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

Page 1 of 255

Contents

Sl. No	Title
1.	Preface
2.	Board of Studies & External Experts
3.	Programme Outcome
4.	Syllabus Index
5.	Syllabus - Semester 1
6.	Syllabus - Semester 2
7.	Syllabus - Semester 3
8.	Syllabus - Semester 4
9.	Syllabus - Semester 5
10.	Syllabus - Semester 6
11.	Syllabus - Semester 7 (HONOURS)
12.	Syllabus - Semester 8
13.	Question Paper Pattern

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 (1st & 2nd)

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.

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	Dr. Salini. S Chairperson (Performing Arts BOS)	HOD, Dept. of Mohiniyattam, RLV.Govt.College of Music and Fine Arts, Tripunithura saluharikumar@gmail.com	9497678915
2	Kalakshetra Vilasini K	Rtd HOD, Department of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura	0484220490 8
3	C.P. Madhavan Nampoothiri	Rtd.Faculty, Dept of Bharathanatyam, RLV.Govt. College of Music and Fine Arts, Tripunithura nampoothirimadhavan@gmail.co m	9447041273
4	Kalamandalam Sreekumar B	Rtd. H.O.D, Dept. of Kathakali, RLV.Govt. College of Music and Fine Arts, Tripunithura	9447573432
5	Dr. Neena Prasad	Mohiniyattam Expert drneenaprasad@gmail.com	9446001517
6	Shimna K.T.K	H.O.D, Dept. of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura shimratheesh@gmail.com	9496386634
7	Kalamandalam MGU-UG Radhakrishnan. A	H.O.D, Dept. of Kathakali, RLV Govt. College of Music and Fine Arts, Tripunithura krishmudra@gmail.com	9495195089
8	Shafeekudeen B.K	Faculty, Dept. of Bharathanatyam, RLV Govt. College of Music and Fine Arts, Tripunithura shafeekudeen786@yahoo.co.in	9846534904
9	Kalamandalam Rajesh Babu	Faculty, Dept.of Kathakali Sangeetham, RLV Govt. College of Music and Fine Arts, Tripunithura Kalamandalamrajeshbabu007@g mail.com	8281912907
10	Kalamandalam Vineeth M.R	Faculty, Dept of Kathakali Maddalam, RLV Govt. College of Music and Fine Arts, Tripunithura	9846563680

		mrvineethkalamandalam@gmail.c om	
11	Kalamandalam Sreevin S	Faculty, Dept of Kathakali Chenda, RLV Govt. College of Music and Fine Arts, Tripunithura sreevinnedumpurath@gmail.com	9656522844

External Experts

1 Dr. Abu K.M Assistant Professor, Dept. of Mohiniyattam, S.S.U.S Kalady Ralamandalam Balasundaran T Ralamandalam Thulasi Kumar. S Kalamandalam Thulasi Kumar. S Assistant Professor, Dept. of Kathakali Chenda, Kerala Kalamandalam Deemed to be University of Art & Culture Cheruthuruthy Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy Kalamandalam Hariharan.P Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy Cheruthuruthy	Phone No.
Mohiniyattam, S.S.U.S Kalady 2 Kalamandalam Balasundaran T Rerala Kalamandalam Deemed to be University of Art & Culture Cheruthuruthy 3 Kalamandalam Thulasi Kumar. S Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Hariharan.P Faculty, Dept. of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture,	
2 Kalamandalam Balasundaran T Rerala Kalamandalam Deemed to be University of Art & Culture Cheruthuruthy 3 Kalamandalam Thulasi Kumar. S Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Hariharan.P Faculty, Dept. of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture,	9847279191
Balasundaran T Kerala Kalamandalam Deemed to be University of Art & Culture Cheruthuruthy Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy Kalamandalam Hariharan.P Kalamandalam Deemed to be University of Art & Culture, Culture, Cheruthuruthy	
University of Art & Culture Cheruthuruthy 3 Kalamandalam Thulasi Kumar. S Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Faculty, Dept. of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture,	9747816388
Cheruthuruthy 3 Kalamandalam Thulasi Kumar. S Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Hariharan.P Kalamandalam Deemed to be University of Art & Culture,	
3 Kalamandalam Thulasi Kumar. S Assistant Professor, Dept. of Kathakali Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Hariharan.P Kalamandalam Deemed to be University of Art & Culture,	
Kumar. S Vesham, Kerala Kalamandalam Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Hariharan.P Kalamandalam Deemed to be University of Art & Culture,	
Deemed to be University of Art & Culture, Cheruthuruthy 4 Kalamandalam Hariharan.P Kalamandalam Deemed to be University of Art & Culture,	9497316420
Culture, Cheruthuruthy 4 Kalamandalam	
4 Kalamandalam Faculty, Dept. of Maddalam, Kerala Kalamandalam Deemed to be University of Art & Culture,	
Hariharan.P Kalamandalam Deemed to be University of Art & Culture,	
University of Art & Culture,	9447940825
Cheruthuruthy	
Ø YY ~ Y ~	
5 Kalamandalam Sreejith K Faculty, Dept of Maddalam, Kerala	9995010245
Kalamandalam Deemed to be	
University of Art & Culture,	
Cheruthuruthy	

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 goalsand 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.

Syllabus

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 efficientway.

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, socialand 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.

विद्या अस्तसञ्ज्ते

Syllabus

Syllabus Index

Name of the Major: MOHINIYATTAM

Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC,	Credit	Hours/ Hour Distribu /week week				ion
		SEC etc.			L	T	P	О
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,	Credit	Hours/	Hour Distributio		ion	
	OTTA	SEC etc.			L	T	P	О
MG2DSCMHN100	FUNDAMENTALS OF MOHINIYATTAM – 2	DSC A	4	5	0	3	2	0
MG2MDCMHN100	AN INTRODUCTION TO ABHINAYA	MDC ONOU	3 RS)	4	0	2	2	0



Course Code	Title of the Course	Type of the Course DSC, MDC,	Credit	Hours/ week	Hour Distribution /week				
		SEC etc.			L	T	P	О	
	AN INTRODUCTION TO THE INVOCATORY ITEMS OF MOHINIYATTAM & HASTHAS	DSC A	4	5	0	3	2	0	
MG3DSCMHN200									
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	
MG3D3EMININ200	A PREFACE TO NRITYA	DSC B	4	5	0	3	2	0	
MG3DSCMHN202	A PREFACE TO NRITTA	DSC B	4	3	U	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 SIGNATURE	3	3	2	1	0	0	

MGU-UGP (HONOURS)



Course Code	Title of the Course	Type of the Course DSC, MDC,	Credit	Hours/	/week					
		SEC etc.			L	Т	P	О		
MG4DSCMHN200	PRACTICAL INTREPRETATIONS OF BHAVA - 1 & HASTHAS	DSC A	4	5	0	3	2	0		
MO ADO ON UNIONA	PRACTICAL INTREPRETATIONS OF BHAVA -2	DSC A	4	5	0	3	2	0		
MG4DSCMHN201	CAND									
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	
	MGU-UGP (F	HONOU	RS)	



Course Code	Title of the Course	Type of the Course Credit DSC, MDC,		Hours/	Hour Distribution /week				
		SEC etc.			L	T	P	О	
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	SECZOJA	3	3	0	3	0	0	

MGU-UGP (HONOURS)



Course Code	Title of the Course	Type of the Course DSC, MDC,	Credit	Hours/ week	Hour Distribution /week				
		SEC etc.			L	Т	P	О	
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

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Ho L		stributi eek P	ion
MG7DCCMHN400	RASA THEORY	DCC	4	4	4	0	0	0
MG7DCCMHN401	RESEARCH METHODOLOGY	DCC	4	4	4	0	0	0
	RELEVENT MODULES OF MOHINIYATTAM REPERTOIRE – I	DCC	4	5	0	3	2	0
MG7DCCMHN402	GANA							
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	RELEVENT MODULES OF MOHINIYATTAM REPERTOIRE – II	DCE	4	4	2	2	0	0



MGU-UGP (HONOURS)
Syllabus

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

MG8PRJMHN400	CAPSTONE PROJECT – 12
	DISSERTATION (FOR
	HONOURS WITH RESEARCH
	DEGREE PRGRAMME) / A
	TRADITIONAL
	CHOREGRAPHY –
	PADAVARNAM – A
	PRACTICAL PROJECT (FOR
	HONOURS DEGREE
	PROGRAMME)

			W/\					
MG8DCEMHN400	AN INNOVATIVE CHOREGRAPHY – POEM & BHAJAN – A PRACTICAL PROJECT	जिड्डा ONOUI	2 (S)	5	0	3	2	0
MG8DCEMHN401	A DETAILED STUDY OF DESI AND SOPANA STYLE OF MOHINIYATTAM	DCE (Any three)	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



MGU-UGP (HONOURS)
Syllabus



Mahatma Gandhi University Kottayam

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

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 th 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

विद्या अस्तसञ्ह

^{*}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.
Module 1		Introduction to Dance terminologies - I	15	1
	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		
Module 2		Evolution of Mohiniyattam	15	2,3
	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		
Module 3		Basic body toning tools of Mohiniyattam – Set 1	30	4,5,6
	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		

Module 4		Basic hastas & basic talas (Set -1)	15	4,6
	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		
Module 5		Teacher specific content		

	Classroom Procedure (Mode of transaction) Module 1 & 2				
	Direct instruction - Lecture, chanting slokas, discussion of new terminologies				
Teaching and Learning Approach	Interactive instruction - Active co-operative learning, group practising and authentic learning				
ripproach	Module 3 & 4				
	Direct instruction – Demonstration of each practical units, each mudras, talas and giving practise the same by individual				
	Interactive instruction – Active co-operative learning, group practising and authentic learning				
Assessment Types	A. Continuous Comprehensive Assessment (CCA) – 30 marks 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 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 OR Any other tasks to suit the course Module 4 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.Pronounciation of each slokas		
d.Understanding the meaning of each	words in the hasta viniyo	gas
e.Explicit execution of talas in all 3 sp	eeds	C
f. Viva-voce		
OR		
Any other tasks to suit the course		
B. End Semester Examination	1 (ESE) – 70 marks	
Module 1 & 2	20 marks	
Module 3	30 marks	
Module 4	20 marks	
Total	70 marks	
Grand Total (CCA + ESE)	100	
STUTE 1 SULL (SEE 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	1200	
Module 1 & 2 - MCQ		
Module 3		
The presentation and performance of	each units of Mohinivatta	ım are
evaluated practically on the basis of t		
a.Angashudha and saushtava		
b.Purity of postures and movements a	as each adavus required	
c.Completion of adavus in correct rhy	/ 1 / / / / / / -	
d.Viva-Voce		
e.Overall performance with confidence	ce	
Module 4		
The presentation and performance of	each mudras, viniyogas a	nd talas
are evaluated practically on the basis	, ,	
a.Purity and grace of fingering	### SEE	
b.Completion of demonstrating each	mudras	
c.Pronounciation of each slokas		
d.Understanding the meaning of each	words in the hasta vinivo	gas
e.Explicit execution of talas in all 3 sp		J
f. Viva-voce	,	
NOTE : The questionnaire for the Mo	CQ test is prepared and ev	aluated
The state of the s		

RUBRICS

by the concerned examination board itself

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

each adavus required. Rhythm/ Talam	the body limbs with brilliance and distinction during the performance Adequate Tala rendering and notation with brilliance, confidence and presence	of the body limbs with distinction during the performance Adequate Tala rendering and notation with confidence and presence	of the body limbs with an average level during the performance Tala rendering and notation without mistake with all affairs	of the body limbs with a below average level during the performance Partially completed Tala rendering and notation	only attempting to render or notateor not responding.
	of mind along with all affairs required	of mind along with all affairs required	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 demonstratin g along with all affairs required	Usage of fingers and hands with an average level while demonstratin g 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 demonstratin g, along with all affairs required while e finishing a hastha as it demands	g, along with all affairs requiredwhile finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs requiredwhile finishing a hastha as it demands	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 Thalinankanadanam 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
- 9. Venu G, Kathakali mudra nikhandu, Bhasha Institute, Thiruvananthapuram, 1994
- 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, Thiruvananthapuuram,2015
- 12. Adya Rangacharya, The Natyasastra English Translation with critical notes, Munshiram Manoharlal Publishers Pvt. Ltd, 1996



MGU-UGP (HONOURS)
Spllabus



Mahatma Gandhi University Kottayam

<u> </u>							
Programme							
Course Name	AN INTRODUCTION TO THE INVOCATORY ITEM						
Type of Course	MDC						
Course Code	MG1MDCMHN100	MG1MDCMHN100					
Course Level	100						
Course Summary		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.					
Semester		Total					
Course Details	Learning Approach Lecture Tutorial Practical Others 0 2 1	Hours 60					
Pre-requisites, if any	Aptitude, Skill and Interest in the concerned subject.						

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome NOURS	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

^{*}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.
Module 1	Ganapathi sthuthi Module 1 Raga –Bilahari Tala – Adi		10	1-5
	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		
Module 2		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	5)	
Module 3		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		
Module 4		Teacher specific content		

	Classroom Procedure (Mode of transaction)					
	Module - 1					
	Direct instruction – Demonstration of the basic units of Mohiniyattam,					
	giving practise the same by individual.					
Teaching and	Interactive instruction – Active co-operative learning, discussions and group					
Learning	practising					
Approach	Module – 2 & 3					
	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					
	MODE OF ASSESSMENT					
	A. Continuous Comprehensive Assessment (CCA) – 25					
	marks					
	Module 1 – The presentation and performance of each unit of Mohiniyattam					
	are evaluated practically on the basis of following criteria					
	a. Angashuddha and saushtava					
	b. Purity of postures and movements of each adavus					
	required					
	c. Clarity and grace of fingering					
Assessment	d Explicit execution of tala					
Types						
	Module 2 & 3 - The presentation and performance of the first phase of					
	Ganapathi sthuthi are evaluated practically on the basis of following criteria					
	a. Overall performance with confidence					
	b.Clarity of mudras					
	c.Knowledge of the theoretical aspects of Ganapathi sthuthi					
	d. Accurate execution of abhinaya according to the lyrics					
	e.Capability of presenting the item in accordance with musical background					
	OR					
	Any other tasks to suit the course					
	B. End Semester Examination (ESE) – 50 marks					
	Module 1 – The presentation and performance of each unit of Mohiniyattam					
	are evaluated practically on the basis of following criteria					
	a. Angashuddha and saushtava					
	b. Purity of postures and movements of each adavus required					
	c. Clarity and grace of fingering					
	d. Explicit execution of tala					
	e. Execution of facial expressions.					
	Module 2 & 3 - The presentation and performance of the first phase of					
	Ganapathi sthuthi are evaluated practically on the basis of following criteria					
	a. Overall performance with confidence					
	b.Clarity of mudras					
	c.Knowledge of the theoretical aspects of Ganapathi sthuthi					
	d.Accurate execution of abhinaya according to the lyrics					
	e.Capability of presenting the item in accordance with musical background					

RUBRICS

Criteria	Exemplary	Advanced	Proficient	Satisfactory	Developing
	(9-10)	(7-8)	(4-6)	(2-3)	(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 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 demonstratin g 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 demonstratin g, 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.

	1 1 1	. 1 1 1	' 1 1 '1	' 1 1 '1	
	hastha as it	1	requiredwhil	requiredwhile	
	demands.	finishing a	e finishing a	finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General	General	General	Understanding	Only
the meaning	awareness of the	awareness of	awareness of	the meaning of	attempting
of the sahitya	language,	the language,	the language,	each words	to
portion	pronunciation,	pronunciation,	meaning of	and situation	demonstrate
	meaning of each	meaning of	each word,	of the theme	or not
	word,	each word,	understandin		responding
	understanding	understanding	g the		
	the content,	the content,	content,		
	mythological	mythological	mythological		
	story in behind	story in behind	story in		
	and singing of the		behind		
	selected piece				
	Exhibits	Demonstrates	Shows a	Shows a below	Only
Facial	exceptional	a good	basic ability	average	attempting
expression	mastery of facial	command of	to use	ability to use	to
	expressions,	expressive	expressive	expressive	demonstrate
	body language	techniques,	techniques	techniques but	or not
	and gestures to	effectively	but may lack	may lack	responding
	convey the	conveying the	consistency	consistency or	1 5
	chosen rasa with	intented	or depth in	depth in	
	authenticity and	emotion	conveying	conveying	
	precision	through facial	emotions	emotions with	
		expressions	with minor	minor	
	MGU-	and P (body	mistakes	mistakes	
	MICO	movements	100K3)		
Viva-voce	Thorough	Understanding	Average	Less	
, 1, 0, , 555	understanding of	V Y Y Y	understandin	understanding	Only
	the techniques	techniques and	g of the	of concerned	attempting
	and theoretical	theoretical	techniques	subject,	or not
	knowledge of the	knowledge of	and	addressing and	responding
	concerned	the concerned	theoretical	answering	Tosponding
	subject,	subject,	knowledge	each each	
	confidently	confidently	of the	question in a	
	addressing and	addressing and	concerned	doubtful	
	answering each	answering	subject,	manner	
	question in	each question	addressing	1110111101	
	proper language	in proper	and		
	using the	language	answering		
	technical terms	using the	each each		
	technical terms	using the			
			question in a		

	technical	doubtful	
	terms	manner	

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, Thiruvananthapuuram,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)
Spllabus



MGU-UGP (HONOURS)
Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) MOHINIYATTAM						
Course Name	FUNDAMENTALS OF M	OHINIYATTAM – 2	}				
Type of Course	DSC A						
Course Code	MG2DSCMHN100						
Course Level	100						
Course Summary		Students can understand the basic features of Mohiniyattam which helps to condition the body and attaining the structure and format of Mohiniyattam					
Semester					Total		
Course Details	Learning Approach	Lecture Tutorial	Practical	Others	Hours 75		
Pre-requisites, if any	Aptitude, skill and interest in	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.
Module 1		Introduction to Dance Terminologies -2	15	1,4,5
	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		
Module 2		History of Mohiniyattam in brief	15	2
	2.1	Sangam literature – Pathittupatthu		
	2.2	Viralikal Side Alexandra		
	2.3	Satwikaabhinaya of viralikal		
	2.4	Orchestra used in Sangam age		
Module 3		Basic body toning tools of Mohiniyattam- Set 2	30	3,4,5,6
	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)		

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

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1 & 2 Direct instructions – Lecture, chanting slokas, discussions of new terminologies Interactive instructions – Active co-operative learning, group chanting, library work, group assignments and authentic learning Module 3 & 4 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
Assasment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks 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 a. Angashudha and saushtava b. Purity of postures and movements as each adavu required c. Rhythm or tala d. Viva-voce e. Overall performance with confidence OR Any other tasks to suit the course Module 4 The presentation and performance of each mudras, viniyogas and tala are evaluated practically on the basis of following criteria a. Purity and grace of fingering b. Completion of demonstrating each hasta c. Pronounciation of each slokas d. Understanding the meaning of each word in the hasta viniyogas e. Explicit execution of tala in all 3 speeds

f. Viva-voce

OR

Any other tasks to suit the course

B. End Semester Examination (ESE)-70 marks

Module 1 & 2		20 marks
Module 3		30 marks
Module 4		20 marks
	Total	70 marks
Grand Total (CCA + ESE)		100 marks

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

- a. Angashudha and saushtava
- b. Purity of postures and movements as each adavu required
- c.Rhythm or tala
- d.Viva-voce
- e.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

- a. Purity and grace of fingering
- b.Completion of demonstrating each hasta
- c.Pronounciation of each slokas
- d.Understanding the meaning of each word in the hasta viniyogas
- e.Explicit execution of tala in all 3 speeds
- f. 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	Advanced	Proficient	Satisfactory	Developing	
	(9-10)	(7-8)	(4-6)	(2-3)	(0-1)	
Angasudham	Usage of body	Usage of body	Usage of body	Usage of	Only	
and	limbs with	limbs with	limbs with an	body limbs	attempting	
Soushtavam	brilliance and	distinction	average level	with a below	to perform	
	distinction during	during the	during the	average level	not	
	the performance	performance performance		during the	responding.	
				performance		
Purity of	Usage of postures	Usage of	Usage of	Usage of	Only	
postures and	and movements of	postures and	postures and	postures and	attempting	
movements as	the body limbs	movements of	movements of	movements	to perform	
each adavus	with brilliance and	the body limbs	the body	of the body	not	
required.	distinction during	with	limbs with an	limbs with a	responding.	
	the performance	distinction	average level	below		

		11	1 1 1	1 1	
		during the	during the	average level	
		performance	performance	during the	
				performance	
Rhythm/	Adequate Tala	Adequate Tala	Tala	Partially	Only
Talam	rendering and	rendering and	rendering and	completed	attempting
	notation with	notation with	notation	Tala	to render or
	brilliance,	confidence	without	rendering	notateor not
	confidence and	and presence	mistake with	and notation	responding.
	presence of mind	of mind along	all affairs		
	along with all	with all affairs	required		
	affairs required	required			
Purity and	Usage of fingers	Usage of	Usage of	Usage of	Only
grace of	and hands with	fingers and	fingers and	fingers and	attempting
fingering	brilliance and	hands with	hands with an	hands with a	to
	distinction while	distinction	average level	below	demonstrate
	demonstrating,	while	while	average level	or not
	along with all	demonstrating	demonstrating	while	responding.
	affairs required	along with all	along with all	demonstratin	
		affairs	affairs ///	g along with	
		required	required	all affairs	
				required	
Completion of	Usage of fingers	Usage of	Usage of	Usage of	Only
demonstrating	and hands with	fingers and	fingers and	fingers and	attempting
each hasthas	brilliance and	hands with	hands with an	hands with a	to
	distinction while	distinction	average level	below	demonstrate
	demonstrating,	while	while	average level	or not
	along with all	demonstrating,	demonstrating	while	responding.
	affairs required	along with all	, along with	demonstratin	
	while finishing a	affairs	all affairs	g, along with	
	hastha as it	requiredwhile	requiredwhile	all affairs	
	demands.	finishing a	finishing a	requiredwhil	
		hastha as it	hastha as it	e finishing a	
		demands	demands	hastha as it	
				demands	
Pronunciation	90%-100% correct	70%-89%	40%-69%	20%-39%	Only the
	accent, diction and	correct accent,	correct	correct	attempt to
	delivery	diction and	accent,	accent,	deliver or
		delivery	diction and	diction and	not
			delivery	delivery	responding.
Understanding	General awareness	General	General	Understanad	Only
the meaning of		awareness of	awareness of	ing the	attempting
each word in	pronunciation,	the language,	the language,	meaning of	to
the hastha	understanding the	pronunciation,	pronunciation	each word	demonstrate
viniyoga	meaning of each	understanding		, , old	
, 1111 J O S u	incuming of each	anacibiananig	,		

word	with	the meaning	understanding	with	below	or	not
brilliance	and	of each word	the meaning	averaş	ge level	respond	ing
distinction		with brilliance	of each word				
			with average				
			level				

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
- 5. Hastalakshanadeepika, tr. Vallathol Narayana Menon
- 6. Dr. Leela Omcheri & Dr. Deepthi Omcheri Bhalla, "Keralathile lasya rachanakal Thalinankanadanam 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
- 9. Adya Rangacharya, The Natyasastra English Translation with critical notes, Munshiram Manoharlal Publishers Pvt. Ltd, 1996
- 10. Dr. C.Rajendran, Abhinayadarpanam, Kerala Kalamandalam Publication, Thrissur, 2020
- 11. Venu G, Kathakali mudra nikhandu, Kerala Bhasha Institute, Thiruvananthapuram, 1994



MGU-UGP (HONOURS)
Syllabus



Mahatma Gandhi University Kottayam

Programme							
Course Name	AN INTRODUCTION TO ABHINAYA						
Type of Course	MDC						
Course Code	MG2MDCMHN100						
Course Level	100						
Course Summary	Students can familiarize the abhinaya techniques of Padam						
Semester	2		Credits		3	Total	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours	
Due magnisites if	A THE PARTY WAY	U	2	I		60	
Pre-requisites, if any	Aptitude, Skill and Interest in	n the conce	erned subject	ct.			

