duration- 2 Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table> <p><b>Question paper pattern</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">Descriptive Type</th> <th style="width: 25%;">Word Limit</th> <th style="width: 25%;">Number of questions to be answered</th> <th style="width: 10%;">Marks</th> <th style="width: 15%;">Total</th> </tr> </thead> <tbody> <tr> <td><b>Short Answer</b></td> <td><b>50 words</b></td> <td><b>10 out of 12</b></td> <td><b>2</b></td> <td><b>10x2=20</b></td> </tr> <tr> <td><b>Short Essay</b></td> <td><b>150 words</b></td> <td><b>6 out of 8</b></td> <td><b>5</b></td> <td><b>6x5=30</b></td> </tr> <tr> <td><b>Essay</b></td> <td><b>300 words</b></td> <td><b>2 out of 4</b></td> <td><b>10</b></td> <td><b>2x10=20</b></td> </tr> <tr> <td colspan="3"></td> <td style="text-align: center;"><b>Total</b></td> <td style="text-align: center;"><b>70 Marks</b></td> </tr> <tr> <td colspan="4" style="text-align: right;"><b>Grand Total ( CCA + ESE )</b></td> <td style="text-align: center;"><b>100 Marks</b></td> </tr> </tbody> </table>				<b>Module 1</b>	<b>Written Test</b>	<b>70 marks/ Duration- 2 Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>	Descriptive Type	Word Limit	Number of questions to be answered	Marks	Total	<b>Short Answer</b>	<b>50 words</b>	<b>10 out of 12</b>	<b>2</b>	<b>10x2=20</b>	<b>Short Essay</b>	<b>150 words</b>	<b>6 out of 8</b>	<b>5</b>	<b>6x5=30</b>	<b>Essay</b>	<b>300 words</b>	<b>2 out of 4</b>	<b>10</b>	<b>2x10=20</b>				<b>Total</b>	<b>70 Marks</b>	<b>Grand Total ( CCA + ESE )</b>				<b>100 Marks</b>
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## RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
<i>Written test</i>	Writing of each phrase without content lose or spelling mistake and even punctuations	Writing of each phrase without content lose or spelling mistake	Writing of partially completed content	Writing of less than partially completed content	Only the attempt to write or not responding.
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# Mahatma Gandhi University Kottayam

<b>Programme</b>	<b>BA (Hons) MOHINIYATTAM</b>					
<b>Course Name</b>	<b>A REVIEW ON INTERNATIONAL DANCE FORMS</b>					
<b>Type of Course</b>	DCE					
<b>Course Code</b>	<b>MG8DCEMHN403</b>					
<b>Course Level</b>	<b>400</b>					
<b>Course Summary</b>	Students can familiarize with the dance forms outside India. It will help them to realize the value of our dance forms with focus on the traditional background					
<b>Semester</b>	8	Credits			4	Total Hours
<b>Course Details</b>	Learning Approach	Lecture	Tutorial	Practical	Others	
		4				60
<b>Pre-requisites, if any</b>	Interest in concerned area					

## COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the historical background and origin of all the selected dance forms	U	3
2	Familiarize with the dancing features of all the selected dance forms	U	3
3	Analyse the difference between classical/folk among the international dance forms	An	10
4	Analyse the similarities, peculiarities and comparison of Indian art forms and other international dance forms	An	3,10
5	Improves their skill in acquiring knowledge about the historical background of all dance forms	S	10
6	Appreciation of the selected dance forms	Ap	10

**\*Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Appreciation (Ap)**

## COURSE CONTENT

### Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
<b>Module 1</b>		<b>Dances of Korean &amp; Burma</b>		<b>1 to 6</b>
	1.1	Flower crown		
	1.2	Priest dance		
	1.3	Yean Pwe, Zat Pwe		
	1.4	A Sword dance, A Puppet show dance		
<b>Module 2</b>		<b>Dances of Russia, Spain, Middle east, Argentina</b>		<b>1 to 6</b>
	2.1	Ballet		
	2.2	Flemingo		
	2.3	Belly		
	2.4	Tango		
<b>Module 3</b>		<b>Dances of Japan, Cuba, Srilanka, Brazil</b>		<b>1 to 6</b>
	3.1	Kabukki		
	3.2	Salsa		
	3.3	Candian		
	3.4	Samba		
<b>Module 4</b>		<b>Dances of Bali, Thailand &amp; Tibet</b>		<b>1 to 6</b>