COURSE OUTCOMES (CO) U-UGP (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)

Modules	Units	Course description		CO No.
Module 1		Padam - Raga – Ragamalika, Tala – Adi (Related to the description of nature)	10	1,2,3
	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		
Module 2		First phase of padam	25	1 to 5
	2.1	Learn the lyrics of pallavi and anupallavi		
	2.2	Learn the meaning		
	2.3	Hasthas used in the particular item		
	2.4	Analyse the abhinaya related to the particular piece		
Module 3		Second phase of padam	25	1 to 5
	3.1	Learn charanam		
	3.2	Learn the lyrics and meaning of charanam		
	3.3	Hasthas used in the particular item		
	3.4	Analyse the abhinaya related to the particular piece		
Module 5		Teacher specific content		

	Classroom Procedure (Mode of transaction)
	Module 1
Teaching	Direct instruction – Lecture, discussion about the lyricist, lyrics, meaning, characters and the whole content of the padam. Learning of the music composition.
and Learning	Interactive instruction – Active co-operative learning, group discussion and authentic learning
Approach	Module 2 & 3
	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.
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 25 marks Module 1 Evaluating the presentation and theoretical knowledge of padam. Module 2 & 3 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. OR Any other tasks which suits the course
	B. End Semester Examination (ESE)– 50 marks Module 1 Evaluating the presentation and theoretical knowledge of padam. Module 2 & 3 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.

RUBRICS

Criteria	Exemplary	Advanced	Proficient	Satisfactory	Developing
	(9-10)	(7-8)	(4-6)	(2-3)	(0-1)
Angasudham	Usage of body	Usage of body	Usage of body	Usage of body	Only attempting
and	limbs with	limbs with	limbs with an	limbs with a	to perform not
Soushtavam	brilliance and	distinction	average level	below average	responding.
	distinction during	during the	during the	level during	
	the performance	performance	performance	the	
				performance	
Purity of	Usage of postures	Usage of	Usage of	Usage of	Only attempting
postures and	and movements of	postures and	postures and	postures and	to perform not
movements as	the body limbs with	movements of	movements of	movements of	responding.
each adavus	brilliance and	the body limbs	the body limbs	the body limbs	
required.	distinction during	with	with an	with a below	
	the performance	distinction	average level	average level	
		during the	during the	during the	
71 1 /		performance	performance	performance	
Rhythm/	Adequate Tala	Adequate Tala	Tala rendering	Partially	Only attempting
Talam	rendering and	rendering and	and notation	completed	to render or
	notation with	notation with	without	Tala rendering	notateor not
	brilliance,	confidence	mistake with	and notation	responding.
	confidence and	and presence	all affairs		
	presence of mind	of mind along with all affairs	required		
	along with all		MAN		
Descriter and	affairs required	required	II.	Hanna of	Ouls, attamenting
Purity and grace of	Usage of fingers and hands with	Usage of	Usage of	Usage of fingers and	Only attempting to demonstrate
fingering	brilliance and	fingers and hands with	fingers and hands with an	fingers and hands with a	to demonstrate or not
inigering	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	responding.
	along with all	demonstrating	demonstrating	demonstrating	
	affairs required	along with all	along with all	along with all	
	arrans required	affairs	affairs required	affairs	
		required	urians required	required	
Completion of	Usage of fingers	Usage of	Usage of	Usage of	Only attempting
demonstrating	and hands with	fingers and	fingers and	fingers and	to demonstrate
each hasthas	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all	demonstrating,	demonstrating,	demonstrating,	
	affairs required	along with all	along with all	along with all	
	while finishing a	affairs	affairs	affairs	
	hastha as it	requiredwhile	requiredwhile	requiredwhile	
	demands.	finishing a	finishing a	finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only attempting
the meaning	of the language,	awareness of		the meaning of	to demonstrate
of the sahitya	pronunciation,	the language,	the language,	each words	or not
portion	meaning of each	pronunciation,	meaning of		responding

word, understanding the content, mythological story in behind and singing of the selected piece Exhibits exceptional expression, body language and gestures to convey the chosen rase with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of concerned subject, confidently addressing and question in proper language using the technical terms of the content, mythological story in behind stor						
understanding the content, mythological story in behind singing of the selected piece Exhibits Facial expression mastery of facial expression expression Expression Facial expression Facial expression Thorough understanding the content, mythological story in behind selected piece Exhibits Exhibits Exhibits Exhibits Exceptional expressive expressive techniques but the chosen rasa with authenticity and precision Thorough understanding of the cheme the content, mythological story in behind story in		word,	meaning of	each word,	and situation	
content, mythological story in behind singing of the selected piece Exhibits expression Expression Exhibits expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical tech		understanding the	each word,	understanding	of the theme	
mythological story in behind singing of the selected piece Exhibits exceptional expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 wind authentical terms Thorough understanding of the technical terms with authentical terms Thorough understanding of the technical terms with authentical terms Thorough understanding of the technical expressions and and theoretical terms with authentical terms Thorough understanding of the concerned subject, confidently addressing and question in proper language using the technical terms Thorough Understanding of the technical terms Thorough understanding of the technical terms Thorough understanding of the technical terms Thorough understanding of the techniques and theoretical techniques and question in proper language using the technical terms Thorough understanding of the techniques and theoretical techniques and question in proper language using the technical terms Thorough understanding of the techniques and theoretical techniques and question in proper language using the technical terms Thorough Understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough understanding of the techniques and theoretical terms Thorough		_	understanding	the content,		
in behind and singing of the story in behind selected piece Exhibits Facial exceptional expression Exhibits Facial exceptional expressions Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the technique singlified and procession		mythological story	_	mythological		
Facial exceptional expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering cach a confidently and specific confidently and expression and answering cach question in proper language using the technical terms Exhibits Demonstrates Shows a basic capture in pomoration and good ability to use expressive techniques but consistency or depth in conveying emotions with minor mistakes understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering cach question in proper language using the technical techniques and doubtful manner Shows a basic capture of shill to use expressive techniques but techniques with ability to use average ability to use oxpressive techniques but techniques and theoretical techniques and theoretical knowledge of the concerned subject, addressing and answering each question in proper language using the techniques and theoretical techniques and theoretical techniques and theoret						
Selected piece Exhibits exceptional expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each answering each lechniques and question in proper language using the technical expressive techniques on depth in conveying conveying the intented conveying the intented conveying the intented conveying the intented conveying conveying through facial expressions and body movements Average understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each lechniques and question in proper language using the technical through facial expressive techniques but consistency or depth in conveying minor mistakes motions with minor mistakes Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the techniques ability to use expressive techniques but consistency or depth in conveying minor mistakes motions with minor mistakes Understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the techniques ability to use expressive techniques but consistency or depth in conveying minor mistakes motions with minor mistakes Understanding of the techniques and theoretical knowledge of the concerned subject, addressing and question in proper language using the techniques ability to use expressive techniques ability to use expressive techniques techniques techniques to conveying the techniques abut consistency or depth in conveying the concerned subject, addressing and and theoretical knowledge of the concerned subject, addressing and doubtful manner ability to use expressive techniques ability to use expressive techniques techniques ability to use expressive techniques ability to use expressiv						
Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 expression and mastery of facial expressions and deventage and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the technical terms Thorough understanding of the technical terms in proper language using the technical expressive techniques ability to use expressive techniques ability to use expressive techniques ability to use expressive techniques but techniques but may lack consistency or depth in conveying emotions with minor mistakes Thorough understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in proper language using the technical terms Thorough understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner Thorough understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner						
Facial exceptional mastery of facial expressions, body language and gestures to convey effectively the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the technical terms of the expressive techniques despressive techniques domain of expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes to demonstrate or not responding Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each technical terms in proper language using the technical terms in proper language using the technical terms in proper language using the technical terms in the concerned solubtful manner in the dexpressive techniques but techniques but may lack consistency or depth in conveying emotions with minor mistakes understanding of the techniques and theoretical terms in proper language using the technical terms in the concerned subject, and the		•	Demonstrates	Shows a basic	Shows a below	Only attempting
expression mastery of facial expressives, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the technical terms The conveying the expressive techniques but consistency or depth in conveying tent intented conveying the may lack depth in conveying emotions with minor mistakes with minor mistakes. Average understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in proper language using the technical tems. The conveying the conveying the intented conveying emotions with minor mistakes understanding of the techniques and theoretical theoretical theoretical subject, addressing and answering each question in proper language using the technical tems. The conveying the conveying emotions with minor mistakes understanding of the techniques and theoretical theoretical subject, addressing and answering each question in proper language using the technical tems. The conveying the conveying the conveying emotions with minor mistakes understanding of the techniques and theoretical theoretical subject, addressing and and answering each question in proper language using the technical tems. The conveying the conveying the conveying emotions with minor mistakes understanding of the techniques and theoretical theoretical theoretical subject, addressing and and doubtful manner.	Facial					
expressions, body language and gestures to convey the chosen rasa with authenticity and precision Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each answering each techniques and technical terms Expressive techniques but consistency or depth in conveying effectively consistency or depth in emotions with minor mistakes consistency or depth in conveying emotions with minor mistakes emotions with minor mistakes Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the technical terms Thorough understanding of the concerned subject, addressing and answering each question in proper language using the technical terms Thorough understanding of the concerned subject, addressing and addressing and addressing and question in proper language using the technical terms Thorough understanding of the techniques and theoretical theoretical techniques and theoretical theoretical subject, addressing and addressing and addressing and daddressing and question in proper language using the technical terms Thorough understanding of the techniques and theoretical theoretical theoretical theoretical theoretical subject, addressing and addressing and dadressing and addressing and addressing and addressing and answering each question in a doubtful manner Thorough understanding of the techniques and theoretical theoretica			_			
language and gestures to convey the chosen rasa with authenticity and precision with through facial emotion with through facial of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each addressing and question in proper language using the technical technical technical technical technical technical and question in proper language using the technical technical technical technical technical and question in proper language using the technical technical technical technical manner		•			•	
gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each addressing and answering each language using the technical terms Thorough understanding of the technical techniques and theoretical the concerned subject, confidently and precision Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently and precision Thorough understanding of the techniques and theoretical knowledge of subject, confidently and precision Thorough understanding of the techniques and theoretical knowledge of subject, confidently and precision Thorough understanding of the techniques and theoretical knowledge of subject, confidently and precision Thorough understanding of the techniques and theoretical knowledge of subject, addressing and answering each question in a doubtful manner Thorough understanding of the techniques and theoretical knowledge of subject, addressing and answering each question in a doubtful manner			-	<u>*</u>	*	rospenumg
the chosen rasa with authenticity and precision Wiva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and question in proper language using the technical terms The chosen rasa with authenticity intented emotion with through facial emotions with minor mistakes Wiva-voce Thorough understanding of the techniques and theoretical theoretical theoretical theoretical theoretical theoretical the concerned addressing and answering each technical terms Thorough understanding of the techniques and theoretical theoretical the concerned subject, answering each addressing and question in proper language using the technical terms Thorough understanding of the techniques and theoretical the concerned subject, and addressing and addressing and and question in proper language using the technical terms Thorough understanding of the techniques and theoretical theoretical the concerned subject, and addressing and addressing and addressing and addressing and addressing and question in a doubtful manner Thorough understanding of the techniques and theoretical the concerned subject, and theoretical the concerned subject, and the conce			* '	•	-	
with authenticity and precision with through facial expressions and body movements Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each addressing and question in proper language using the technical terms with authenticity emotion with minor mistakes Understanding of the understanding of techniques and theoretical techniques and theoretical theoretical knowledge of the concerned subject, confidently addressing and and question in proper language using the technical terms with authenticity emotions with minor mistakes Understanding of the techniques and theoretical theoretical theoretical knowledge of the concerned subject, addressing and and answering each each question in a doubtful manner with authenticity emotions with minor mistakes Understanding of concerned subject, addressing and and answering each each question in a doubtful manner			•	_		
and precision through facial expressions and body movements 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 and precision emotion minton mistakes emotions with minor mistakes Understanding of the understanding of the techniques and theoretical techniques and theoretical knowledge of the concerned subject, addressing and answering each question in proper language using the technical terms emotions with minor mistakes Understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner emotions with minor mistakes Understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner			3		•	
through facial expressions and body movements 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 through facial expressions and body movements Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, addressing and answering each question in proper language using the technical terms through facial minor mistakes Minor mistakes Less understanding of the techniques and theoretical knowledge of the concerned subject, addressing and and answering each question in a doubtful manner through facial minor mistakes understanding of the techniques and theoretical knowledge of the concerned answering each question in a doubtful manner		•				
Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each addressing and answering each technical manner minor mistakes Minor mistakes Less understanding of the techniques and theoretical techniques and theoretical techniques and theoretical knowledge of the concerned subject, addressing and answering each confidently addressing and answering each question in a doubtful manner expressions minor mistakes Only of concerned subject, addressing and answering each question in a doubtful manner		and precision				
Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each agustion in proper language using the technical terms and body movements Understanding of the understanding of the techniques and theoretical techniques and theoretical knowledge of the concerned subject, the concerned subject, addressing and answering each addressing and addressing and question in proper language using the technical terms In proper language using the technical manner and body movements Understanding of the understanding of concerned subject, addressing and answering each each question in a doubtful manner In proper language using the technical manner						
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 Thorough Understanding of the understanding of the techniques and theoretical techniques and theoretical knowledge of the concerned subject, the concerned subject, addressing and answering each question in proper language using the technical terms Thorough Understanding of the understanding of concerned subject, addressing and answering each each question in a doubtful manner Thorough Understanding of the understanding of concerned subject, addressing and answering each each question in a doubtful manner						
Viva-voce Thorough understanding of the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each adgressing and question in proper language using the technical manner Understanding of the understanding of concerned subject, attempting or not responding attempting or not responding answering each each question in a doubtful manner					Instances	
understanding of the techniques and theoretical knowledge of the concerned subject, confidently answering each and answering each technical technical techniques and answering techniques and the concerned subject, addressing and answering technical technical terms in proper language using the technical technical technical manner understanding of concerned subject, addressing and answering each each question in a doubtful manner of the techniques and theoretical knowledge of the concerned subject, addressing and answering each each question in a doubtful manner	Viva-voce	Thorough		Average	Less	
the techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical techniques and theoretical knowledge of the concerned subject, addressing and answering each question in proper language using the technical technical manner techniques and theoretical knowledge of the concerned subject, addressing and answering each question in a doubtful manner attempting or not responding and answering each each question in a doubtful manner	1114 1000	_		9 11 1		Only
theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in proper language using the technical techniques and knowledge of the concerned knowledge of the concerned subject, addressing and answering each question in a doubtful manner not responding subject, addressing and answering each each question in a doubtful manner		_				•
knowledge of the concerned subject, the concerned subject, confidently addressing and answering each question in proper language using the technical terms in proper language using the technical manner knowledge of the concerned knowledge of the concerned subject, the concerned subject, answering each question in a doubtful manner addressing and answering each question in a doubtful manner						1 0
concerned subject, confidently addressing and answering each question in proper language using the technical terms to the concerned subject, the concerned subject, the concerned subject, answering each addressing and addressing and answering each question in a doubtful manner answering each each question in a doubtful manner						not responding
confidently addressing and answering each question in proper language using the technical terms to addressing and language using the technical manner to the concerned subject, addressing and addressing and answering each question in a doubtful manner to the concerned subject, addressing and addressing and answering each question in a doubtful manner to the concerned subject, addressing and addressing and doubtful manner to the concerned subject, addressing and doubtful manner to the concerned subject the conc		_			_	
addressing and answering each addressing and question in proper language using the technical terms and language using the technical terms and language using the technical manner subject, and addressing and addressing and addressing and answering each question in a doubtful manner subject, and addressing and addressing and addressing and addressing and addressing and answering each question in a doubtful manner					_	
answering each question in proper language using the technical terms language using the technical terms language using the technical manner language using the language using the technical manner						
question in proper language using the technical terms answering each question technical terms language using the technical manner		© /			(· · · · · · · · · · · · · · · · · · ·	
language using the technical terms in language using language using the technical terms language using the technical manner		_				
technical terms in proper question in a language using doubtful the technical manner				_		
language using doubtful the technical manner			· •		(2)	
the technical manner					13)	
terms 7			terms			

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





Mahatma Gandhi University Kottayam

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

COURSE OUTCOMES (CO) | |-||GP (HONOURS)

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)

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

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

	CANDA			
	Classroom Procedure (Mode of transaction)			
Teaching and Learning Approach	Module 1,2,3 Direct instruction- Lecture, demonstrating each units in cholkettu and jattiswaram and giving practise the same by individual Interactive instruction- Active co-operative learning, group practicing 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			
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2 & 3 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 adavu required c. Rhythm or tala d. Overall performance with confidence OR Any other tasks to suit the course Module 4 The presentation and performance of each mudras and viniyogas are evaluated practically on the basis of following criteria a.Purity and grace of fingering b.Completion of demonstrating each hasta c.Pronounciation of each slokas			

d.Understanding the meaning of each word in the hasta viniyogas
OR
Any other tasks to suit the course

B. Semester End examination (ESE) – 70 marks

Module 1	20 marks
Module 2	20 marks
Module 3	10 marks
Module 4	10 marks
Viva – Voce	10 marks

Module 1,2 & 3

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 adavu required
- c.Rhythm or tala
- d.Overall performance with confidence

Module 4

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

- a. Purity and grace of fingering
- b.Completion of demonstrating each hasta
- c.Pronounciation of each slokas
- d.Understanding the meaning of each word in the hasta viniyogas

RUBRICS

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

Understanding the meaning of the language, of the sahitya portion meaning of each word, understanding the content, mythological story in behind and singing of the selected piece Exhibits Facial expression Exhibits Facial expression, body language and gestures to convey the chosen rasa with authenticity and precision 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 in lat the concerned subject are the concerned subject and the concerned subject, confidently addressing and answering each according to the technical terms in lat the concerned subject are the concerned subject and answering each according to the technical terms in lat the concerned subject are the concerned subject and answering each according to the technical terms in the concerned subject and the concerned subject and answering each according to the technical terms in the concerned subject and the conce	requiredwhile	requiredwhile	requiredwhile	
Understanding the meaning of the language, of the sahitya pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece Exhibits Facial expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 in lat the concerned subject are concerned subject and the concerned subject and the concerned subject, confidently addressing and answering each acceptable and the concerned subject and the conc	finishing a	finishing a	finishing a	
Understanding the meaning of the language, of the sahitya pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece Exhibits Facial exceptional expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical the knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in lat theoretical technical terms in lat theoretical technical terms	hastha as it	hastha as it	hastha as it	
Understanding the meaning of the language, of the sahitya portion meaning of each word, munderstanding the content, mythological story in behind and singing of the selected piece Exhibits Facial expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical the knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in lat theoretical terms	demands	demands	demands	
the meaning of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and singing of the selected piece Exhibits Facial exceptional expression Exhibits Facial exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 In the concerned subject in the concerned subject in proper language using the technical terms In the concerned subject in the concerned subject in proper language using the technical terms In the content in the concerned subject in proper language using the technical terms In the concerned subject in the concerned subject in proper language using the technical terms	General	General	Understanding	Only attempting
of the sahitya portion portion meaning of each word, munderstanding the content, mythological story in behind and singing of the selected piece Exhibits Facial exceptional expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 In the production, meaning of each product word, meaning of each product with the content of the concerned subject, and precision in proper language using the technical terms In the production, meaning of each product with and singing of the search production. The production in proper language using the technical terms In the production, meaning of each production in proper language using the technical terms In the production, meaning of each production in proper language using the technical terms In the production in proper language using the technical terms	awareness of		the meaning of	
portion meaning of each word, understanding the content, mythological story in behind and singing of the selected piece Exhibits Facial exceptional expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 meaning of each proper in meaning of the content, mythological story the story in behind and singing of facial expressions, body language and gestures to convey the chosen rasa with authenticity in and precision Viva-voce Thorough understanding of the techniques and the concerned subject, confidently addressing and answering each acquestion in proper language using the technical terms	the language,	the language,	each words	or not
word, understanding the content, mythological story the selected piece Exhibits Facial exceptional expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical the knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms word, mr with understanding of the strength of the convey the selected piece Exhibits exceptional expressions, body language and gestures to convey the chosen rasa with authenticity in and precision Viva-voce Thorough understanding of the techniques and the concerned subject, confidently addressing and answering each accomplished the technical terms in later the content of the c		meaning of	and situation	responding
understanding the content, mythological story in behind and singing of the selected piece Exhibits Facial exceptional expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 and the sea are supported to the concerned subject, confidently addressing and answering each question in proper language using the technical terms in the content of the concerned subject, and answering each are supported to the concerned subject, the confidently addressing and answering each are supported to the technical terms In the content of the content of the concerned subject, the confidently addressing and answering each are supported to the technical terms In the content of the content	meaning of	each word,	of the theme	responding
content, mythological story in behind and singing of the selected piece Exhibits Facial exceptional expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 in untheritical theoretical theoreti		understanding	of the theme	
mythological story in behind and singing of the selected piece Exhibits Facial exceptional expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 In the selected piece Exhibits exceptional expressions, body language and gestures to convey effect the convey of the chosen rasa with authenticity in many precision. Viva-voce Thorough understanding of the techniques and the concerned subject, confidently addressing and answering each question in proper language using the technical terms in later the concerned subject.	understanding	the content,		
in behind and singing of the selected piece Exhibits Exhibits Expression Exhibits Expressions, body Expressions Expressions Expression Exhibits Exhibits Expression Exhibits Expression Exhibits Expression Exhibits Exhibits Expression Exhibits Expression Exhibits Exhibits Expression Exhibits Expression Exhibits Exhibits Expression Exhibits Exhibi	_	mythological		
singing of the selected piece Exhibits Exceptional expression Expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 singing of the strain in selected piece Exhibits Date of the expressions, body language and technical terms Thorough understanding of of the techniques and theoretical theoretical theoretical subject, confidently addressing and answering each question in proper language using the technical terms In the strain in the strain in the selected piece Exhibits Date of the expressions, body language and the expression and the e		story in behind		
Selected piece Exhibits Exceptional expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 in la th	story in behind	Story in Senina		
Exhibits exceptional expression Exhibits exceptional expressions, body language and gestures to convey the chosen rasa with authenticity and precision 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 In In In In In In In In In I	story in comina			
Facial expression exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision enth example of the techniques and theoretical the concerned subject, confidently addressing and answering each question in proper language using the technical terms in latth	Demonstrates	Shows a basic	Shows a below	Only attempting
expression mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical the knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in the concerned subject and answering each question in proper language using the technical terms in the concerned subject and answering each and answering each and answering each question in proper language using the technical terms in la the concerned subject and answering each and answering each and answering each and answering the technical terms la the concerned subject and the concerned subject and answering each and answering each and answering the technical terms		ability to use	average	to demonstrate
expressions, body language and gestures to convey the chosen rasa with authenticity and precision Viva-voce Thorough understanding of the techniques and theoretical the knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in the expressions, body text technical terms in late the expressions, body text technical terms expressions, body text text technical terms in the expressions, body text text technical terms in the expressions, body text text text text text text text tex		expressive	ability to use	or not
language and gestures to convey the chosen rasa with authenticity in and precision Thorough understanding of the techniques and theoretical the concerned subject, confidently addressing and answering each question in proper language using the technical terms language and tenders of the each question in proper language using the technical terms language and tenders of the each question in proper language using the technical terms		techniques but	- 1	responding
gestures to convey the chosen rasa with authenticity in and precision Viva-voce Thorough understanding of the techniques and theoretical the concerned subject, confidently addressing and answering each question in proper language using the technical terms gestures to convey the convey the condition in proper and the concerned subject.	-	may lack	techniques but	responding
the chosen rasa with authenticity in and precision Viva-voce Thorough understanding of the techniques and theoretical the knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms the chosen rasa con in the process of the concerned subject. Thorough understanding of the kr concerned subject, the confidently addressing and answering each according to the technical terms in the technical terms.	1	consistency or	may lack	
with authenticity in and precision Thorough understanding of the techniques and the concerned subject, the confidently addressing and answering each acquestion in proper language using the technical terms with authenticity in the example of the proper than the example of the proper than the proper than the technical terms in the proper than the p		depth in	consistency or	
and precision Thorough understanding of of the techniques and techniques and theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in la th	intented	conveying	depth in	
Viva-voce Thorough understanding of of the techniques and te theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in	emotion	emotions with	conveying	
Viva-voce Thorough understanding of of the techniques and te theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in	through facial	minor mistakes	emotions with	
Viva-voce Thorough understanding of of the techniques and te theoretical knowledge of the concerned subject, confidently addressing and answering each question in proper language using the technical terms in	expressions	inition initiates	minor	
Viva-voce Thorough understanding of of the techniques and techniques and theoretical knowledge of the kr concerned subject, confidently addressing and answering each question in proper language using the technical terms in	and body		mistakes	
Viva-voce Thorough understanding of of the techniques and te theoretical knowledge of the kr concerned subject, th confidently addressing and co answering each ac question in proper language using the technical terms in		(HONOUR		
understanding of of the techniques and the techniques and the theoretical the knowledge of the knowledge of the concerned subject, the confidently addressing and answering each question in proper language using the technical terms in late the technical terms.	Understanding	Average	Less	
the techniques and techniques and the theoretical the knowledge of the kno		understanding	understanding	Only
theoretical the knowledge of the knowledge to the knowledge of the knowled		of the	of concerned	attempting or
knowledge of the kr concerned subject, the confidently addressing and answering each acquestion in proper language using the technical terms in the concerned subject, the confidently addressing and answering each acquestion in proper language using the technical terms in the concerned subject, the confidently subject, and confidently subject subject, the confidently subject subject subject, the confidently subject s	theoretical	techniques and	subject,	not responding
concerned subject, the confidently subject, addressing and answering each question in proper language using the technical terms in late the concerned subject, the confidently subject, and confidently subject, the confidently subject, the confidently subject, the confidently subject, the confidently subject, and confidently subject, the confidently subject, the confidently subject, and confiden		theoretical	addressing and	nevrespenumg
confidently addressing and confidently addressing and confidently answering each addressing the language using the technical terms in the language using the language		knowledge of	answering	
addressing and contains answering each and question in proper and language using the technical terms in late the technical terms.	subject,	the concerned	each each	
answering each acquestion in proper language using the technical terms in late	3	subject,	question in a	
question in proper are language using the technical terms in late the thickness of the late that the	=	addressing and	doubtful	
language using the technical terms in late	answering	answering	manner	
technical terms in la th	each question	each each		
la th	in proper	question in a		
th		_		
	the technical	manner		
te	terms			
į l		doubtful manner		

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





Mahatma Gandhi University Kottayam

Programme	BA (Hons) MOHINIYATTAM					
Course Name	AN INTRODUCTION TO	NRITYA				
Type of Course	DSC A					
Course Code	MG3DSCMHN201	ND				
Course Level	200					
Course Summary	Students can understand the	structure of	f an invocat	tory item.		
Semester	3		Credits		4	Total
Course Details	Learning Approach	Lecture 0	Tutorial 3	Practical	Others	Hours 75
Pre-requisites, if any	Aptitude in perfrming abhina		erest in the	concerned su	ıbject.	13

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 Ganapthi	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	Е	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)

Modules	Units	Course description	Hrs	CO No.
Module 1		Ganapathistuthi Raga – Sourashtram, Tala – Adi Lyrics, Meaning & Authorship of Ganapathisthuthi	30	2
	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		
Module 2		Phase 1 – Pallavi	15	1 to 7
	2.1	Pallavi Pallavi		
	2.2	Application of Hasthas		
	2.3	Analyse the bhava of the pallavi		
	2.4	Tala patterns of thattumettu		
Module 3		Phase 2 – Anupallavi	15	1 to 7
	3.1	Anupallavi		
	3.2	Application of Hasthas		
	3.3	Analyse the sancharibhavas of anupallavi		
	3.4	Tala portion of thattumettu		
Module 4		Phase 3 – Charanam	15	1 to 6

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

Classroom Procedure (Mode of transaction) 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 Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence (or any other tasks to suit the course)		
Teaching and Learning Approach Teaching and Learning Approach Direct instruction- Active co-operative learning, library work, group practising (fyrics) and authentic learning Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Interactive instruction—Active co-operative learning, library work, group practising (lyrics) and authentic learning Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA)—30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		Module 1
Teaching and Learning Approach Interactive instruction- Active co-operative learning, library work, group practising (lyrics) and authentic learning Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		Direct instruction- Giving lecture to impart the information of the lyrics,
Learning Approach Practising (lyrics) and authentic learning Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		lyricist, rendition of lyrics and group discussions.
Approach Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence	T l.:	Interactive instruction- Active co-operative learning, library work, group
Approach Module 2, 3 & 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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence	Learning	practising (lyrics) and authentic learning
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 MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
individual Interactive instruction- Active co-operative learning, group practising and authentic learning MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
individual Interactive instruction- Active co-operative learning, group practising and authentic learning MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		Interactive instruction- Active co-operative learning, group practising
Assessment Types MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types Types Assessment Types Assessment Types Types 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types Evaluating the theoretical knowledge of the particular item as per the viva-voce (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		Module 1
Assessment Types Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types Assessment Types (or any other tasks to suit the course) 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 a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types Assessment Types Assessment Types Assessment Types Assessment Types Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types The presentation and performance of the pallavi, anupallavi & charanam in Ganapathi sthuthi are evaluated practically on the basis of following criteria a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types charanam in Ganapathi sthuthi are evaluated practically on the basis of following criteria a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
Assessment Types a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
a. Angasudha and saushtavam b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence	Assessment	
 b. Clarity of the facial expressions according to the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence 	Types	
the lyrics c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
 c. Presentation with grace and confidence d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence 		•
 d. Purity of hand gestures and the fingering as each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence 		· ·
each mudra demands e. Understanding the padartha of the sahitya portion f. Overall performance with confidence		
portion f. Overall performance with confidence		, 0
f. Overall performance with confidence		
<u>-</u>		
(or any other tasks to said the course)		-

B. End Semester Examination (ESE) – 70 marks

Module 1	20 marks
Module 2	20 marks
Module 3	10 marks
Module 4	10 marks
Viva – Voce	10marks

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

- a. Angasudha and saushtavam
- b. Clarity of the facial expressions according to the lyrics
- c. Presentation with grace and confidence
- d. Purity of hand gestures and the fingering as each mudra demands
- e. Understanding the padartha of the sahitya portion
- f. Overall performance with confidence

RUBRICS

Criteria	Exemplary (9-10)	Advanced	Proficient	Satisfactory	Developing
Criteria	Exemplary (>-10)	(7-8)	(4-6)	(2-3)	(0-1)
Angasudham	Usage of body	Usage of body	Usage of body	Usage of body	Only attempting
and	limbs with	limbs with	limbs with an	limbs with a	to perform not
Soushtavam	brilliance and	distinction	average level	below average	responding.
	distinction during	during the	during the	level during	
	the performance	performance	performance	the	
		551111	anna	performance	
Purity of	Usage of postures	Usage of	Usage of	Usage of	Only attempting
postures and	and movements of	postures and	postures and	postures and	to perform not
movements as	the body limbs with	movements of	movements of	movements of	responding.
each adavus	brilliance and	the body limbs	the body limbs	the body limbs	
required.	distinction during	with	with an	with a below	
	the performance	distinction	average level	average level	
		during the	during the	during the	
		performance	performance	performance	
Rhythm/	Adequate Tala	Adequate Tala	Tala rendering	Partially	Only attempting
Talam	rendering and	rendering and	and notation	completed	to render or
	notation with	notation with	without	Tala rendering	notateor not
	brilliance,	confidence	mistake with	and notation	responding.
	confidence and	and presence	all affairs		
	presence of mind	of mind along	required		

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

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

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





Mahatma Gandhi University Kottayam

Programme	BA (Hons) MOHINIYATTAM				
Course Name	LITERARY EVIDENCES AND EVO THROUGH AGES	LUTION	OF MOHIN	NIYATTAN	1
Type of Course	DSE				
Course Code	MG3DSEMHN200				
Course Level	200				
Course Summary	Students can understand the historical ba	ackground	of dance as w	vell as Mohi	niyattam.
Semester	3	Credits		4	Total
Course Details	Learning Approach Lecture 4	Tutorial	Practical	Others	Hours 60
Pre-requisites, if any	Skill and Interest in the concerned subj	ect.			1

COURSE OUTCOMES (CO) U-UGP (HONOURS)

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	Е	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)

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

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

	CAN				
	Classroom Procedure (Mode	of transaction)			
	Module 1	of transaction)			
	Direct instruction- Lecture, e to danseuses				
	Interactive instruction- Active and authentic learning Module 2	co-operative learning, group	discussions, assignments		
	Direct instruction- Lecture, e	explicit learning and discussion	on of literary references		
Teaching and Learning	related to Mohiniyattam Interactive instruction- Active and assignments	co-operative learning, group	discussions, library work		
Approach	Module 3				
	Direct instruction- Lecture, ex	xplicit learning and discussion	of the revival period		
	Interactive instruction- Active				
	and authentic learning				
	Module 4	IONOLIRS)			
	Direct instruction- Lecture,	explicit learning and discus	sion of different dance		
	practices		1:		
	Interactive instruction- Active	co-operative learning, group of	discussions and authentic		
	learning MODE OF ASSESSMENT	1442			
		omprehensive Assessment (C	CCA) – 30 marks		
Assessment	Module 1,2,3 & 4	ompremensive rissessment (C	(C11) CO MAT 115		
Types	Written test, Evaluating assig	nments based on the concern t	copic.		
	OR				
	Any other tasks to suit the cou	urse			
	 	Examination (ESE) – 70 ma	rks		
	Module 1				
	Module 2	Written Tost	70 montra/		
	Module 3 Module 4	Writtten Test	70 marks/ Duration- 2		
	Iviouule 4		Hrs		
		1			

Question paper	Question paper pattern					
Descriptive	Word Limit	Number of	Marks	Total		
Type		questions to				
		be answered				
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		
		•	Total	70 Marks		
		Grand Total		100 Marks		
(CCA + ESE)						

RUBRICS

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

REFERENCES

- 1. Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2. Dr. Leela Omcheri & Dr. Deepthi Omcheri Bhalla, "Keralathile lasya rachanakal Thalinankanadanam 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, Thiruvanantapuram,1983
- 9. Krishnaprabhamayi, Chilappathikaram, Dronacharya Publications, Kozhikode, 2015



mgu-ugp (Honours) Syllabus



Mahatma Gandhi University Kottayam

Programme	BA (Hons) MOHINIYATTAM						
Course Name	A PREFACE TO NRITYA	\					
Type of Course	DSC B						
Course Code	MG3DSCMHN202	ND					
Course Level	200	200					
Course Summary	Students can understand the	Students can understand the structure of an invocatory item.					
Semester	35	3 Credits 4 Total					
Course Details	Learning Approach	Lecture	Tutorial	Practical 1	Others	Hours 75	
Pre-requisites, if any	Aptitude in performing Abhinaya and Interest in the concerned subject.						

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	Е	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)

Modules	Units	Course description	Hrs	CO No.
Module 1		Ganapathistuthi Raga – Bilahari, Tala – Adi Lyrics, Meaning & Authorship of Ganapathisthuthi	30	1
	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		
Module 2	1 Phase 1 – Pallavi			1 to 6
	2.1	Pallavi		
	2.2	Application of Hasthas		
	2.3 Analyse the bhava of the pallavi			
	2.4	Tala patterns of thattumettu		
Module 3		Phase 2 – Anupallavi	15	1 to 6
	3.1	Anupallavi		
	3.2	Application of Hasthas		
	3.3	Analyse the sancharibhavas of anupallavi		
	3.4	Tala portion of thattumettu		
Module 4		Phase 3 – Charanam	15	1 to 6

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

	Classroom Procedure (Mode of transaction)				
	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				
Teaching and	practising (lyrics) and authentic learning				
Learning	Module 2,3 & 4				
Approach	Direct instruction- Demonstration of Pallavi, Anupallavi & 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				
	MODE OF ASSESSMENT				
	A. Continuous Comprehensive Assessment (CCA) – 30 marks				
	Module 1				
	Evaluating the theoretical knowledge of the particular item as per the				
	viva-voce GU-UGP (HONOURS)				
	(or any other tasks to suit the course)				
	Module 2,3 & 4				
A	The presentation and performance of the pallavi, anupallavi &				
Assessment	charanam in Ganapathi sthuthi are evaluated practically on the basis of				
Types	following criteria				
	a. Angasudha and saushtavam				
	b. Clarity of the facial expressions according to the lyrics				
	c. Presentation with grace and confidence				
	d. Purity of hand gestures and the fingering as each mudra				
	demands				
	e. Understanding the padartha of the sahitya portion				
	f. Overall performance with confidence				
	(or any other tasks to suit the course)				
	B. End Semester Examination (ESE) – 70 marks				
	Module 1 20 marks				
	Module 2 20 marks				
	Module 3 10 marks				
	Module 4 10 marks				

Viva – Voce	10 marks
-------------	----------

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

- C. Angasudha and saushtavam
- D. Clarity of the facial expressions according to the lyrics
- E. Presentation with grace and confidence
- F. Purity of hand gestures and the fingering as each mudra demands
- G. Understanding the padartha of the sahitya portion
- H. Overall performance with confidence

RUBRICS

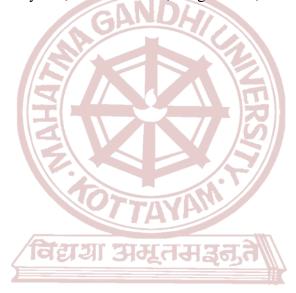
Criteria	Exemplary (9-10)	Advanced	Proficient	Satisfactory	Developing
	1 0 0	(7-8)	(4-6)	(2-3)	(0-1)
Angasudham	Usage of body	Usage of body	Usage of body	Usage of body	Only attempting
and	limbs with	limbs with	limbs with an	limbs with a	to perform not
Soushtavam	brilliance and	distinction	average level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

	along with all	demonstrating	demonstrating	demonstrating	
	affairs required	along with all	along with all	along with all	
		affairs	affairs required	affairs	
		required		required	
Completion of	Usage of fingers	Usage of	Usage of	Usage of	1 0
demonstrating	and hands with	fingers and	fingers and	fingers and	to demonstrate
each hasthas	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all	demonstrating,	demonstrating,	demonstrating,	
	affairs required	along with all	along with all	along with all	
	while finishing a	affairs	affairs	affairs	
	hastha as it	requiredwhile	requiredwhile	requiredwhile	
	demands.	finishing a		finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only attempting
the meaning	of the language,	awareness of		the meaning of	to demonstrate
of the sahitya	pronunciation,	the language,	the language,	each words	or not
portion	meaning of each	-	meaning of	and situation	responding
	word,	meaning of	each word,	of the theme	
	understanding the	each word,	understanding	?//	
	content,	understanding	the content,		
	mythological story	the content,	mythological		
	in behind and	mythological	story in behind		
	singing of the	story in behind	AYPA		
	selected piece			Mr.	
	Exhibits	Demonstrates	Shows a basic	Shows a below	Only attempting
Facial	exceptional	a good	ability to use	average	to demonstrate
expression	mastery of facial		expressive	ability to use	or not
	expressions, body	expressive	techniques but	expressive	responding
	language and	techniques,		techniques but	
	gestures to convey	effectively	consistency or	may lack	
	the chosen rasa	conveying the	depth in	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
		through facial	minor mistakes	emotions with	
		expressions		minor	
		and body		mistakes	
		movements		-	
Viva-voce	Thorough	Understanding	Average	Less	
	understanding of		understanding	understanding	Only
	the techniques and	*	of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the	knowledge of	theoretical	addressing and	
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	
	addressing and	•	subject,	question in a	
	answering each	addressing and	addressing and	doubtful	
	question in proper	answering	answering	manner	

language using the	each question	each eac	1
technical terms	in proper	question in	a
	language using	doubtful	
	the technical	manner	
	terms		

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





Mahatma Gandhi University Kottayam

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

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)