	4.1	Legong		
	4.2	Janger		
	4.3	Khon, Ram, Lakhon		
	4.4	Yo dance		
<b>Module 5</b>		<b>Teacher specific content.</b>		

<b>Teaching and Learning Approach</b>	<b>Classroom Procedure (Mode of transaction)</b> <b>Module 1,2,3 &amp; 4</b> Direct instruction – Lecture, discussions about the selected dance forms Interactive instruction – Video watching, group discussions, library work, assignments and authentic learning																																	
<b>Assessment Types</b>	<b>MODE OF ASSESSMENT</b> <b>A. Continuous Comprehensive Assessment (CCA) – 30 marks</b> <b>Module 1,2,3 &amp; 4 - Written test, Assignments and Seminar presentations</b> OR Any other tasks to suit the course																																	
	<b>B. End Semester Examination (ESE) – 70 marks</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Module 1</b></td> <td rowspan="4" style="width: 20%; text-align: center;"><b>Written Test</b></td> <td rowspan="4" style="width: 30%; text-align: center;"><b>70 marks/ Duration- 2 Hrs</b></td> </tr> <tr> <td><b>Module 2</b></td> </tr> <tr> <td><b>Module 3</b></td> </tr> <tr> <td><b>Module 4</b></td> </tr> </table>				<b>Module 1</b>	<b>Written Test</b>	<b>70 marks/ Duration- 2 Hrs</b>	<b>Module 2</b>	<b>Module 3</b>	<b>Module 4</b>																								
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## RUBRICS

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## PRJ – CAPSTONE PROJECT

(For Honours with Research Degree Programme)

Course Code	:	MG8PRJMHN400
Course Level	:	400-499
Credits	:	12
Mode of ESE	:	Evaluation of Project and Viva Voce
Pre-Requisites	:	Research Aptitude

Credit			Teaching Hours		Assessment		
L/T	P/I	Total	L/T/P	Total	CCA	ESE	Total
		12			60	140	200

Prepare a Project as given in the following format

### Pages

Project of minimum 60-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D

### MGU-UGP (HONOURS)

### The title of a project

The title of a project is of ultimate importance. Titles must be attractive and exciting at the same time. The title must convey the meaning, the area of intervention and the goals of the project while being enticing.

### Order & Content

- Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
- Signature Page - The dissertation should be signed by the student and the supervisor. All signatures on the signature page must be original. However, if a faculty member is unable to sign in person, submissions with digital signatures may

- be permitted
- C. Abstract of no more than 250 words
  - D. Acknowledgments
  - E. Table of contents, with page references for section headings

## **Text**

### **a. Introduction**

- b. **Literature review** - a survey of scholarly sources related to the research question, as a means of situating the research work in relation to existing knowledge, combining both summary and synthesis.
- c. **Main body**, with the larger divisions and more important sub-divisions indicated by suitable, consistent headings.

### **Results and Discussion**

This could also be in one or more chapters. Based on the analysis and interpretation of data and results, major findings should be pointed out unambiguously.

### **Findings, Conclusions and Recommendations**

Conclusions are to be drawn with reference to the previously stated objectives of the project. This should highlight the major results.

### **Appendices**

Appendices may be provided to give supplementary information, which is included in the main text may serve as a distraction and cloud the central theme.

### **Bibliography or List of References**

The listing of references should be typed below the heading “REFERENCES” in the order in which they appear in the work.

### **Margins**

All margins, including left and right, top and bottom, must be one inch

## Spacing

One and a half or double spacing is required in the main body of the dissertation except where conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.

## ASSESSMENT RUBRICS

Marks

<b>End Semester Evaluation</b>	<b>140</b>
Preliminary pages & Introduction	10
Quality of Presentation	10
Content	30
Literature review	20
Results or Analysis	20
Methodology	10
Bibliography	10
<b>Viva</b>	<b>30</b>
<b>Continuous Comprehensive Assessment (CCA)</b>	<b>60</b>
Credibility	10
Relevance of the study	20
Reflection writing assignments	20
Seminar presentation	10