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

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

RUBRICS

Criteria	Exemplary (9-10)	Advanced	Proficient	Satisfactory	Developing
		(7-8)	(4-6)	(2-3)	(0-1)
Rhythm/	Adequate Tala	Adequate Tala	Tala rendering	Partially	Only attempting
Talam	rendering and	rendering and	and notation	completed	to render or
	notation with	notation with	without	Tala rendering	notateor not
	brilliance,	confidence	mistake with	and notation	responding.
	confidence and	and presence	all affairs		
	presence of mind	of mind along	required		
	along with all	with all affairs			
	affairs required	required			
Pronunciation	90%-100% correct	70%-89%	40%-69%	20%-39%	Only the
	accent, diction and	correct accent,	correct accent,	correct accent,	attempt to
	delivery	diction and	diction and	diction and	deliver or not
		delivery	delivery	delivery	responding.
Artistic	Displays	Shows	Demonstrates	Below average	Only attempting
creativity	exceptional	creativity in	a basic level of	level of	to demonstrate
	creativity in	interpreting	creativity,	creativity,	or not
	interpreting bhava	bhava and	incorporating	incorporating	responding
	and rasa,	rasa, adding	some persona	some persona	
	incorporating	personal	elements into	elements into	
	unique elements	touches and	the	the	
	and personal artistic	innovative	performance	performance	
	flair to enhance the	elements to	4117		
	emotional	convey	TTTE	1111	
Clarity in	expression Perfect rendition of	Porfoct	Rendition of	Rendition of	Total lose in
striking		rendition of	tala syllables in	tala syllables	rendition or not
nattuvangam	tala syllables in nattuvangam with	tala syllables	nattuvangam	in symaoles	responding
Hattuvangam	perfect	in - GP	with average	nattuvangam	responding
	pronunciation	nattuvangam	pronunciation	with below	
	keeping tala	with good	keeping tala	average	
	accuracy in its	pronunciation	accuracy with	pronunciation	
	complete sense	keeping tala		keeping tala	
	without mistakes	accuracy	inition initiones	accuracy with	
	William of Illiamore	accuracy		major	
				mistakes	
Viva-voce	Thorough	Understanding	Average	Less	
	understanding of		understanding	understanding	Only
	the techniques and	techniques and	of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the	knowledge of	theoretical	addressing and	
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	
	addressing and	confidently	subject,	question in a	
	answering each	addressing and	addressing and	doubtful	
	question in proper	answering	answering	manner	
		each question	each each		

the technical manner

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



Mahatma Gandhi University Kottayam

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

COURSE OUTCOMES (CO) U-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Understanding the history of Mohiniyattatm	U	2
2	Understanding the techniques/classification of angas in	U	10
	Natyasastra		
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	E	3
0	Mohiniyattam		3

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

1.1	Co-relation of Indain performing arts History of Mohiniyattam History of Indian temple iconography Co-relation of Natya techniques & Iconography Natya techniques in Natyasastra with special focus on angas	15	2,3,4,6
2.1	History of Indian temple iconography Co-relation of Natya techniques & Iconography Natya techniques in Natyasastra with special focus on angas	15	2,3,4,6
2.1	Co-relation of Natya techniques & Iconography Natya techniques in Natyasastra with special focus on angas	15	2,3,4,6
	Iconography Natya techniques in Natyasastra with special focus on angas	15	2,3,4,6
	special focus on angas		
2.2	Application of angas in temples sculpture in Kerala (any one)		
	Co-relation of Mohiniyattam & temple sculptures in different perspective	15	1-6
3.1	Aesthetical Hagaran		
3.2	Philosophical		
M	Teacher specific content.		
		temple sculptures in different perspective 3.1 Aesthetical Philosophical	temple sculptures in different perspective 3.1 Aesthetical Philosophical

	2//11/11/11/19
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) for all modules Direct instruction: Lecture, Discussion of new terminologies, Library, Assignment 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.
Assessment	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 25 marks
	1
Types	1.Written test
	2.Assignment Submission
	(Or any other tasks to suit the course)

	End Semester	Examination (I	ESE) – 50	marks
Module 1 Module 2		Writtten T	Writtten Test 50 m Dura Minu	
Module 3				
Question pape	r pattern			
Descriptive	Word Limit	Number of	Marks	Total
Type		questions to		
		be answered		
Short	50 words	5 out of 8	2	5x2=10
Answer				
Short Essay	150 words	4 out of 6	5	4x5=20
Essay	300 words	2 out of 4	10	2x10=20
	NIE		Total	50 Marks
	GANL	Grand Total (CCA + E	SE) 75 Marks
MAZ	RUBRI	CS		

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

- 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



MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATT	CAM					
Course Name	PRACTICAL INTREPRETATIONS OF BHAVA – 1 & HASTHAS						
Type of Course	DSC A	DSC A					
Course Code	MG4DSCMHN200	ND					
Course Level	200						
Course Summary	Students can understand the	Students can understand the application of dance techniques in Keerthanam					
Semester	44		Credits		4	Total	
Course Details	Learning Approach	Lecture	Tutorial 3	Practical	Others	Hours 75	
Pre-requisites, if any	Aptitude in performing abhinaya, skill and interest in the concerned subject.						

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	С	10
6	Enhancing the interest in delivering abhinaya	I	10

⁽I) and Appreciation (Ap)

COURSE CONTENT

Modules	Units	Course description	Hrs	CO No.
Module 1		Keerthanam – Ragam – Vasantha Tala – Adi Talam	10	1,3
	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		
Module 2		Phase 1 Pallavi	25	3-6
	2.1	Learning pallavi,		
	2.2	Learning the lyrics and meaning of pallavi		
	2.3	Application of hasthas H2656		
	2.4	Rendering thala of thattumettu GU-UGP (HONOURS)		
Module 3		Phase 2 – Anupallavi & charanam	25	2-6
	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		
Module 4		Lakshanas & Viniyogas of fourth 4 Hasthas	15	2,5,6

Module 3		reacher specific content.	
Module 5		Teacher specific content.	
	4.4	Viniyogas of Suchikamukham, Pallavam	
	4.3	Lakshanas of Suchikamukham, Pallavam	
	4.2	Viniyogas of Mukuram, Bhramaram	
	4.1	Lakshanas of Mukuram, Bhramaram	

	Classroom Procedure (Mode of transaction)
	Module 1
	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
	Module 2 & 3
Teaching and	Direct instruction – Lecture, Demonstration of each portions and making
Learning and	practice the same by individual. Explain the major theme and stories,
	Demonstrate the abhinaya hasthas which using to narrate the story in the item
Approach	Interactive instruction – Active co-operative learning, group chanting and practising of hastha viniyogas, authentic learning
	Module 4
	Direct instruction – Lectures, demonstrating each mudras and giving practice
	the same by individual P (HONOLIPS)
	Interactive instruction – Active co-operative learning, group practising and
	authentic learning
	MODE OF ASSESSMENT
	A. Continuous Comprehensive Assessment (CCA)
	- 30 marks
	Module 1
	Evaluating the presentation and theoretical knowledge of Keerthanam
	Module 2 & 3
Assessment	Evaluating the performance on the basis of following criteria
Types	a.Purity of mudras and mukhajaabhinaya
1 J PCS	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
	OR
	Any other task which suits the course
	Module 4
	Evaluating the performance on the basis of following criteria

a.Purity of mudras and mukhajaal	ohinaya	
b.Overall performance with confi	dence	
c.Clarity of pronunciation while r	eciting slokas	
	_	
Or		
Any other task to suit the course		
	ester Examination (E	SE) – 70 marks
Module 1	20 marks	,
Module 2	20 marks	
Module 3	10 marks	
Module 4	10 marks	
Viva – Voce	10 marks	
Module 1		
Evaluating the presentation and the	neoretical knowledge o	f Keerthanam
Module 2 & 3		
Evaluating the performance on th	e basis of following cri	teria
a. Purity of mudras and mukhajaal	ohinaya	
b.Performance with accurate rhyt	hm	
c.Angasudha and clarity of delive	ring each units of the p	pallavi portion in its
proper structure.		
d.Overall performance with confi	dence	
Module 4	* /3//	
Evaluating the performance on th	e basis of following cri	teria
a. Purity of mudras and mukhajaal	ohinaya	
b.Overall performance with confi	dence	
a Clarity of propunciation while r	eciting clokes	

MGU-UGP (HONOURS) Syllabus

c.Clarity of pronunciation while reciting slokas

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

of the sahitya portion	pronunciation, meaning of each	the language, pronunciation,	the language, meaning of	each words and situation	or not responding
	word,	meaning of	_	of the theme	1 6
	understanding the	each word,	understanding		
	content,	understanding	the content,		
	mythological story	the content,	mythological		
	in behind and	mythological	story in behind		
	singing of the	story in behind			
	selected piece				
	Exhibits	Demonstrates	Shows a basic	Shows a below	Only attempting
Facial	exceptional	a good	ability to use	average	to demonstrate
expression	mastery of facial	command of	expressive	ability to use	or not
	expressions, body	expressive	techniques but	expressive	responding
	language and	techniques,	may lack	techniques but	
	gestures to convey	effectively	consistency or	may lack	
	the chosen rasa	conveying the	1	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
		through facial	minor mistakes	emotions with	
		expressions		minor	
		and body		mistakes	
		movements			
Viva-voce	Thorough	Understanding	Average	Less	
	understanding of	of the	understanding	understanding	Only
	the techniques and	techniques and	of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the	knowledge of		addressing and	
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	
	addressing and	confidently	subject,	question in a	
	answering each	addressing and	addressing and	doubtful	
	question in proper	answering	answering	manner	
	language using the	each question	each each		
	technical terms	in proper	question in a		
		language using	doubtful		
		the technical	manner		
		terms			

- 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



Programme	BA (Hons) MOHINIYATTAM
Course Name	PRACTICAL INTREPRETATIONS OF BHAVA – 2
Type of Course	DSC A
Course Code	MG4DSCMHN201
Course Level	200
Course Summary	Students can familiarize the abhinaya techniques of Padam
Semester	4 Credits 4 Total Hours
Course Details	Learning Approach Lecture Tutorial Practical Others 3 1 75
Pre-requisites, if any	Aptitude in performing abhinaya, skill and interest in the concerned subject.

COURSE OUTCOMES (CO) (HONOURS)

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	С	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

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

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

	GAN					
	Classroom Procedure (Mode Module 1	of transaction)				
	Direct instruction-Lecture, group discussions about the author and other					
	features related to Padam					
Teaching and	Interacative instruction –Active	co-operative learning, group discussions,				
Learning	library work and group assignn	0.01				
Approach	Module – 2,3,& 4					
	Direct instruction – Demonstra	tion of each units in Padam and making				
	practice the same by individual	ah.				
		co-operative learning, group practising and				
	authentic learning					
	MODE OF ASSESSMENT	\$15,514				
		rehensive Assessment (CCA) – 30 marks				
	Module 1					
	Evaluating the presentation and theoretical knowledge of Padam					
Assessment	Module 2, 3 & 4 Evaluating the performance on	the heads of fellowing emitanic				
Types		dras and mukhajaabhinaya				
Types	•	with accurate rhythm				
	4 7	and clarity of delivering each units of the				
		on in its proper structure.				
		ormance with confidence				
	OR					
	Any other task which suits the	course				
	B. End Semester Exam	mination (ESE)– 70 marks				
	Module 1	20 marks				
	Module 2	20 marks				
	Module 3	10 marks				
	Module 4	10 marks				
	Viva – Voce 10 marks					
	Module 1					
		theoretical knowledge of Padam				
	Module 2, 3 & 4	ancoronom knowledge of I ddulli				
	Evaluating the performance on	the basis of following criteria				
		υ				

- 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

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Angasudham	Usage of body	Usage of body	Usage of body	Usage of body	Only attempting
and	limbs with	limbs with	limbs with an	limbs with a	to perform not
Soushtavam	brilliance and	distinction	average level	below average	responding.
	distinction during	during the	during the	level during	
	the performance	performance	performance	the	
				performance	
Purity of	Usage of postures	Usage of	Usage of	Usage of	Only attempting
postures and	and movements of	postures and	postures and	postures and	to perform not
movements as	the body limbs with	movements of	movements of	movements of	responding.
each adavus	brilliance and	the body limbs	the body limbs	the body limbs	
required.	distinction during	with	with an	with a below	
	the performance	distinction	average level	average level	
		during the	during the	during the	
		performance	performance	performance	
Rhythm/	Adequate Tala	Adequate Tala	Tala rendering	Partially	Only attempting
Talam	rendering and		and notation	completed	to render or
	notation with	notation with	without	Tala rendering	notateor not
	brilliance,	confidence	mistake with	and notation	responding.
	confidence and	and presence	all affairs	(25)	
	presence of mind	of mind along	required		
	along with all	with all affairs			
	affairs required	required	The second		
Purity and	Usage of fingers	Usage of	Usage of	Usage of	Only attempting
grace of	and hands with	fingers and	fingers and	fingers and	to demonstrate
fingering	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all	demonstrating	demonstrating	demonstrating	
	affairs required	along with all	along with all	along with all	
		affairs	affairs required	affairs	
		required		required	0.1
Completion of	Usage of fingers	Usage of	Usage of	Usage of	, i
demonstrating	and hands with	fingers and	fingers and	fingers and	to demonstrate
each hasthas	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all	demonstrating,	demonstrating,	demonstrating,	
	affairs required	along with all	along with all	along with all	

Understanding the meaning of the sahitya portion	while finishing a hastha as it demands. General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological story in behind and	affairs requiredwhile finishing a hastha as it demands General awareness of the language, pronunciation, meaning of each word, understanding the content, mythological	affairs requiredwhile finishing a hastha as it demands General awareness of the language, meaning of each word, understanding the content, mythological story in behind	affairs requiredwhile finishing a hastha as it demands Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
	singing of the	story in behind	DLI		
Facial expression	selected piece 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 intented 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	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

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



Programme	BA (Hons) MOHINIYATTAM							
Course Name	AN INTRODUCTION TO THE VITAL CONCEPTS OF MOHINIYATTAM							
Type of Course	DSE							
Course Code	MG4DSEMHN200							
Course Level	200							
Course Summary	Students can familiarize the theoretical features used in dancing							
Semester	4 Credits 4 Total							
Course Details	Learning Approach Lecture Tutorial Practical Others 60							
Pre-requisites, if	Adequate knowledge of fundamental theories in the previous semester and Interest							
any	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

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

	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
Module 5		Teacher specific content.
	•	GANDA

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2,3 & 4 Direct instruction- Lecture, explicit learning, discussion of various terminologies Interactive instruction- Active co-operative learning, group discussions, assignments and authentic learning						
	MODE OF AS	SESSMENT		5//			
	A. Continu	ious Comprehe	ensive Assessme	nt (CC	(A) - 30	marks	
Assessment	· ·	100					
Types	Module 1,2,3 &		AYPI				
	OR /	Written test, Evaluating assignments based on the concern topic. OR Any other tasks to suit the course					
	B. End Semester Examination (ESE) – 70 marks						
	Module 1 Module 2						
	Module 3 Module 4	~Y)	Writtten To	est	70 mar Duration		
	Question paper	r pattern	RUIUS				
	Descriptive Type	Word Limit	Number of questions to be answered	Mark	KS	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	
				Total		70 Marks	
			Grand Total (CCA -	FESE)	100 Marks	

Criteria	Exemplary (9-10)	Advanced	Proficient (4-	Satisfactory	Developing (0-
		(7-8)	6)	(2-3)	1)
Written test	Writing of each	Writing of	Writing of	Writing of less	Only the
	phrase without	each phrase	partially	than partially	attempt to write
	content lose or	without	completed	completed	or not
	spelling mistake	content lose or	content	content	responding.
	and even	spelling			
	punctuations	mistake			
Assignment	Well organized	Sound	Ambiguity in	Moderate	Poor
writing	writing styles, a	technical	stating facts,	expressions	expressions and
	good link with	expressions,	not a good	and style of	
	points allocated for			writing, all	improper
	the answer and the		often end with	technical,	structure and
	structure should be		errors and	conceptual	content
	containing title of		grammatical	aspects are	
	± 11	methodology.	mistakes, poor	deficient and	
	introduction, main			unclear and	
	body strictly adhere				
	to content		few lapses in	structure	
	methodology,	title,	the structure		
	conclusion and				
	reference	main body,			
		conclusion and	4114		
	/	reference		Mr)	

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
- 4. Kalamandalam Satybhama, Mohiniyattam charithram sidhantam prayogam, Matrubhoomi Books, Kozhikodu, 2014
- 5. Hastalakshanadeepika, tr. Vallathol Narayana Menon
- 6. Dr. Leela Omcheri & Dr. Deepthi Omcheri Bhalla, "Keralathile lasya rachanakal Thalinankanadanam muthal Mohiniyattam vare", D.C.Books, Kottayam 2001
- 7. Nirmala Panicker, Keralathinte Lasyapperuma, Kerala Sangeetha Nataka Academy, Thrissur, 2015
- 8.Adya Rangacharya, The Natyasastra English Translation with critical notes, Munshiram Manoharlal Publishers Pvt. Ltd. 1996
- 10. Dr. C.Rajendran, Abhinayadarpanam, Kerala Kalamandalam Publication, Thrissur, 2020



Programme	BA (Hons) MOHINIYATTAM	
Course Name	A PRELUDE TO BHAVA INTERPRETATIONS	
Type of Course	DSC C	
Course Code	MG4DSCMHN202	
Course Level	200	
Course Summary	Students can familiarize the abhinaya techniques of Padam	
Semester		otal lours
Course Details	Learning Approach Lecture Tutorial Practical Others 3 1	75
Pre-requisites, if any	Aptitude in performing abhinaya, skill and interest in the concerned subject.	

COURSE OUTCOMES (CO) (HONOURS)

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

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

COURSE CONTENT

Modules	Units	Course description	Hrs	CO No.
Module 1	Padam – Raga – Kurinji , Tala – Misra chappu (Aliveni by Swathi Thirunal)		15	1
	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		
Module 2		Pallavi	20	2 to 6
	2.1	Learn Pallavi		
	2.2	Learn lyrics and meaning of Pallavi		
	2.3	Learn to sing the Pallavi		
	2.4	Application of Hasthas		
Module 3		Anupallavi 1115	20	2 to 6
	3.1	Learn Anupallavi		
	3.2	Learn lyrics and meaning of Anupallavi		
	3.3	Learn to sing the Anupallavi		
	3.4	Application of Hasthas		
Module 4		Charanam	20	2 to 6

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

	GANUA				
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1 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 Module – 2,3,& 4 Direct instruction – Demonstration of each units in Padam and making practice the same by individual Interactive instruction – Active co-operative learning, group practising and				
Assessment Types	authentic learning MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1 Evaluating the presentation and theoretical knowledge of Padam Module 2, 3 & 4 Evaluating the performance on the basis of following criteria e. Purity of mudras and mukhajaabhinaya f. Performance with accurate rhythm g. Angasudha and clarity of delivering each units of the pallavi portion in its proper structure. h. Overall performance with confidence OR				
	Any other task which suits the course B. End Semester Examination (ES)	SF) 70 marks			
	Module 1	20 marks			
	Module 2	20 marks			
	Module 3	10 marks			
	Module 4	10 marks			
	Viva – Voce 10 marks				
	Module 1 Evaluating the presentation and theoretical knowledge of Padam Module 2, 3 & 4 Evaluating the performance on the basis of following criteria				

- i. Purity of mudras and mukhajaabhinaya
 j. Performance with accurate rhythm
 k. Angasudha and clarity of delivering each units of the pallavi portion in its proper structure.
- 1. Overall performance with confidence

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	postures and	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 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	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.

					T 1
	along with all	U,	demonstrating,	demonstrating,	
	affairs required	_	along with all	along with all	
	while finishing a	affairs	affairs	affairs	
	hastha as it	requiredwhile	requiredwhile	requiredwhile	
	demands.	finishing a	finishing a	finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only attempting
the meaning	of the language,	awareness of	awareness of	the meaning of	
of the sahitya	pronunciation,	the language,	the language,	each words	or not
portion	meaning of each		meaning of	and situation	
portion	word,	meaning of	each word,	of the theme	responding
	·		understanding	of the theme	
	_	· · · · · · · · · · · · · · · · · · ·	_		
	content,	understanding	the content,		
	mythological story		mythological		
	in behind and		story in behind		
	singing of the	story in behind			
	selected piece				
	Exhibits	Demonstrates	Shows a basic	Shows a below	Only attempting
Facial	exceptional	a good	ability to use	average	to demonstrate
expression	mastery of facial	command of	expressive	ability to use	or not
	expressions, body	expressive	techniques but	expressive	responding
	language and	techniques,	may lack	techniques but	
	gestures to convey	effectively	consistency or	may lack	
	the chosen rasa	conveying the	depth in	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
	/4		minor mistakes	emotions with	
		expressions	741015024	minor	
		and body		mistakes	
		movements		IIIIstakes	
Viva-voce	Thorough		Avaraga	Less	
VIVa-VOCE	_	Understanding			Omly
	understanding of		understanding	understanding	Only
	the techniques and		of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the	— — — — — — — — — — — — — — — — — — —	theoretical	addressing and	
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	
	addressing and		subject,	question in a	
	answering each	_	addressing and	doubtful	
	question in proper	answering	answering	manner	
	language using the	each question	each each		
	technical terms	in proper	question in a		
		language using	doubtful		
		the technical	manner		
		terms			
			manner		

- 1.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 2. Dr. Geetha Sivakumar, Mohiniyattathile nritya sankethangal, Vallathol vidyapeedam, 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



Programme							
Course Name	INFLUENCE OF NATURE IN ANGIKABHINAYA OF MOHINIYATTAM						
Type of Course	SEC						
Course Code	MG4SECMHN200						
Course Level	200						
Course Summary	This particular course enhance the choreographic skill by knowing the application of hasthabhinaya						
Semester	4 Credits 3 Total						
Course Details	Learning Approach Lecture Tutorial Practical Others 15						
Pre-requisites, if	Aptitude basic skill and interest to understand the technicality of mohiniyattam used						
any	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

Modules	Units	Course description	Hrs	CO No.
Module 1	Formation of hand gestures & body movements inspired from living things – (Birds, animals, flowers, creepers, trees)		15	1 to 5
	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		
Module 2		Formation of hand gestures & body movements inspired from non-living things (Mountain, River)	15	1 to 5
	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		
Module 3		Presentation of a theme based on Panchabhuthas (Sky, Fire, Wind, Water, Earth)	15	1 to 5
	3.1	Basic mudras related to Panchabhuthas from Hasthalakshanadeepika (Pathakam, Mudrakhyam, 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	
Module 4		Teacher specific content.	

	Classroom Procedure (Mode of transaction)						
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1, 2 & 3 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						
	MODE OF ASSESSMENT						
	A.Continuous Comprehensive Assessment (CCA) – 25 marks						
	Module 1,2 & 3						
	Evaluating the performance on the basis of following criteria						
	a. Purity of mudras and mukhajaabhinaya						
	b. Completion of delivering each mudra in its proper						
Assessment							
	MCC. Overall performance with confidence						
Турез							
	e. Rhythm/tala						
	/						
	e. Rhythm/tala						
	f. Facial Expressions						
Assessment Types	A.Continuous Comprehensive Assessment (CCA) – 25 marks Module 1,2 & 3 Evaluating the performance on the basis of following criteria a. Purity of mudras and mukhajaabhinaya b. Completion of delivering each mudra in its prostructure c. Overall performance with confidence d. Viva-voce of the concerned subject e. Rhythm/tala f. Facial Expressions g. Interaction with audience h. Artistic creativity i. Narration of the theme selected by the students OR Any other tasks to suit the course B. End Semester Examination (ESE) – 50 marks Module 1,2 & 3 Evaluating the performance on the basis of following criteria a. Purity of mudras and mukhajaabhinaya b. Completion of delivering each mudra in its prostructure c. Overall performance with confidence d. Viva-voce of the concerned subject e. Rhythm/tala						

	т.	. •	* . 1	1.
α	Interac	tion	3371th	audience
٧.	micrac	ион	WILLI	audichee

- g. Interaction with audienceh. Artistic creativityi. Narration of the theme selected by the students

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	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 notateor not responding.
	along with all affairs required	required			
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	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 required	Usage of fingers and hands with a below average level while demonstrating along with all affairs	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 an average level while demonstrating, along with all affairs requiredwhile finishing a hastha as it demands	required Usage of fingers and hands with a below average level while demonstrating, along with all affairs requiredwhile 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	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	Only attempting to demonstrate or not responding

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

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

- 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



Programme									
Course Name	MOHINIYATTAM AND	MOHINIYATTAM AND YOGA							
Type of Course	VAC								
Course Code	MG4VACMHN200	NDD							
Course Level	200	200							
Course Summary		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.							
Semester	4	4 Credits 3 Total							
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours			
		TAYA	3			45			
Pre-requisites, if	Aptitude, skill and interest t	o learn a ne	w subject 1	related to Mo	hiniyatttam	and			
any	Yoga.		2736						

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

Modules	Units	Course description	Hrs	CO No.
Module1		Basic Postures and Movements used in Mohiniyattam	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		
Module 2		Basic Asanas used in Yoga	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 NOURS)		
Module 3		Incorporation of Yoga techniques in Mohiniyattam	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		

Module 4 Teacher specific content.		
------------------------------------	--	--

	Classroom Procedure (Mode of transaction)
	Module 1,2 & 3
	Direct instruction: Demonstration of each posture and Asanas. Enable the
Teaching and	students to understand the basic postures of Mohiniyatttam and the method of
Learning	practicing each Asanas in a progressive manner. Making practice to get body
Approach	flexibility. Making practice the same by individual to attain the goal.
	Interactive Instruction: Active co-operative learning, Group practicing and
	authentic learning.
	GAMDA
	MODE OF ASSESSMENT
	A. Continuous Comprehensive Assessment (CCA) – 25 marks
	Module 1,2 & 3
	The presentation and performance of each phase are evaluated practically on
	the basis of the following criteria
	a.Clarity in demonstrating postures
Assessment	b.Purity of postures and movements.
Types	c.Body balancing and concentration
	d.Equal balancing of the techniques of Mohiniyattam and Yoga e.Class involvement
	f.Viva-voce
	g. Overall performance with confidence.
	OR
	Any other tasks to suit the course)
	MGU-UGP (HUNUUKS)
	B. End Semester Examination (ESE) – 50 marks
	Module 1,2 & 3
	The presentation and performance of each phase are evaluated practically on
	the basis of the following criteria
	a.Clarity in demonstrating postures
	b.Purity of postures and movements.
	c.Body balancing and concentration
	d.Equal balancing of the techniques of Mohiniyattam and Yoga
	e.Class involvement
	f.Viva-voce
	g.Overall performance with confidence.

Criteria	Exemplary (9-10)	Advanced	Proficient	Satisfactory	Developing
		(7-8)	(4-6)	(2-3)	(0-1)
Clarity in	Usage of body	Usage of body	Usage of body	Usage of body	Only attempting
demonstrating	limbs with	limbs with	limbs with	limbs with	to perform not
postures	brilliance and	distinction	average level	below average	responding.
	distinction during	during the	during the	level during	
	the performance	performance	performance	the	
				performance	
Purity of	Usage of postures	Usage of	Usage of	Usage of	Only attempting
postures and	and movements of	postures and	postures and	postures and	to demonstrate
movements	the body limbs with	movements of	movements of	movements of	not responding.
	brilliance and	the body limbs	the body limbs	the body limbs	
	distinction during	with	with an	with a below	
	the performance	distinction	average level	average level	
		during the	during the	during the	
		performance	performance	performance	
Body	Adequate body	Adequate	Average body	Below average	Only attempting
balancing and	balancing with	body	balancing with	body	to demonstrate
concentration	accuracy and	balancing with	accuracy and	balancing with	not responding
	precise in postures	accuracy and	precise in	accuracy and	
	in brilliance,	precise in	postures	precise in	
	confidence and	postures in	AVAN	postures	
	presence of mind	brilliance and confidence			
	along with all	PROCESSION OF THE PROCESSION O	TTTE-	1111	
	affaires required	along with all affaires	र्पनार्थयेप	///	
		required			
Equal	Capability to	Capability to	Capability to	Capability to	Only attempting
balancing of	differentiate both	differentiate	differentiate	differentiate	to demonstrate
the techniques	art forms using its	both art forms	both art forms	both art forms	not responding
of	own technique in	using its own	using its own	using its own	not responding
Mohiniyattam	complete sense	technique in	technique in	technique in	
and Yoga	1	an above		below average	
		average level		level	
Class	Progressive	Improvement	Average	Below average	Complete
involvement	improvement in	in learning to	improvement	improvement	absence in the
	learning to attain	attain the	in learning to	in learning to	class
	the perfection in	perfection in	attain the	attain the	
	demonstrating the	demonstrating	perfection in	perfection in	
	postures and asanas	the postures	demonstrating	demonstrating	
	in a disciplined	and asanas in a	the postures	the postures	
	manner after	disciplined	and asanas	and asanas	
	attending all the	manner after			
	classes offered	attending all			
		the classes			
		offered			

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

- 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 Saraswathti, Asana Pranayama Mudra Bandha, Yoga Publication Trust, Bihar
- 4. Swami Mukthibodhananda, Hatha yoga pradipika, yoga Publication Trust, Bihar





Programme	BA (Hons) M	OHINIYAT	ГАМ			
Course Name	SUMMER IN	NTERNSHIP				
Type of Course	INT					
Course Code	MG4INTMH	N200	DHI			
Course Level	200					
Course Summary	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. 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. • Hands-on Training • Short Research Project • Seminar Presentation • Dance Festival Performance • Study certain institutions associated with dance • Gaining training under exponents/ proponents for the prescribed period • Participation for any Choreography project under any renowned gurus, exponents or proponents • Participation for any dance workshop conducted by recognized organizations • Social projects (Or any other projects, which can be approved by the concerned Board of Evaluation)					
Semester	4		Credits	<u> </u>	2	Total
Course Details	Learning Approach	Lecture -	Tutorial -	Practical -	Others -	Hours -
Pre-requisites, if any	Nil					

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

	MODE OF ASSESSMENT						
	Evaluation of Interns Report & Viva-voce						
	A. Continuous Comprehensive Assessment (CCA)						
	Learning Approach	Formative Assessment (FA) Summative Assess (SA)		Marks			
		Activity logbook		5			
	Internship	Evaluation report of Interr	5				
Assessment		Attendance		5			
Types		To	otal	15			
	B. Semester End Examination						
	Exam Co	mponents		Marks			
	Acquisition of skill sets by the intern						
	Originality and any innovative contribution						
	Significance of outcomes						
	The qualit	y of the intern's report		5			
	Total Total Total						





MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATTAM							
Course Name	AN ADVANCED STUDY ON THE MAJOR CONCEPTS OF MOHINIYATTAM							
Type of Course	DSC A	DSC A						
Course Code	MG5DSCMHN300	MG5DSCMHN300						
Course Level	300							
Course Summary	Students can understand the	Students can understand the major concepts of eastern performance theory.						
Semester	5		Credits		4	Total		
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours		
Pre-requisites, if	Fundamental knowledge in t	Fundamental knowledge in the theoretical concepts of Mohiniyattam and interest in						
any	the concerned subject.		car concept	S Of IVIOIIIIIIY	anam and m	1101081 111		

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	Е	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 I, Create (C), Skill (S), Interest (I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

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

	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
Module 5		Teacher specific content.

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2,3 & 4 Direct instruction – Lecture and discussions of new terminologies Interactive instruction – Active co-operative learning, group discussions, library work and group assignments
1-14410000	library work and group assignments

Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 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. End Semester Examination (ESE) – 70 marks					
	Module 1 Module 2 Module 3 Written Test To marks/ Duration- 2 Hrs					
	Question pape Descriptive	r pattern Word Limit	Number of	Marks	Total	
	Type		questions to be answered			
	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	
			1.5. (1 (6.5.)	Total	70 Marks	
		Gra	nd Total (CCA	(+ ESE)	100 Marks	

RUBRICS

Criteria	Exemplary (9-10)	,	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	1)
Written test	Writing of each	Writing of	Writing of	Writing of less	Only the
	phrase without	each phrase	partially	than partially	attempt to write
	content lose or	without	completed	completed	or not
	spelling mistake	content lose or	content	content	responding.
	and even	spelling			
	punctuations	mistake			
Assignment	Well organized	Sound	Ambiguity in	Moderate	Poor
writing	writing styles, a	technical	stating facts,	expressions	expressions and
	good link with	expressions,	not a good	and style of	writing style,
	points allocated for	few errors on	writing styles,	writing, all	improper
	the answer and the	organizing the	often end with	technical,	structure and
	structure should be	content and	errors and	conceptual	content
	containing title of	the	grammatical	aspects are	
	the topic,	methodology.	mistakes, poor	deficient and	
	introduction, main	The structure	sentence	unclear and	
	body strictly adhere	should be	control and a	incorrect	
	to content	containing	few lapses in	structure	
	methodology,	title,	the structure	-	
	conclusion and	introduction,		K 1	
	reference	main body,		?//	
		conclusion and			
		reference	4.5		
Seminar	Exemplary	Sound	Ambiguity in	Moderate	Poor expression
Presentation	presentation,well	technical	stating facts,	expression and	and style of
	organized	expressions,	not a good	style of	presentation, all
	presenting style,a	few errors on	presenting	presentation,	technical,
	perfect link with	organizing the	style, often end	all technical,	conceptual
	points allocated for	presentation,	with errors and	conceptual	aspects are
	the answer and	lack of lapses	mistakes, poor	aspects are	deficient and
	inclusion points	in the content	sentence	deficient and	unclear
	presented there is	and	control and	unclear.	
	no or very few	methodology	lack of		
	lapses, precision in	Smill	relationship		
	delivery	WYU	with points		

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



Programme	BA (Hons) MOHINIYATTAM							
Course Name	AN ADVANCED STUDY OF NRITYA – 1 & HASTHAS							
Type of Course	DSC A							
Course Code	MG5DSCMHN301							
Course Level	300							
Course Summary	Students can familiarize the nritya aspects of Mohiniyattam and hastabhinaya as a part of advanced learning							
Semester	25		Credits		4	Total		
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours		
		TAYA	3	1		75		
Pre-requisites, if any	Aptitude in performing abhinaya, skill and interest in the concerned subject.							

COURSE OUTCOMES (CO) (HONOLIRS)

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.
Module 1		Padavarnam Raga : Sankarabharanam Tala : Adi	15	1,2,3
	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		
Module 2		Phase 1 Pallavi and anupallavi	20	5,6
	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		
Module 3		Phase 2 Chittaswara, chittaswara sahitya & Charana	20	5,6
	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		

Module 4		Viniyogas of Hasthas ,Tanthrika Hasthas & Gramya Hasthas	20	4,6
	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		
Module 5		Teacher specific content.		

Teaching and Learning Approach	A.Classroom Procedure (Mode of transaction) Module -1, 2 & 3 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 Module 4 Direct instruction – Lectures, demonstrating each mudras and giving practice the same by individual Interactive instruction – Active co-operative learning, group practising and authentic learning
Assessment Types	MODE OF ASSESSMENT TONOURS A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2 & 3 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 Module 4 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 s	suits the course
B. End Semester l	Examination (ESE) – 70 marks
Module 1	20 marks
Module 2	20 marks
Module 3	10 marks
Module 4	10 marks
Viva – voce	10 marks
b.Purity of mudras and c.Performance with acc d.Clarity of delivering estructure. e.Completion of the iter f.Overall performance v	urate rhythm each portions in pallavi and anupallavi in its proper m without break
Module 4 Evaluating the performs a.Purity of mudras b.Delivering of mudras c.Overall performance	

RUBRICS

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

	1 '11'	C 1	1	T 1 1 '	
	brilliance,	confidence	mistake with	Tala rendering	notateor not
	confidence and	and presence	all affairs	and notation	responding.
	presence of mind	of mind along	required		
	along with all	with all affairs			
D 1	affairs required	required		TT C	0.1
Purity and	Usage of fingers	Usage of	Usage of	Usage of	, ,
grace of	and hands with	fingers and	fingers and	fingers and	to demonstrate
fingering	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all	demonstrating	demonstrating	demonstrating	
	affairs required	along with all	along with all	along with all	
		affairs	affairs required	affairs	
		required		required	
Completion of	Usage of fingers	Usage of		Usage of	, i
demonstrating	and hands with	fingers and	fingers and	fingers and	to demonstrate
each hasthas	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all		demonstrating,	demonstrating,	
	affairs required	along with all	along with all	along with all	
	while finishing a	affairs	affairs	affairs	
	hastha as it		requiredwhile	requiredwhile	
	demands.	finishing a	finishing a	finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only attempting
the meaning	of the language,	awareness of	W/12/10/02///	the meaning of	to demonstrate
of the sahitya	pronunciation,		the language,	each words	or not
portion	meaning of each	_	meaning of	and situation	responding
	word,	meaning of	each word,	of the theme	
	understanding the		understanding	(S)	
	content,	understanding	the content,		
	mythological story	the content,	mythological		
	in behind and	mythological	story in behind		
	singing of the	story in behind	avun		
	selected piece				
	Exhibits	Demonstrates	Shows a basic	Shows a below	Only attempting
Facial	exceptional	a good	ability to use	average	to demonstrate
expression	mastery of facial	command of	expressive	ability to use	or not
	expressions, body	expressive	techniques but	expressive	responding
	language and	techniques,	may lack	techniques but	
	gestures to convey	effectively	consistency or	may lack	
	the chosen rasa	conveying the	depth in	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
		through facial	minor mistakes	emotions with	
		expressions		minor	
		and body		mistakes	
		movements			

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

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



Programme	BA (Hons) MOHINIYATTAM							
Course Name	AN ADVANCED STUDY OF NRITTA							
Type of Course	DSC A							
Course Code	MG5DSCMHN302							
Course Level	300 GAND							
Course Summary	Students can understand the nritta aspect of Mohiniyattam							
Semester	5 Credits 4 Total							
Course Details	Learning Approach Lecture Tutorial Practical Others 60							
Pre-requisites, if	Thorough practise in all adavus in Mohiniyattam, skill and interest in the concerned							
any	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 nritta aspect	U	10
3	Understand the theoretical and practical aspects of the compostions	U	3
4	Analyses the abhinaya portion with other items in the repertoire	An	1
5	Evaluating the application of nritta techniques in detail	Е	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.
Module 1		Thillana (Raga- Desh, Tala- Adi, Composer- Lalgudi Jayaraman) Phase 1-Pallavi	15	1,2,5,6
	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		
Module 2		Phase 2 – Anupallavi	15	1,2,5,6
	2.1	Learn the korvais of Anupallavi		
	2.2	Render tala		
	2.3	Learn the tala patterns with Nattuvankam		
	2.4 MGU	Analyse the nritha hasthas used in the particular piece		
Module 3		Phase 3 – Charanam	15	1,2,4,5,6
	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		
Module 4		Musical aspects of the particular item	15	3
	4.1	Rendering the song – Pallavi		

	4.2	Anupallavi	
	4.3	Charana	
	4.4	Biography of the composer	
Module 5		Teacher specific content.	

	A.Classroom Procedure (Mode of transaction)						
	Module 1 & 2						
	Direct instruction – Demonstrating each korvais in pallavi and anupallavi,						
	rendering tala of korvais, analytical study of each tala patterns in						
Teaching	nattuvangam, and giving practise the same by individual						
and	Interactive instruction – Active co-operative learning, group practising and						
Learning	authentic learning						
Approach	Module 3 & 4						
	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						
Assessment	MODE OF ASSESSMENT						
Types	A. Continuous Comprehensive Assessment (CCA) – 30 marks						
	TO THE WARM						
	Module 1						
	Evaluating the knowledge of the concerned subject through viva-voce						
	्विद्य ः अस्तस्यस्य						
	Any other tasks which suits the course						
	Module 2 & 3						
	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						
	OR						
	Any other tasks which suits the course Moduule 4						
	Evaluating the rendition of the song and the knowledge about the author						
	B. End Semester Examination (ESE)– 70 marks						
	Module 1 20 marks						
	Module 2 20 marks						
	Module 3 10 marks						
	Module 4 10 marks						
	Viva – voce 10 marks						
	VIVA - VUCC IU III AI KS						
	Module 1						
	Evaluating the knowledge of the concerned subject through viva-voce						
	Evaluating the knowledge of the concerned subject through viva-voce						

Module 2 & 3

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

RUBRICS

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

	1 11	4		4	
	along with all	<u> </u>	demonstrating,	demonstrating,	
	affairs required	along with all	along with all	along with all	
	while finishing a	affairs	affairs	affairs	
	hastha as it	1	requiredwhile	requiredwhile	
	demands.	finishing a	finishing a	finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only attempting
the meaning	of the language,	awareness of	awareness of	the meaning of	
of the sahitya	pronunciation,	the language,	the language,	each words	or not
portion	meaning of each		meaning of	and situation	responding
	word,	meaning of	each word,	of the theme	1 0
	understanding the	each word,	understanding		
	content,	understanding	the content,		
	mythological story	the content,	mythological		
	in behind and		story in behind		
	singing of the		story in ochina		
	singing of the selected piece	story in benind			
		Davisanstustas	Charry a havia	Charra a halarr	Only off amounting
David	Exhibits	Demonstrates	Shows a basic	78.19	Only attempting
Facial .	exceptional	a good	ability to use	average	to demonstrate
expression	mastery of facial		expressive	ability to use	or not
	expressions, body		techniques but	expressive	responding
	language and	\	may lack	techniques but	
	gestures to convey	effectively	consistency or	may lack	
	the chosen rasa	conveying the	depth in	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
	/1	through facial	minor mistakes	emotions with	
		expressions	2	minor	
		and body		mistakes	
		movements			
Viva-voce	Thorough	Understanding	Average	Less	
	understanding of	of the	understanding	understanding	Only
	the techniques and		of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the		theoretical	addressing and	18
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	
	addressing and	confidently	subject,	question in a	
	answering each	addressing and	addressing and	doubtful	
	question in proper	answering	answering	manner	
	language using the	each question	each each	manner	
	technical terms	· .	question in a		
	teeninear terms	1 1			
		language using	doubtful		
		the technical	manner		
		terms			

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



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

COURSE OUTCOMES (CO) (HONOURS)

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	Е	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)

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

Module 5		Teacher specific content.	
	4.4	Kalamandalam Hymavathy	
	4.3	Kalamandalam Kshemavathi	
	4.2	Sreedevi Rajan	