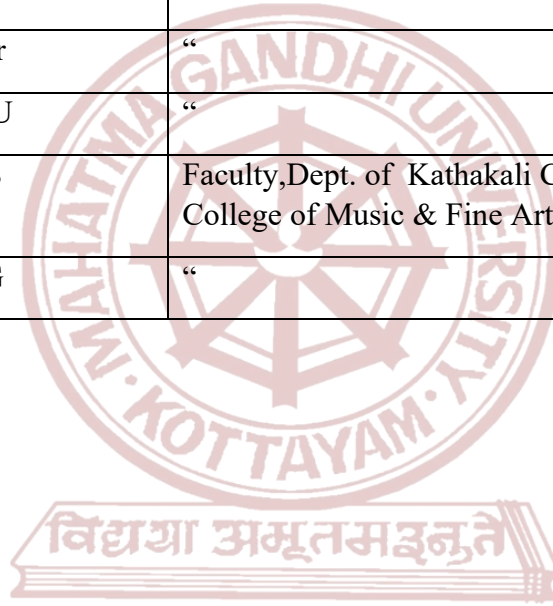
Syllabus

## SYLLABUS REVISION WORKSHOP PARTICIPANTS

SI No	Name	Designation
1.	Dr. Beena D	Assistant Professor, Dept of Bharathanatyam, St. Teresas, Ernakulam
2	Sureshkumar C.K	“
3.	Arunima J.R	“
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6	Anima V.P	“
7	Bhagyalakshmi A Nair	“
8	Meenu B	“
9	N.T Sanathana Shenoy	“
10	Sreelatha P.K	“
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13	Divya S	“
14	Poornima Varma	“
15	Krishnapriya	“
16	Ajai K Aravind	“
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19	Biju Bhaskar	“
20	Sandhya P	“
21	Vipini V.S	“
22	Sreeram R	“



22	Amithesh V.M	Faculty, Dept of Kathakali Maddalam, RLV Govt. College of Music & Fine Arts, Tripunithura
23	Sajeesh V.P	“
24	Jithin Chandran	“
25	Manikandan T	“
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27	Vishnu T.S	“
28	Sreejith P. Kumar	“
29	Krishnakumar	“
30	Yaswanth K.U	“
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32	Rahuldas V.G	“



**MGU-UGP (HONOURS)**

# Syllabus

## Suggested Readings

1. Karatt Prabhakaran, Nammude Anushtana Kalakal, H&C Publishing House, Thrissur, 2014
2. DR. T G Shylaja, Rasavikalpavum Bhavavyanjakavum, The State Institute Of Languages, Thiruvanthapuram, 2019
3. DR. V S Sharma, Bruhaddesi (moolavum paribhashayum), Kerala sangeetha Nataka Akadami, Thrissur, 2009
4. Melangathu Narayanankutty, Sangha sahithya charithram ( History of Sangham literature), The state institute of languages, Thiruvananthapuram, 2003
5. Prof. S. Achutha Warriar, Kerala samskaram (Kerala culture) The state institute of languages, Thiruvananthapuram, 2003
6. Dr. S. K. Vasanthan, Nammal nadanna vazhikal ( Cultural history of Kerala), Malayala padana gaveshana kendram, Thrissur, 2006
7. Priyadarshini Vijaisree, Re casting the Devadasi : Patterns of sacred prostitutions in colonial South India, Kanishka Publishers, New Delhi, 2004
8. Justine Lemos, Tradition and Transformation in Mohiniyattam Dance : An Ethnographic History, Lexington Books, 2022
9. Dr. Aswathy Rajan, Mohiniyattam : Pedagogy and Performativity, Ivory Books, 2021
10. Bharathi Shivaji, Mohiniyattam Art and its Aesthetics, Surabhi Publications, Gurugram, 2020
11. Saskia C kersenbom, Nitya sumangali : Devadasi Tradition in South India, Motilal Banarasidass Publishing House, 2020
12. Urmimala Sarkar Muni & Ashik Charaborthy, The moving space : Women in Dance, Primus Books, 2017
13. Urmimala Sarkar Muni, Dance : Transcending Borders, Tulika Books , 2005
14. Dr. N. P. Unni, Natyasastra of Bharata Muni
15. Nirmala Panicker, Natana Bharathi, Kalamandalam series
16. Ananda Coomaraswamy, Dance of Shiva
17. Nirmala Panicker, Hand gestures of Hastalakshanadeepika in Mohiniyattam, Natanakairali, Thrissur, 2007
18. MLA Hand book