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2,3,&4 Direct instruction – Lecture and group discussions Interactive instruction – Active co-operative learning, group discussions, library work, group assignments and seminar presentataion				
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Written test, evaluation of assignments and seminar presentation of the concerned subject Or Any other task to suit the course				
	Module 1 Module 2 Module 3 Module 4 Question paper	-UGP (HC	writtten Tes	t '	narks 70 marks/ Duration- 2 Hrs
	Descriptive Type Short Answer	Word Limit 50 words	Number of questions to be answered 10 out of 12	Marks	Total 10x2=20
	Short Essay Essay	150 words 300 words	6 out of 8 2 out of 4 l Total (CCA +	5 10 Total - ESE)	6x5=30 2x10=20 70 Marks 100 Marks

RUBRICS

Criteria	Exemplary (9-10)	Advanced	Proficient	Satisfactory	Developing
		(7-8)	(4-6)	(2-3)	(0-1)
Written test	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	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



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

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	Е	3
4	Enhancing the interest in delivering abhinaya	I	10
5	Appreciation of the song along with the abhinaya	Ар	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.
Module 1		General Introduction of Ashtapathi (17 th ashtapathi in Sarga 8) Ragamalika, Adi Tala (Yahi Madhava)		1
	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		
Module 2		Ashtapathi – Phase 1	20	1,2,5
	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		
Module 3		Ashtapathi- Phase 2	20	2,3,4,5
	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		
Module 4		Navagraha Hastas & Devatha Hastas	15	2

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

Teaching and Learning Approach	A.Classroom Procedure (Mode of transaction) Module – 1,2 & 3 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 Module 4 Direct instruction – Lectures, demonstrating each mudras and giving practice the same by individual Interactive instruction – Active co-operative learning, group practising and authentic learning			
	्रावधंशा अक्तक्त्र्व			
	MODE OF ASSESSMENT			
	A.Continuous Comprehensive A	ssessment (CCA) – 30 marks		
	Module1, 2 & 3 (HONOLIPS)			
	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.		
Assessment	d.Completion of the item without break			
Types	e.Overall performance with confidence OR			
	Any other tasks which suits the course			
	Module 4			
	Evaluating the performance on the basis of	of following criteria		
	a.Purity of mudras			
	b.Delivering of mudras with suitable bhave	/as		
	c.Overall performance with confidence			
	OR			
	Any other tasks which suits the course			
	B.End Semester Examination (ESE) – 7			
	Module 1	20 marks		
	Module 2	20 marks		
	Module 3	10 marks		

Module 4	10 marks
Viva – voce	10 marks

Module1, 2 & 3

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

Module 4

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

RUBRICS

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

	along with all	demonstrating	demonstrating	demonstrating	
	affairs required	along with all	along with all	along with all	
		affairs	affairs required	affairs	
		required		required	
Completion of	Usage of fingers	Usage of	Usage of	Usage of	, i
demonstrating	and hands with	fingers and	fingers and	fingers and	to demonstrate
each hasthas	brilliance and	hands with	hands with an	hands with a	or not
	distinction while	distinction	average level	below average	responding.
	demonstrating,	while	while	level while	
	along with all affairs required	demonstrating,	demonstrating,	demonstrating,	
		along with all affairs	along with all affairs	along with all affairs	
	while finishing a hastha as it	requiredwhile	requiredwhile	requiredwhile	
	demands.	finishing a	l •	finishing a	
	demands.	hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only attempting
the meaning	of the language,	awareness of		the meaning of	
of the sahitya	pronunciation,	the language,	the language,	each words	or not
portion	meaning of each	pronunciation,	meaning of	and situation	responding
	word,	meaning of	each word,	of the theme	
	understanding the	each word,	understanding	2//	
	content,	understanding	the content,		
	mythological story	the content,	mythological		
	in behind and	mythological	story in behind		
	singing of the	story in behind	AYPI		
	selected piece	2			
F '1	Exhibits	Demonstrates	Shows a basic	Shows a below	Only attempting
Facial	exceptional	a good	ability to use	average	to demonstrate
expression	mastery of facial expressions, body	command of expressive	expressive techniques but	ability to use expressive	or not responding
		_			responding
	language and gestures to convey	techniques, effectively	consistency or	techniques but may lack	
	the chosen rasa	conveying the	depth in	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
	Francisco Paragraphy	through facial	minor mistakes	emotions with	
		expressions		minor	
		and body		mistakes	
		movements			
Viva-voce	Thorough	Understanding	Average	Less	
	understanding of	of the	understanding	understanding	Only
	the techniques and	techniques and	of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the	knowledge of	theoretical	addressing and	
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	
	addressing and	confidently addressing and	subject,	question in a doubtful	
	answering each question in proper	•	addressing and		
	question in proper	answering	answering	manner	

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

REFERENCES

- 1.Geetha govindam, Kadathanattu, K. Padmanabha Varriyer, Devi Books stall, Kodungalloor,2020
- 2.Hasthalakshanadeepika, trans. Vallathol Narayana Menon
- 3.Kal.Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D C Books, Kottayam, 1992
- 4.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATTAM							
Course Name	AN INTRDUCTION TO C	AN INTRDUCTION TO CHOREOGRAPHY						
Type of Course	SEC							
Course Code	MG5SECMHN300	ND						
Course Level	300							
Course Summary		Students can understand the methods of choreography. It enhance them to create new items on its traditional and innovative level						
Semester	2	5 Credits 3 Total						
Course Details	Learning Approach	Lecture	Tutorial 3	Practical	Others	Hours 45		
Pre-requisites, if any	Thorough knowledge of all the practical techniques in Mohiniyattam and interest in the concerned subject.							

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	С	10
6	Appreciation of a theme or a concept for choreography	Ap	3

⁽I) and Appreciation (Ap)

COURSE CONTENT

Content for Classroom transaction (Units)

Modules	Units	Course description	Hrs	CO No.
Module 1		Procedure for selection of structure	15	1,2
	1.1	Understand a Mohiniyattam recital based on nrita,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 nritta portion compose the rhythmic patterns		
Module 2		Procedure for selection of theme	15	1,3,4,5,6
	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.		
Module 3		Procedure for selection of lyrics	15	1,2,6
	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	
Module 4		Teacher specific content.	

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

RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-	Proficient (4-	Satisfactory	Developing (0-
	M	8U-UGP	(6) ONOUR	(2-3)	1)
Angasudham	Usage of body	Usage of body	Usage of body	Usage of body	Only
and	limbs with	limbs with	limbs with an	limbs with a	attempting to
Soushtavam	brilliance and	distinction	average level	below average	perform not
	distinction during	during the	during the	level during	responding.
	the performance	performance	performance	the	
				performance	
Purity of	Usage of postures	Usage of	Usage of	Usage of	Only
postures and	and movements of	postures and	postures and	postures and	attempting to
movements as	the body limbs with	movements of	movements of	movements of	perform not
each adavus	brilliance and	the body limbs	the body limbs	the body limbs	responding.
required.	distinction during	with	with an	with a below	
	the performance	distinction	average level	average level	
		during the	during the	during the	
		performance	performance	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 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	fingers and hands with a below average level while demonstrating along with all	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 an average level while demonstrating, along with all affairs requiredwhile finishing a hastha as it demands	fingers and hands with a below average level while demonstrating, along with all affairs requiredwhile	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	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	mastery of facial	command of	expressive	to use	demonstrate or
expression	expressions, body language and gestures to convey the chosen rasa with authenticity and precision	expressive techniques, effectively conveying the intented emotion through facial expressions and body movements	techniques but may lack consistency or depth in conveying emotions with minor mistakes	expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	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	techniques and theoretical knowledge of	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
Artistic creativity	Displays exceptional creativity in interpreting bhava and rasa, incorporating unique elements and personal artistic flair to enhance the emotional expression		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	
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 explaing the rasa, associated imotions and the nuanced expresions involved	theory,	Displays a basic understanding of bhava rasa with average level	Below average understanading 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



MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATTAM								
Course Name	STAGE PERFORMANCE								
Type of Course	DSC A								
Course Code	MG6DSCMHN300								
Course Level	300								
Course Summary	This particular course boos performer.	st up the	confidence	level of st	udents as a	classical			
Semester	65		Credits		4	Total			
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours			
Pre-requisites, if	Thorough practice and understanding of all necessary items learned, skill, stage								
any	presence and interest	standing o	i an necess	ary nems lea	iiiieu, skiii, si	age			

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)

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

Module 5		Teacher specific content.	
	4.4	Practice Saptham with Orchestra	
	4.3	Practice Sloka with Orchestra	
	4.2	Saptham	
	4.1	Sloka	

	CANDLE
Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2,3 & 4 Direct instruction and giving practise with orchestra
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 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. End Semester Examination (ESE) – 70 marks Module 1,2,3 & 4 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

Criteria	Exemplary (9-10)	Advanced (7-	Proficient (4-	Satisfactory	Developing
		8)	6)	(2-3)	(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 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	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 requiredwhile finishing a hastha as it demands	along with all affairs requiredwhile finishing a hastha as it demands	along with all 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	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	a good command of expressive techniques, effectively conveying the intented emotion through facial	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	doubtful		
	terms	manner		
Demonstrates a	Shows a solid	Displays a	Below average	Only
profound	understanding	basic	understanading	attempting
understanding of	of bhava rasa	understanding	of bhava, rasa	to
bhava rasa theory,	theory,	of bhava rasa	and their	demonstrate
accurately identifying	accurately	with average	associated	or not
and explaing the rasa,	identifying	level	emotions	responding
associated imotions	and explaing			
and the nuanced	the rasa, and			
expresions involved	the nuanced			
	expresions			
	involved			
Demonstrates	Displays good	Shows a basic	Below average	Only
technical excellence in	technical	level of	level of	attempting
executing dance	proficiency	technical	technical	to
executing dance techniques, showcasing	proficiency with a solid	technical proficiency	technical proficiency	to demonstrate
	-			
techniques, showcasing	with a solid	proficiency	proficiency	demonstrate
techniques, showcasing a high level of skill and	with a solid execution of	proficiency with some	proficiency with some	demonstrate or not
techniques, showcasing a high level of skill and	with a solid execution of dance or	proficiency with some roms for	proficiency with some roms for	demonstrate or not
techniques, showcasing a high level of skill and	with a solid execution of dance or theatrical	proficiency with some roms for improvement	proficiency with some roms for improvement	demonstrate or not
techniques, showcasing a high level of skill and	with a solid execution of dance or theatrical techniques to support the expressive	proficiency with some roms for improvement in the	proficiency with some roms for improvement in the	demonstrate or not
techniques, showcasing a high level of skill and precision	with a solid execution of dance or theatrical techniques to support the expressive elements	proficiency with some roms for improvement in the execution of dance or theatrical	proficiency with some roms for improvement in the execution of dance or theatrical	demonstrate or not
techniques, showcasing a high level of skill and precision	with a solid execution of dance or theatrical techniques to support the expressive	proficiency with some roms for improvement in the execution of dance or	proficiency with some roms for improvement in the execution of dance or theatrical	demonstrate or not
techniques, showcasing a high level of skill and precision	with a solid execution of dance or theatrical techniques to support the expressive elements	proficiency with some roms for improvement in the execution of dance or theatrical	proficiency with some roms for improvement in the execution of dance or theatrical	demonstrate or not
techniques, showcasing a high level of skill and precision	with a solid execution of dance or theatrical techniques to support the expressive elements	proficiency with some roms for improvement in the execution of dance or theatrical techniques to	proficiency with some roms for improvement in the execution of dance or theatrical techniques to	demonstrate or not
	profound understanding of bhava rasa theory, accurately identifying and explaing the rasa, associated imotions and the nuanced expressions involved Demonstrates	Demonstrates a Shows a solid understanding of bhava rasa theory, accurately identifying and explaing the rasa, associated imotions and the nuanced expresions involved Demonstrates terms Shows a solid understanding of bhava rasa theory, accurately identifying accurately identifying and explaing the rasa, and expresions involved Demonstrates Displays good	Demonstrates a Shows a solid understanding of bhava rasa theory, accurately identifying and explaing the rasa, and the nuanced expresions involved Demonstrates a Shows a solid understanding basic understanding of bhava rasa with average identifying alevel accurately identifying accurately with average level believel Displays good Shows a basic	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaing the rasa, and the nuanced expresions involved Demonstrates a Shows a solid understanding basic understanding of bhava rasa understanding of bhava rasa and their associated emotions and explaing the rasa, and the nuanced expresions involved Demonstrates Displays good Shows a basic Below average Below average understanding of bhava, rasa and their associated emotions Below average understanding of bhava rasa and their associated emotions Below average understanding of bhava rasa and their associated emotions Below average basic emotions Below average of bhava rasa and their associated emotions Below average basic Below average

REFERENCES

- 1. Kal. Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D<math display="inline">CBooks, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012



Programme	BA (Hons) MOHINIYATTAM
Course Name	A REVIEW ON SANSKRIT TREATISES RELATED TO DANCE
Type of Course	DSE
Course Code	MG6DSEMHN300
Course Level	300
Course Summary	Students can familiarise with Sanskrit treatises related to dance. It helps them t achieve the theoretical features of natya which enhance the abhinaya in dancing.
Semester	6 Credits 4 Total Hours
Course Details	Learning Approach Lecture Tutorial Practical Others 4 60
Pre-requisites, if any	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)

Modules	Units	Course description	Hrs	CO No.
Module 1		Brief Study on Natyasastra	15	1,6
	1.1	Authorship & Date		
	1.2	Commentaries		
	1.3	Chapterisation in Natyasastra (1-18)		
	1.4	Chapterisation in Natyasastra (19-36)		
Module 2		A Study on Balaramabharatham	15	1,2,4,5,6
	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		
Module 3		Brief Study on Dasaroopaka	15	1,3,6
	3.1	Author & Date		
	3.2	Content of Dasaroopaka		
	3.3	Detailed study of 2 nd Prakasha		
	3.4	Detailed study of 4 th Prakasha		

Module 4		A Study of Hasthalakshanadeepika & Abhinayadarpana	15	1,4,6
	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		
Module 5		Teacher specific content.		
				•

		cedure (Mode o	f transaction)			
Teaching and	Module 1,2,3,&					
Learning	Direct instruction - Lecture and discussions of new terminologies and theories					
Approach	in the prescribe					
прргосси			e co-operative le	arning, gro	up discussions,	
	_	nd group assign	ments			
	MODE OF ASS					
			sive Assessment	t (CCA) – 30	0 marks	
Assessment		411 असूत				
Types			0	-	entation (a topic is	
Types		and identified t	o prepare a pap	er and pres	ent it in the	
	seminar.) MOrU-UGP (HONOURS)					
	MOrU	-UGP (HC)NOUKS)			
		to suit the cour				
	B. End Sen	nester Examina	tion (ESE) – 70	marks		
	Module 1	51117	111 C			
	Module 2	Shirm	JUZ			
	Module 3		Writtten Test			
	Module 4			Duration	n- 2	
				Hrs		
	Question paper					
	Descriptive	Word Limit	Number of	Marks	Total	
	Type		questions to			
			be answered			
	Short	50 words	10 out of 12	2	10x2=20	
	Answer					
	Short Essay	150 words	6 out of 8	5	6x5=30	
	Essay	300 words	2 out of 4	10	2x10=20	
				Total	70 Marks	
		Gr	and Total (CCA	A + ESE)	100 Marks	
1			`			

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	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	technical expressions, few errors on organizing the content and the methodology. The structure should be containing title,	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	few errors on organizing the	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points		Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear

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



MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATTAM							
Course Name	INDIAN CLASSICAL DANCES							
Type of Course	DSE	DSE						
Course Code	MG6DSEMHN301	MG6DSEMHN301						
Course Level	300							
Course Summary		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						
Semester	6		Credits		4	Total		
Course Details	Learning Approach	Lecture 3	Tutorial	Practical	Others	Hours 60		
Pre-requisites, if any	Fundamentall knowledge and	Fundamentall knowledge and interest in the concerned subject.						

COURSE OUTCOMES (CO) U-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	Е	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

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

	4.2	Kalakshetra, Nrityagram	
	4.3	Viswa bharati University	
	4.4	Report writing	
Module 5		Teacher specific content.	

	Classroom Procedure (Mode of	transaction)			
	Module 1,2 & 3				
	Direct instruction – Lecture and d	iscuss the characteristics of	f Indian classical		
Teaching and	dances and explicit learning				
Learning	Interactive instruction – Active co	-operative learning, group	discussions,		
Approach	video watching, library work and	group assignments			
	Module – 4				
	Direct instruction – Field work, le	ctures and group discussion	ns		
	Interactive instruction – Discussions, field study and report writing				
	MODE OF ASSESSMENT				
	A. Continuous Comp	orehensive Assessment (C	(CA) - 30		
	marks	AN //	,		
	Module 1,2 & 3				
	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				
Assessment	Module 4				
Types	Evaluation of report writing, semi	nar presentation (a topic is	to be discussed		
	and identified to prepare a paper a				
	Or	na prosent it in the semina	,		
	Any other task to suit the course				
	Note: Field visit of culturally imp	ortant/dance important/Sci	ulnture		
	important heritage and report written		aiptaic		
	In case of any difficult circumstan		of culturally		
	important/dance important/sculptu				
	watch the videos of the same from				
	B. Semester End exa		- III I I I I I I I I I I I I I I I I I		
	Module 1	TO MARKE AND			
	Module 2				
	Module 3	Writtten Test	50 marks/		
	Module 4	William Test	Duration-		
	Wioduic 4		90 Minutes		
	Evaluation of the final report o	f field visit of culturally	20 marks		
	important/dance important/ sci	•			
	heritage places				
		Total	70 marks		
		i veni	. 0 11161 110		

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
			Total	50 Marks
	Gı	rand Total (CC.	A + ESE)	100 Marks

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

REFERENCES

1. Vatsyanan Kapila, Indian Classical Dance, New Delhi : Ministry of Information and Broadcasting Government of India, 1992

GANDA

- 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



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

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	Ι	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)

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

	4.4	Viniyogas of Mukulam & Kadakamukham	
Module 5		Teacher specific content.	

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2 & 3 Direct instruction – Lecture, rendering the song, demonstrating each portions in sloka and saptham, analytical study of angikabhinaya, video watching, giving practise the same by individual Interactive instruction – Active co-operative learning, group practising and authentic learning Module 4 Direct instruction – Demonstrating each units of hastha mudras and giving practice the same by individual. Interactive instruction – Active co-operative learning, group practising and		
Assessment Types			
	B. End Semester Examination (ESE)– 70 marks Module 1 20 marks Module 2 20 marks Module 3 10 marks		
	Module 4 10 marks Viva – voce 10 marks		

Module 1,2 & 3

Evaluating the knowledge and the performance on the basis of following criteria

- a. Angashudha and saushtava
- b. Purity of mudras and mukhajaabhinaya
- c. Clarity of delivering the performance in its proper structure.
- d. Performance with accurate rhythm
- e. Completion of the item without break
- **f.** Overall performance with confidence

Module 4

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

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

Purity and grace of	Usage of fingers and hands with	Usage of fingers and	Usage of fingers and	Usage of fingers and	Only attempting to demonstrate
fingering	brilliance and distinction while demonstrating, along with all affairs required	hands with distinction while demonstrating along with all affairs required	hands with an average level while demonstrating along with all affairs required	hands with a below average level while demonstrating along with all affairs required	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 requiredwhile finishing a hastha as it demands	Usage of fingers and hands with an average level while demonstrating, along with all affairs requiredwhile finishing a hastha as it demands	Usage of fingers and hands with a below average level while demonstrating, along with all affairs requiredwhile 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	the language, pronunciation, meaning of	General awareness of the language, meaning of each word, understanding the content, mythological story in behind	each words and situation of the theme	to demonstrate or not
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 intented 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		minor	
		movements		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 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
Understanding of bhava rasa concepts	Demonstrates a profound understanding of bhava rasa theory, accurately identifying and explaing the rasa, associated imotions and the nuanced expresions involved	theory, accurately identifying and explaing the rasa, and the nuanced	Displays a basic understanding of bhava rasa with average level	Below average understanading of bhava, rasa and their associated emotions	Only attempting to demonstrate or not responding



REFERENCES

- 1. Kal. Kalyanikutty Amma, Mohiniyattam charithravum attaprakaravum, D<math display="inline">CBooks, Kottayam, 1992
- 2.Kala Vijayan, Mohiniyattam ariyendathellaam, D C Books, Kottayam, 2012
- 3. Narayaneeyam by Melathoor Bhattathiripadu



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

COURSE OUTCOMES (CO) U-UGP (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)

Modules	Units	Course description	Hrs	CO No.
Module 1		About Nattuvangam	10	1,2,5
1.1		Definition of Nattuvangam		
	1.2	Material of Talam		
	1.3	Myth behind Nattuvangam		
	1.4	Qualities of Nattuvanar		
Module 2		Pancha Nada	25	3,4,6
	2.1	Khanda Nada in Nattuvangam - 1 st , ^{2nd} and 3 rd speed		
	2.2	Tisra nada in nattuvangam – 1 st 2 nd and 3 rd speed	1	
	2.3	Misra nada in nattuvangam – 1 st 2 nd and 3 rd Speed		
	2.4 MG	Chathurasra & Sankeerna nada in nattuvangam –1 st 2 nd and 3 rd speed	S)	
Module 3		Panja jathi theerumanam	25	3,4,6
	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		

Module 4		Teacher specific content.			
----------	--	---------------------------	--	--	--

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2 & 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
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 25 marks Module 1 Evaluating the theoretical aspects in tala as per the viva-voce (or any other tasks to suit the course) Module 2 & 3 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. Pronounciation 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)
	B. End Semester Examination (ESE) – 50 marks Module 1 Evaluating the theoretical aspects in tala as per the viva-voce (or any other tasks to suit the course) Module 2 & 3 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. Pronounciation 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

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 notateor not responding.
Pronunciation	90%-100% 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	bhava and rasa, adding personal touches and innovative elements to	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
Clarity in striking nattuvangam	Perfect rendition of tala syllables in nattuvangam with perfect pronunciation keeping tala accuracy in its complete sense without mistakes	rendition of	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		Average understanding of the	Less understanding of concerned	

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

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



Programme	BA (Hons) MOHINIYATTAM							
Course Name	SOCIO-POLITICAL THEMATIC PRODUCTION IN MOHINIYATTAM							
Type of Course	VAC	VAC						
Course Code	MG6VACMHN300	MG6VACMHN300						
Course Level	300	300						
Course Summary		New stories and characters may be presented in the production, but the choreography should follow Mohiniyattam's characteristic body language and techniques						
Semester	6		Credits		3	Total		
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours		
		TAYA	2	1		60		
Pre-requisites, if		Thorough understanding of the basic concepts and techniques of mohiniyatttam,						
any	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	Familirizing with the application of stage properties.	A	3
4	Aquring 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)

Modules	Units	Course description	Hrs	CO No.
Module1		Structure of choreography	20	1,4,6
	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		
Module 2		Applications of Natya techniques	20	4,5,6
	Unit 1	Character analysis		
	Unit 2	Create proper nritya portions		
	Unit 3	Adopt suitable nritta elements		
Module 3		Essentials of Stage Arrangements	20	2,3
	Unit 1	Arrangements of orchestra		
	Unit 2	Choose appropriate properties		
	Unit 3	Light and Sound arrangements		
Module 4		Teacher specific content.		

Teaching	Classroom Procedure (Mode of transaction)				
and	Module 1,2,& 3				
Learning	Direct Instruction – Lectures, discussions, demonstration, and giving				
Approach	instructions on creating a structure and applying suitable techniques				
прртоцен					
	Interactive instructions – Group discussions, video watching, making a				
	structure of the plot, creating essential elements and choosing appropriate				
	stage arrangements.				
Assessment					
Types	MODE OF ASSESSMENT				
	A. Continuous Comprehensive Assessment (CCA) – 25 marks				
	Module 1,2,&3				
	Evaluating the production on the basis of following criteria				
	Evaluating the production on the basis of following criteria				
	a. Script writing, production design projects				
	b. Asses the incorporation of socio-political themes				
	and effectiveness of expression				
	c. Choreography & direction				
	d. Technical proficiency				
	e. Final production				
	f. Viva-voce				
	TAIL				
	B. End Semester Examination (ESE) - 50 marks				
	M. 1-1-12-62				
	Module 1,2,&3				
	Evaluating the production on the basis of following criteria				
	g. Script writing, production design projects				
	g. Script writing, production design projects h. Asses the incorporation of socio-political themes				
	and effectiveness of expression				
	i. Choreography & direction				
	j. Technical proficiency k. Final production				
	1.Viva-voce				

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

	ensuring unity and synchronizati on should be excellent.	ensuring unity and synchronizati on should be perfect.	ensuring unity and synchronizati on is average.	ensuring unity and synchronizati on is below average level.	performers, ensuring unity and synchronizati on
Technical proficiency	Mastery and precision in executing Bharathanaty am techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizat ion with music, rhythm, and any accompanyin g elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered	Mastery and precision in executing Bharathanaty am techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizat ion with music, rhythm, and any accompanyin g elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered	Mastery and precision in executing Bharathanaty am techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizat ion with music, rhythm, and any accompanyin g elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered	Mastery and precision in executing Bharathanaty am techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizat ion with music, rhythm, and any accompanyin g elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges encountered	Lack of Mastery and precision in executing Bharathanaty am techniques, Appropriate and well-executed costume and makeup that complement the performance, Synchronizat ion with music, rhythm, and any accompanyin g elements, Stage Presence, Effective and meaningful use of props in the performance, adherence to Timing and Successful navigation of any technical challenges
	during the performance	during the performance	during the performance	during the performance	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	techniques and theory aspects learned. Confidently addressing and answering each question in proper language using the	Understanding of the techniques and theory aspects learned. Addressing and answering each question in proper language using the technical terms.	understandin g of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Less understandin g of the techniques and theory aspects learned. Addressing and answering each question in a doubtful manner.	Only attempting to answer or not responding.





MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATTAM							
Course Name	RASA THEORY							
Type of Course	DCC							
Course Code	MG7DCCMHN400	NO						
Course Level	400	400						
Course Summary	Students can understand the major theories related to rasa in eastern aesthetic philosophy and their adaptation in performance							
Semester	7		Credits		4	Total		
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours		
Pre-requisites, if any	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	Е	3

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

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

	4.2	Abhidha, Bhaavakathvam, Bhojakatvam	
	4.3	Saadhaaraneekaranam	
	4.4	Abhivyakthivaadam	
Module 5		Teacher specific content.	

Teaching and Learning Approach	Module 1,2,3 & Direct instruction rasa interpretation Interactive instru	Classroom Procedure (Mode of transaction) Module 1,2,3 & 4 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					
	MODE OF ASS	SESSMENT					
	A.Contii	A.Continuous Comprehensive Assessment (CCA) – 30 marks					
Assessment	Module 1,2,3 & 4						
Types	Written test, eva	luation of assign	ments and semin	ar pres	entatio	on of the conc	erned
	subject	4	- A.				
	Or						
	Any other task to suit the course						
		r Examination (ESE) – 70 mark	S			
	Module 1	था अर्ज्युता	15070				
	Module 2		NV 1444 TE	. _	70		
	Module 3		Writtten Test		70 mai Durati		
	Module 4	-UGP (HC	NOURS)		Durau Hrs	1011- 2	
	Question paper	pattern					
	Descriptive	Word Limit	Number of	Mark	KS	Total	
	Type	apliat	questions to be answered				
	Short	50 words	10 out of 12	2		10x2=20	
	Answer						
	Short Essay						
	Essay	300 words	2 out of 4	10		2x10=20	
				Total		70 Marks	
		Gra	and Total (CCA	+ ESI	Ε)	100 Marks	

Criteria	Exemplary (9-10)	,	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	1)
Written test	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	technical expressions, few errors on organizing the content and the methodology.	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	few errors on organizing the presentation, lack of lapses in the content and	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, Soundaryashasthram, Kerala Bhasha Institute, Thiruvananthapuram, 2010





Programme	BA (Hons) MOHINIYATTAM				
Course Name	RESEARCH METHODOLOGY				
Type of Course	DCC				
Course Code	MG7DCCMHN401				
Course Level	400				
Course Summary	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				
Semester	7 Credits 4 Total				
Course Details	Learning Approach Lecture Tutorial Practical Others 60				
Pre-requisites, if any	Research aptitude and thorough knowledge in the principles of research and interest in the concerned subject.				

COURSE OUTCOMES (CO) U-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	Е	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

Modules	Modules Units Course description		Hrs	CO No.
Module 1		Introduction to Research	15	1,4,5
	1.1	Definition & Meaning		
	1.2	Types & methods of Research		
	1.3	Characteristics of Research		
	1.4	Qualities of good research and researcher	NERS	
Module 2		Data collection	15	2,3
	2.1	Importance of data		
	2.2	Sources of data – Primary & Secondary	3	
	2.3	Methods of data collection- Observation, Interview, Mail survey	JRS)	
	2.4	Tools for data collection	,	
Module 3		Research process	15	2,3,4,6
	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		

Module 4		Research report	15	2,3,4,6
	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		
Module 5		Teacher specific content.		

	A. Classro	om Procedure (N	Mode of transac	tion)			
		Module 1,2,3 & 4					
Teaching and		on – Lecture and	discussions about	t rese	arch r	methodology	,
Learning and		ires of a good res		t Tese	aren 1	nemodology	
O	-	uction – Active c		ina i	roun	discussions	
Approach				iiig, į	group	discussions,	
	library work and preparing assignments						
	MODE OF AC	MODE OF ASSESSMENT					
			110	4		. 20 1	
		tinuous Compre	nensive Assessn	nent ((CCA	.) – 30 mark	.S
Assessment	Module 1,2,3 &		1.6(.)			0.1	
Types		luation of assign	ments and semin	ar pro	esenta	ition of the	
	concerned subje						
	Any other task to suit the course						
	B. Semester End examination – 70 marks						
		Module 1					
		Module 2 Sill III II Sill III					
	Module 3		Writtten Test	t		narks/	
	Module 4					ation- 2	
					Hrs		
	Question paper						
	Descriptive	Word Limit	Number of	Ma	rks	Total	
	Type		questions to				
			be answered				
	Short	50 words	10 out of 12	2		10x2=20	
	Answer						
	Short Essay	150 words	6 out of 8	5		6x5=30	
	Essay	300 words	2 out of 4	10		2x10=20	
			•	Tot	al	70 Marks	
		Gra	and Total (CCA	+ E	SE)	100 Marks	s
	Samuel Coll (Soll) 100 Marks						

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	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	technical expressions, few errors on organizing the content and	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.Dr.Chathanatthu 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





Programme	BA (Hons) MOHINIYATTAM				
Course Name	RELEVANT MODULES OF MOHINIYATTAM REPERTOIRE – I				
Type of Course	DCC				
Course Code	MG7DCCMHN402				
Course Level	400 GANDA				
Course Summary	Students can familiarize with selected items in the repertoire which enhance them int an advanced level of performance				
Semester	7 Credits 4 Total				
Course Details	Learning Approach Lecture Tutorial Practical Others Hours				
	3 1 75				
Pre-requisites, if	Thorough practise in all adavus and practical techniques in Mohiniyattam and				
any	interest in the concerned subject.				

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome NOURS	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 seleced 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	Е	3
5	Improve the creative skill in choreography an item	S	10
6	Enhance the interest in composing jathis and panchanada	I	3

विद्यया अस्तमञ्जूते

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

COURSE CONTENT

Modules	Units	Course description	Hrs	CO No.
Module 1 (Sri Ganapatiyude		Ganapathi Ragamalika,Tala – Adi (Sri Ganapatiyude -Kavalam Narayana Panikar)	15	1,2,3
	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		
Module 2		Learn the particular item	20	1,3,5
	2.1	Learn Pallavi		
	2.2	Learn Anupallavi		
	2.3	Learn Charanam		
	2.4	Analyse the sanchari abhinaya		
Module 3		Daruvarnam - Ragam : Kamas, Talam : Adi	20	1,2,4,6
	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		
Module 4		Learn the particular item	20	1,3,4,5,6

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

	A. Classroom Procedure	e (Mode of transaction)			
	Module 1,2,3 & 4				
Teaching and	Direct instruction – Lecture, rendering the song, demonstrate each units in the				
Learning	selected items and giving practise the same by individual				
Approach	Interactive instruction – Active co-operative learning, group practicing and				
	authentic learning				
	A. Continuous Comprel	hensive Assessment (CCA) – 30 marks			
	Module 1,2,3,& 4				
	Evaluating the performance on the basis of following criteria				
		a. Angashudha and saushtava			
Assessment	b. Purity of mudras and mukhajaabhinaya				
Types	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 MGU-UGP (HONOURS)				
	Any other tasks which suits the course				
	B. End Semester Examination (ESE) – 70 marks				
	Module 1	20 marks			
	Module 2	20 marks			
	Module 3	10 marks			
	Module 4	10 marks			
	Viva – voce	10 marks			
	Module 1,2,3,& 4				
	Evaluating the performance of	n the basis of following criteria			
	a. Angashudh	a and saushtava			
	b. Purity of m	udras and mukhajaabhinaya			
		ce with accurate rhythm			
		lelivering each portions in its proper structure.			
	e. Completion	n of the item without break			
	f. Overall per	formance with confidence			

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	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 notateor not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	distinction while	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	hands with distinction while demonstrating,	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	mythological	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	expressive techniques, effectively conveying the intented emotion through facial	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	depth in conveying emotions with	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	doubtful	
teri	ns	manner	

References

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





Programme	BA (Hons) MOHINIYATTAM						
Course Name	AN APPRECIATION OF THE WORKS BY EMINENT VAGGEYAKARAS						
Type of Course	DCE						
Course Code	MG7DCEMHN400						
Course Level	400	400 GANDA					
Course Summary	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						
Semester	2		Credits		4	Total	
Course Details	Learning Approach	Lecture 4	Tutorial	Practical	Others	Hours 60	
Pre-requisites, if any	Basic knowledge about the c		ubject	\			

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	Е	4

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

COURSE CONTENT

Modules	Units	Course description	Hrs	CO No.
Module 1		Swathi Thirunal	15	1-4,6-8
	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		
Module 2		Irayimman Thampi	15	1-4,6-8
	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	S)	
	2.4	Characteristics of Irayimman Thampi Kritis		
Module 3		Kuttikunju Thankachi & Kal.Kalyanikuttiyamma	15	1 to 8
	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		
Module 4		Analytical study of the items	15	1 to 8
	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		
Module 5		Teacher specific content.		

Teaching and Learning Approach Direct instruction- Lecture, explicit learning and discussions of concern Interactive instruction- Active co-operative learning, group discussions assignments and library work MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Module 4 Written Test 70 marks/ Duration- 2	preparing ic is to be						
Approach Interactive instruction- Active co-operative learning, group discussions assignments and library work MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Written Test 70 marks/ Duration- 2	preparing ic is to be						
assignments and library work MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Written Test 70 marks/ Duration- 2	ic is to be						
Assessment Types MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Module 4 Written Test 70 marks/ Duration- 2							
Assessment Types A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Written Test To marks/ Duration- 2							
Assessment Types Module 1,2,3 & 4 Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Module 4 Written Test 70 marks/ Duration- 2							
Evaluation of written test, assignments and seminar presentation – a top discussed and identified to prepare a paper and present it in the seminar OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Written Test 70 marks/ Duration- 2							
discussed and identified to prepare a paper and present it in the seminal OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Module 4 Written Test To marks/ Duration- 2							
OR Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Module 4 Written Test 70 marks/ Duration- 2							
Any other tasks to suit the course B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Written Test To marks/ Duration- 2							
B. End Semester Examination (ESE) – 70 marks Module 1 Module 2 Module 3 Module 4 Written Test 70 marks/ Duration- 2	OR						
Module 1 Module 2 Module 3 Module 4 Written Test 70 marks/ Duration- 2	Any other tasks to suit the course						
Module 2 Module 3 Written Test 70 marks/ Duration- 2	B. End Semester Examination (ESE) – 70 marks						
Module 3 Written Test 70 marks/ Module 4 Duration- 2							
Module 4 Duration- 2							
1710duic 1							
Hrs							
Question paper pattern	<u> </u>						
Descriptive Word Limit Number of Marks Total							
Type questions to							
be answered							
Short 50 words 10 out of 12 2 10x2=20							
Answer							
Short Essay 150 words 6 out of 8 5 6x5=30							
Essay 300 words 2 out of 4 10 2x10=20							
Total 70 Mark							
Grand Total (CCA + ESE) 100 Mar							

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations		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	technical expressions, few errors on organizing the content and the methodology. The structure should be containing title,	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	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	few errors on organizing the	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points		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 Thalinanganadanam 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





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

COURSE OUTCOMES (CO) (LICANOLIRS)

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	Aquring 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	Е	2

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

COURSE CONTENT

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

	4.1	Kalam Paattu
	4.2	Thullal
	4.3	Padeni
	4.4	Arjuna Nrittam
Module 5		Teacher specific content.

		CAND				
	Classroom Pro	cedure (Mode of	f transaction)			
Teaching and	Module 1,2,3 &	4				
Learning Approach	Direct instructio	Direct instruction – Lecture, group discussions of the concerned subject				
Approach	Interactive instruments watching and au		co-operative lear	ning,library	work, video	
	MODE OF ASS	SESSMENT				
Assessment			hensive Assessm	ent (CCA)	– 30 marks	
Types	Module 1,2,3 &		MA			
	Evaluation of written test, assignments and seminar presentation					
	B. Semester End examination (ESE) – 70 marks					
	Module 1		1003.1			
	Module 2					
	Module 3		Writtten Test			
	Module 4	-UGP (HC)NOURS)	Duration Hrs	n- 2	
	Question paper	pattern				
	Descriptive	Word Limit	Number of	Marks	Total	
	Type	Shirai	questions to be answered			
	Short	50 words	10 out of 12	2	10x2=20	
	Answer					
	Short Essay	150 words	6 out of 8	5	6x5=30	
	Essay	300 words	2 out of 4	10	2x10=20	
				Total	70 Marks	
		Gra	and Total (CCA	+ ESE)	100 Marks	

Criteria	Exemplary (9-10)	,	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	1)
Written test	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	technical expressions, few errors on organizing the content and the methodology.	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	few errors on organizing the presentation, lack of lapses in the content and	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 Sahityta 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.Pazhambaalakkodu 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 Thaala Paddhathiyude Adisthaanathil oru Paddanam" (Thesis) Kerala Kalamandalam deemed to be University, Cheruthuruthy, 2017





Programme	BA (Hons) MOHINIYATTAM					
Course Name	RELEVANT MODULES	OF MOH	INIYATTA	AM REPER	TOIRE – I	[
Type of Course	DCE					
Course Code	MG7DCEMHN402	NDA				
Course Level	400					
Course Summary	Students can familiarize with an advanced level of perform		ems in the r	epertoire wh	ich enhance	them into
Semester	4	X	Credits		4	Total
Course Details	Learning Approach	Lecture 2	Tutorial 2	Practical	Others	Hours 75
Pre-requisites, if any	Thorough practise in all adavus and practical techniques in Mohiniyattam and interest in the concerned subject					

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

Modules	Units	Course description	Hrs	CO No.
Module 1		Bhajan– Ragam : Ragamalika Tala : Adi	15	2,4,5,6
	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		
Module 2		Learn the particular item	20	2,4,5,6
	2.1	Learn Pallavi		
	2.2	Learn Anupallavi		
	2.3	Learn Charanam		
	2.4 M	Analyse the sanchari abhinaya	;)	
Module 3		Thillana – Raga - Anandabhiravi, Tala : Adi	20	1,3,5,6,7
	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		
Module 4		Learn the particular item	20	1,3,6,7

	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	
Module 5		Teacher specific content.	

	CAN		
Teaching and Learning Approach	A. Classroom Proced Module 1,2,3 & 4 Direct instruction – Lecture, re and Thillana, giving practice i Interactive instruction – Active authentic learning	n nattuvangam by individua	rate each units in Bhajan al
Assessment Types	A. Continuous Compreh Module 1,2,3 & 4 Evaluating the performance on a.Angashudha and saushtava b.Purity of mudras and mukha c.Performance with accurate rl d.Clarity of delivering each po e.Completion of the item with f.Overall performance with cor OR Any other tasks which suits the	jaabhinaya nythm rtions in its proper structure out break nfidence	eria
	B. End Semester Examin		
	Module 1	20 marks	
	Module 2	20 marks	
	Module 3 Module 4	10 marks	
	Viva – Voce	10 marks 10 marks	
	Module 1,2,3 & 4 Evaluating the performance on a.Angashudha and saushtava b.Purity of mudras and mukha c.Performance with accurate rld.Clarity of delivering each po e.Completion of the item with f.Overall performance with control of the item with	the basis of following crite jaabhinaya nythm rtions in its proper structure out break	

Criteria	Exemplary (9-10)	Advanced (7-	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	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 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	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	awareness of the language, pronunciation, meaning of each word, understanding the content, mythological	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	expressive techniques, effectively conveying the intented emotion through facial	Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying emotions with minor mistakes	emotions with	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	techniques and theoretical knowledge of the concerned subject, confidently addressing and	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	doubtful	
terms	manner	

References

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







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

COURSE OUTCOMES (CO) (HONOURS)

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 nritta aspects of dancing	An	2
6	Evaluate the functions of rechakas and pindibhedas	Е	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

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

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

	CANDA					
	Classroom Procedure (Mode of transaction)					
	Module 1 & 2					
	Direct instruction - Lecturers & D	oiscussions on new ter	minologies rela	ited to		
	8					
Teaching and	Interactice Instruction - Active, co	o- operative learning,	group discussio	ns, group		
Learning	assignments, library work and autl	nentic learning				
Approach	Module 3 & 4					
	Direct Instruction - Lectures, discu	assions on new termin	ologies, demon	strations		
	and field visit	ah.				
	Interactive Instruction - Active, co	o-operative learning, g	group discussion	ns, field		
	study, watching videos, group assi	gnments and report w	riting.			
	MODE OF ASSESSMENT	1233 				
	A. Continuous Comprehens	ive Assessment (CCA	A) – 30 marks			
	Module 1,2,3 & 4					
	Written test, evaluation of assignments, seminar presentation					
Assessment	and report writing GP (HONOURS)					
Types	Any other tasks to suit the cours	e				
	Note: Field visit of culturally imp	ortant/dance importan	t/Sculpture imp	ortant		
	heritage and report writing.	115				
	In case of any difficult circumstan		_	•		
	important/dance important/sculptu			can watch		
	the videos of the same from availa			_		
	B. End Semester Examine Module 1	1ation (ESE) – 70 ma	rks			
	Module 2					
	Module 3	Writtten Test	50 marks/			
	Module 3 Module 4	vviittien 1 est	Duration-			
	Module 4		90 Minuts			
	Evaluation of the final report o	20 marks				
	culturally important/dance imp					
	important heritage places					
		70 marks				
	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
			Total	50 Marks
Grand Total (CCA + ESE)				100 Marks

Criteria	Exemplary (9-10)	Advanced (7-	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	1)
Written test	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	Clearly articulates the historical context and cultural significance of the visited heritage places. Provides in-depth information about the dance forms, distinguishing between folk rituals and classical tradtions. Integrates relevant details about sculptures, artifacts and any dance related elements encountered during the field visit. Presenting a well organized report with all the essential elements with distinction Analyses the impact of cultural heritage on evolution of dance forms in India Maintains a formal and academic tone suitable foor a report includes accurate and appropriate references to the academic sources		in all formerly mentioned criteria Division of the second	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



Programme	BA (Hons) MOHINIYATTAM						
Course Name	MOHINIYATTAM CONC	MOHINIYATTAM CONCERT					
Type of Course	DCC						
Course Code	MG8DCCMHN401	ND					
Course Level	400						
Course Summary	This course offers an oppor which helps the students to performer						
Semester	8		Credits		4	Total	
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours 75	
Pre-requisites, if any	Thorough practice and understanding of all necessary items learned, skill, stage presence and interest.						

COURSE OUTCOMES (CO) U-UGP (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)

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

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

	CANOVA CONTRACTOR OF THE PROPERTY OF THE PROPE
	Classroom Procedure (Mode of transaction)
Tooghing and	Module 1,2,3 & 4
Teaching and Learning Approach	Direct instruction - Demonstration, giving instructions and preparing the students by individual or group for a stage performance
	Interactive instruction – Active co-operative learning, individual and group practising on stage
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 Evaluating the stage performance on the basis of following criteria a. Purity of mudras and mukhajaabhinaya b. Performance with accurate rhythm c. Overall performance with confidence d. Ability to capture the attention of spectators e. Proficiency in performing with a group or individually f. Clarity of delivering items in the proper way g. Technical proficiency h. Interaction with the audience i. Understanding bhava rasa concepts OR
	Any other task which suits the course B. End Semester Examination (ESE) – 70 marks
	Module 1,2,3 & 4 Evaluating the stage performance on the basis of following criteria j. Purity of mudras and mukhajaabhinaya k. Performance with accurate rhythm l. Overall performance with confidence m. Ability to capture the attention of spectators n. Proficiency in performing with a group or individually o. Clarity of delivering items in the proper way p. Technical proficiency q. Interaction with the audience r. Understanding bhava rasa concepts

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 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	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.

		requiredwhile finishing a hastha as it demands	requiredwhile finishing a hastha as it demands	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	General awareness of the language, pronunciation, meaning of each word, understanding	the language, meaning of	Understanding the meaning of each words and situation of the theme	Only attempting to demonstrate or not responding
	singing of the selected piece	the content, mythological story in behind	mythological story in behind		
Facial expression	Exhibits exceptional mastery of facial expressions, body language and gestures to convey the chosen rasa with authenticity and precision		Shows a basic ability to use expressive techniques but may lack consistency or depth in conveying	Shows a below average ability to use expressive techniques but may lack consistency or depth in	Only attempting to demonstrate or not responding
	∫ far MG	emotion through facial expressions and body movements	emotions with minor mistakes	conveying emotions with 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	Less understanding of concerned subject, addressing and answering each each question in a doubtful manner	Only attempting or not responding

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

MGU-UGP (HONOURS)

REFERENCES



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



Programme	BA (Hons) MOHINIYATT	BA (Hons) MOHINIYATTAM				
Course Name		TRADITIONAL CHOREOGRAPHY – PADAVARNAM - A PRACTICAL PROJECT (FOR HONOURS DEGREE PROGRAMME)				
Type of Course	DCE					
Course Code	MG8PRJMHN400	NDH				
Course Level	400	400				
Course Summary	Course offers the technique Mohiniyattam.	es of choreographing	a Padavarna:	m into the	format of	
Semester	8	Credits		12	Total	
Course Details	Learning Approach	Lecture Tutorial	Practical	Others	Hours	
		AIF			150	
Pre-requisites, if any	Thorough knowledge in the subject.	format of padavarnam	and interest	in the conce	rned	

COURSE OUTCOMES (CO) U-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 & innvovative 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)

Modules	Units	Course description	Hrs	CO No.
Module 1		Padavarnam – Any one	25	4
	1.1	Choose a Padavarnam		
	1.2	About the author		
	1.3	Learn the lyrics		
	1.4	Learn the meaning of each words		
Module 2		Analysis of the item	25	4,5,6
	2.1	Understand the context		
	2.2	Understand the stayi bhava	\	
	2.3	Character analysis		
	2.4 1GU	Choose the portions of narration(vinyasa)	S)	
Module 3		Choreography of the first phase – Pallavi to Chittaswara sahitya	50	1,2,3,5,6
	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		
Module 4		Choreography of second phase – Charanams	50	1,2,3,5,6

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	

	A.Classroom Procedure (Mode of transaction)			
Tacabing and	Module 1,2,3 & 4			
Teaching and Learning	Direct instruction – Lecture, demonstrations, giving instructions and preparing the			
Approach	students for a self-choreography (sahitya and setting adavus)			
Арргоасп				
	Interactive instruction – Active co-operative learning, watching videos and self-			
	choreography			
	MODE OF ASSESSMENT			
	A. Continuous Comprehensive Assessment (CCA) – 60 marks			
	Module 1,2,3 & 4			
	Evaluation of the choreography with the following criteria			
	a. Convey the stayi bhava while performing			
	b. Completion of the item without break			
	c. Proficiency in setting adavus in korvais and swarams			
Assessment	d. Adoption of suitable hastas according to the context			
Types	e. Capability in delivering abhinaya to the context			
	f. Overall performance with confidence			
	g. Interaction with the audience			
	h. Selection of suitable vinyasa to the context			
	i. Accuracy in the completion of adavus			
	j. Demonstration of beating kovais with syllables			
	k. Context of padavarnam and about the author			
	OR			
	Any other tasks to suit the course			
	B. End Semester Examination (ESE) – 140 marks			
	Module 1,2,3 & 4			
	Evaluation of the choreography with the following criteria			
	l. Convey the stayi bhava while performing			
	m. Completion of the item without break			
	n. Proficiency in setting adavus in korvais and swarams			
	o. Adoption of suitable hastas according to the context			
	p. Capability in delivering abhinaya to the context			
	q. Overall performance with confidence			
	r. Interaction with the audience			
	s. Selection of suitable vinyasa to the context			
	t. Accuracy in the completion of adavus			

- u. Demonstration of beating kovais with syllablesv. Context of padavarnam and about the author

RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	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	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	notation with confidence and presence	Tala rendering and notation without mistake with all affairs required	Partially completed Tala rendering and notation	Only attempting to render or notateor not responding.
Purity and grace of fingering	Usage of fingers and hands with brilliance and distinction while demonstrating, along with all affairs required	hands with distinction while	fingers and	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	Usage of fingers	Usage of	Usage of	Usage of	Only
demonstrating	and hands with	fingers and	fingers and	fingers and	attempting to
each hasthas	brilliance and	hands with	hands with an	hands with a	demonstrate or
	distinction while	distinction	average level	below average	not responding.
	demonstrating,	while	while	level while	1 8
	along with all	demonstrating,	demonstrating,	demonstrating,	
	affairs required	along with all	along with all	along with all	
	while finishing a	affairs	affairs	affairs	
	hastha as it	requiredwhile	requiredwhile	requiredwhile	
	demands.	finishing a	finishing a	finishing a	
		hastha as it	hastha as it	hastha as it	
		demands	demands	demands	
Understanding	General awareness	General	General	Understanding	Only
the meaning	of the language,	awareness of	awareness of	the meaning of	attempting to
of the sahitya	pronunciation,	the language,	the language,	each words and	demonstrate or
portion	meaning of each		meaning of	situation of the	not responding
	word,	meaning of	each word,	theme	
	understanding the		understanding	5/1	
	content,	understanding	the content,		
	mythological story		mythological		
	in behind and	mythological	story in behind		
	singing of the selected piece	story in behind	AAL		
	-	Transfer			
	Exhibits	Demonstrates	Shows a basic	Shows a below	Only
Facial	exceptional	a good	ability to use	average ability	attempting to
expression	mastery of facial	command of	expressive	to use	demonstrate or
1	expressions, body		techniques but		not responding
	language and gestures to convey	techniques, effectively	may lack consistency or	techniques but may lack	
	the chosen rasa	conveying the	depth in	consistency or	
	with authenticity	intented	conveying	depth in	
	and precision	emotion	emotions with	conveying	
	and procession	through facial	minor mistakes	emotions with	
		expressions		minor mistakes	
		and body			
		movements			
Viva-voce	Thorough	Understanding	Average	Less	
	understanding of		understanding	understanding	Only
	the techniques and	techniques and	of the	of concerned	attempting or
	theoretical	theoretical	techniques and	subject,	not responding
	knowledge of the	knowledge of	theoretical	addressing and	not responding
	concerned subject,	the concerned	knowledge of	answering	
	confidently	subject,	the concerned	each each	

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

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



Programme	BA (Hons) MOHINIYATTAM							
Course Name	AN INNOVATIVE CHOR PRACTICAL PROJECT	AN INNOVATIVE CHOREOGRAPHY- POEM & BHAJAN – A PRACTICAL PROJECT						
Type of Course	DCE							
Course Code	MG8DCEMHN400	NDA						
Course Level	400							
Course Summary	Course offers the techniques of Mohiniyattam.	of choreog	graphing a _l	poem and a l	ohajan into t	he format		
Semester	8		Credits		4	Total		
Course Details	Learning Approach	Lecture	Tutorial 3	Practical	Others	Hours 75		
Pre-requisites, if any	Thorough knowledge of all the perspective of abhinaya incorporating a choreography and interest in the concerned subject							

COURSE OUTCOMES (CO) U-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	Appliying 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	С	3

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

Modules	Units	Course description	Hrs	CO No.
Module 1		Poem	15	2,5
	1.1	Choose a Poem (Language – Malayalam or Manipravalam)		
	Select appropriate lines from the poem 1.2			
	1.3	Choose the suitable ragas		
	1.4	About the author		
Module 2		Analysis of the content	10	1,3,4,5,6
	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		
Module 3		Bhajan	25	1,3,4,5,6
	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		
Module 4		Second phase	25	1,3,4,5,6

	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	
Module 5		Teacher specific content	

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Module 1,2,3 & 4 Direct instruction – Lecture, discussions, demonstration, giving instructions and preparing the students for a self-choreography Interactive instruction – Active co-operative learning, watching videos and
Assessment Types	MODE OF ASSESSMENT C. Continuous Comprehensive Assessment (CCA) – 30 marks Module 1,2,3 & 4 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 bCompletion 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
	B.End Semester Examination (ESE) - 70 marks Module 1,2,3 & 4 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 bCompletion 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

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 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	•	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.

	hastha as it demands.	requiredwhile finishing a hastha as it demands	requiredwhile finishing a hastha as it demands	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 intented emotion through facial expressions and body movements		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	expressing the context, understanding the meaning of the sahitya and ability to connect context to the	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 understanading of bhava, rasa and their	Only attempting to demonstrate or not responding

а	accurately	accurately	with	average	associated	
i	identifying and	identifying	level		emotions	
e	explaing the rasa,	and explaing				
a	associated imotions	the rasa, and				
a	and the nuanced	the nuanced				
e	expresions	expresions				
i	involved	involved				



MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYATTA	AM					
Course Name	A DETAILED STUDY OF MOHINIYATTAM	A DETAILED STUDY OF DESI AND SOPANA STYLE OF MOHINIYATTAM					
Type of Course	DCE						
Course Code	MG8DCEMHN401	ND.					
Course Level	400						
Course Summary		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					
Semester	8		Credits		4	Total	
Course Details	Learning Approach	Lecture 4	Tutorial	Practical	Others	Hours 60	
Pre-requisites, if any	Theoretical skill and interest	in the con	cerned sub	ject			

COURSE OUTCOMES (CO) U-UGP (HONOURS)

CO No.	Expected Course Outcome	Learning Domains *	PO No
1	Remembering the history of Mohiniyattam from 18 th 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 comositions	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

Modules	Units	Course description	Hrs	CO No.
Module 1		Desi Style		1,2,4,5,
	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		
Module 2		Items in desi style	S (5)	1,2,4,5
	2.1	Kurathi, Mookuthi		
	2.2	Poli		
	2.3	Eashal		
	2.4 M	Chandanam P (HONO)	JRS	
Module 3		Sopana style	,	1,3,6,7
	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		
Module 4		Repertoire in sopana style		1,3,6,7

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

	Classroom Procedure (Mode of Module 1	transaction)			
Teaching and Learning Approach	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 Module 2 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 Module 3 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 Module 4 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				
Assessment Types	MODE OF ASSESSMENT A. Continuous Comprehens Module 1,2,3 & 4 – Written Tes OR Any other tasks to suit the course				
	B. End Semester Examinati	ion (ESE) – 70 mar	ks		
	Module 1				
	Module 2				
	Module 3	Writtten Test	70 marks/		
	Module 4		Duration- 2 Hrs		

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		
			Total	70 Marks		
		Grand Total	(CCA + ESE)	100 Marks		

RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-	Proficient (4-	Satisfactory	Developing (0-
		8)	6)	(2-3)	1)
Written test	Writing of each phrase without content lose or spelling mistake and even punctuations		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	technical expressions,	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	presentation,	with errors and	conceptual	aspects as	re
the answer and	lack of lapses	mistakes, poor	aspects are	deficient ar	ıd
inclusion points	in the content	sentence	deficient and	unclear	
presented there is	and	control and	unclear.		
no or very few	methodology	lack of			
lapses, precision in		relationship			
delivery		with points			



MGU-UGP (HONOURS)
Syllabus



Programme	BA (Hons) MOHINIYAT	ГАМ						
Course Name	COMPARITIVE STUDY OF FOLK/RITUAL,THEATRE FORMS OF INDIA							
Type of Course	DCE	DCE						
Course Code	MG8DCEMHN402	NIB						
Course Level	400	MADE						
Course Summary	This course offers the stude dance forms in India	ents to famil	iarize with	t all kinds (t	folk, ritual, t	heatre) of		
Semester	8	**	Credits		4	Total		
Course Details	Learning Approach	Lecture	Tutorial	Practical	Others	Hours 60		
Pre-requisites, if any	Skill and interest in the cond	cerned subje	ect			00		

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 chathurvidhabhinaya 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)

Modules	Units	Course description	Hrs	CO No.
Module 1		Folk/Ritual forms of Kerala		1 to 6
	1.1	Thullal, Kakkaarissi Natakam		
	1.2	Theeyattu, Theyyam,		
	1.3	Padayani, Mudiyettu		
	1.4	Arjuna Nritham, Kummattikkali		
Module 2	AN	Folk/Ritual dance & Theatre forms of Tamil nadu, Karnataka & Andhra Pradesh		1 to 6
	2.1	Therukoothu, Kurathi		
	2.2	Karagattam, Pinnal kolattam Yakshaganam, Vilasini natyam		
	2.3 MGU 2.4	Veera natyam, Bhagavatha mela		
Module 3	2.7	Folk/Ritual dance & Theatre forms of North India		1 to 6
	3.1	Ankia Natt, Nautanki, Gotipua		
	3.2	Tamasha, Jatra, Lavani		
	3.3	Bangara, Garbha, Ghoomar		
	3.4	Bihu, Rauf, Bhavai		
Module 4		Comparitive Study of dance forms		1 to 6

	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	
Module 5		Teacher specific content.	

		AND					
	Classroom Pro Module 1,2,3	cedure (Mode o	f transaction)				
Teaching and Learning Approach	Interactive instr	Direct instruction – Lecture, discussions about the folk/ritual/theatre forms of India Interactive instruction – Video watching, group discussions, library work, assignments and authentic learning Module 4					
		on – Lecture, disc action – Active c					paring
Aggaggmant	MODE OF ASS A. Continu	SESSMENT ous Comprehen	sive Assessmen	t (CC	(A) – 30 ma	ırks	
Assessment Types	Module 1.2.3 &	z 4 – Written tes	t. Assignments :	and S	Seminar nro	esentatio	ns
1 y pes	OR		, 0		ciiiiai pr	csciitatio	115
	Any other tasks	to suit the course)NOURS)				
	B. End Sen	nester Examinat	tion (ESE) - 70	mark	KS .		
	Module 1	5n 7	111 C				
	Module 2	Shrini	1112		70 marks		
	Module 3		Writtten Test	t	Duration -	· 2 Hrs	
	Module 4 Question paper	. nattaun]
	Descriptive	Word Limit	Number of	Ma	rks	Total	
	Type	Word Emile	questions to	IVIA	1 KS	Total	
			be answered				
	Short	50 words	10 out of 12	2		10x2=2	0
	Answer						
	Short Essay	150 words	6 out of 8	5		6x5=30	
	Essay	300 words	2 out of 4	10		2x10=2	
			C 1 T / 1	Tot		70 Mar	
			Grand Total	(CC	A + ESE)	100 Ma	rks

RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	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	technical expressions, few errors on organizing the content and the methodology. The structure should be containing title,	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	few errors on organizing the	Ambiguity in stating facts, not a good presenting style, often end with errors and mistakes, poor sentence control and lack of relationship with points		Poor expression and style of presentation, all technical, conceptual aspects are deficient and unclear



Programme	BA (Hons) MOHINIYATTAM							
Course Name	A REVIEW ON INTERR	A REVIEW ON INTERRNATIONAL DANCE FORMS						
Type of Course	DCE	DCE						
Course Code	MG8DCEMHN403	MG8DCEMHN403						
Course Level	400	400						
Course Summary		Students can familiarize with the dance forms outside India. It will helps them to realize the value of our dance forms with focus on the traditional background						
Semester	8	*	Credits		4	Total		
Course Details	Learning Approach	Lecture 4	Tutorial	Practical	Others	Hours 60		
Pre-requisites, if any	Interest in concerned area	PATER I	25 B	\				

COURSE OUTCOMES (CO) (HONOLIRS)

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)

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

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

Teaching and	Classroom Prod Module 1,2,3 &	,	f transaction)					
Learning Approach	Interactive instru	Direct instruction – Lecture, discussions about the selected dance forms Interactive instruction – Video watching, group discussions, library work, assignments and authentic learning						
	MODE OF ASS		7/3//			_		
Assessment	A. Continu	ous Comprehen	sive Assessment	t (CCA	A) – 30 ma	rks		
Types	OR	Module 1,2,3 & 4 - Written test, Assignments and Seminar presentations OR Any other tasks to suit the course						
		nester Examina	tion $(ESE) - 70$	marks	S			
	Module 1	1100/11/	NOUDO)					
	Module 2	-UGP (HC	NOUKS)			,		
	Module 3		Writtten Test	ţ	70 mark Duration			
	Module 4	wattown			Duration	I- 2 HFS		
	Question paper Descriptive	Word Limit	Number of	Mar	lze	Total		
	Type	Word Elline	questions to be answered	Iviai	N.S	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		
				Tota	ıl	70 Marks		
			Grand Total	(CCA	+ ESE)	100 Marks		

RUBRICS

Criteria	Exemplary (9-10)	Advanced (7-8)	Proficient (4-6)	Satisfactory (2-3)	Developing (0-1)
Written test	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	few errors on organizing the content and the methodology.	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	few errors on organizing the presentation, lack of lapses in the content and	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

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

	CANDLE								
Credit Teaching Hours				Hours	A	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

- A. Preliminary Pages The title of the dissertation should be a meaningful description of the content of the dissertation
- B. 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 themain 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 orderin 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 exceptwhere conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.

ASSESSMENT RUBRICS

Marks

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

SYLLABUS REVISION WORKSHP PARTICIPANTS

Sl No	Name	Designation
1.	Dr. Beena D	Assistant Prfessor, Dept f Bharathanatyam,
		St.Teresas, Ernakulam
2	Sureshkumar C.K	"
3.	Arunima J.R	"
4	Gopika G. Nath	Faculty, Dept of Mohiniyattam, RLV Govt. College of Music & Fine Arts, Tripunithura
5	Anjali Balan	GANDA
6	Anima V.P	«
7	Bhagyalakshmi A Nair	"
8	Meenu B	
9	N.T Sanathana Shenoy	"
10	Sreelatha P.K	"
11	Remya T	Faculty, Dept of Bharathanatyam, RLV Govt. College of Music & Fine Arts, Tripunithura
12	Keerthana Simhan T.S	॥ अस्तसञ्ज्ते
13	Divya S	
	MGU-U	JGP (HONOURS)
14	Poornima Varma	"
15	Krishnapriya	"nllahud
16	Ajai K Aravind	"
17	Rakend T	"
18	Vaisakh R	Faculty, Dept of Kathakali, RLV Gvt. College of Music & Fine Arts, Tripunithura
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	66
24	Jithin Chandran	"
25	Manikandan T	"
26	Sudheesh Kumar	Faculty, Dept. of Kathakali Sangeetham, RLV Govt. College of Music & Fine Arts, Tripunithura
27	Vishnu T.S	
28	Sreejith P. Kumar	"
29	Krishnakumar	GANDA
30	Yaswanth K.U	"
31	Sudheesh K.S	Faculty, Dept. of Kathakali Chenda, RLV Govt. College of Music & Fine Arts, Tripunithura
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 Warrier, 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 Munsi & Ashik Charaborthy, The moving space : Women in Dance, Primus Books, 2017
- 13. Urmimala Sarkar Munsi, 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