

- Modern video recording technologies, Video tapes, audio cassettes, CD –s, DVD-s etc. Digital Recording
- Recording softwares, software for sound recording.

## **IIC 28 Bh Adavus Part I- (Practical-i)**

Module 1:- 1. tattadavu- 8

2. naattadavu- 8

Module 2:- 1. taa tai tai taa-2

1. tai haa tai hi- 2

Module 3:- 1. tai yaa tai yi- 4

2. tat tai taam-2

2. tat tai taa haa- 2

Module 4:- 1. taahata jhomtari taa-1

2. kitatakadharikitatom- 1

1. mandi adavu-2

2. sarikkal adavu-2

### **SEMESTER III**

#### **IIIB 12 MO - Methodology specific to the area of Mohiniyattam**

Mohiniyattam is a well defined classical art form with its own method and techniques. So the students should be well equipped with the methods and its basic theories. Therefore the course intended to make through knowledge about the methodology of Mohiniyattam.

- ❖ To enable the students to prepare themselves as a classical performer and prepare their own projects
- ❖ Encourage the students to make a comparative study about other art forms with their own specialized area.

#### **Module – I**

Prior preparations

- Chuzhippukal
- Kannusadkam
- Mukha sadakam



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4. Kudiyyattam – G. Venu
5. Koothum Koodiyattavum – Ammannur Thamburan

### General Reading

1. Book on acting improvisation techniques – Stephen Book
2. Natyasastra Vol. I, II
3. A History of Art – H.B. Cotterill
4. Fundamentals of Indian Music and Dance – Suyresh Chandra Banerji

## **IIIB 15 MO - Basics of Mohiniyattam(Practical-1)**

### **Aim and objectives**

The course aims at moulding a dance student into a dancer through the systematic – practice of the fundamentals i.e. sadhakas, adavus, usages of triingas, music, tala etc. According to a lasya dance, it needs rigorous practice for gaining the body – balance as well as delicate movements.

- ❖ To make clear the basic lessons used in Mohiniyattam
- ❖ Giving support to angikabhinaya
- ❖ To familiarize the students with the first recital item i.e. Cholketu.

### **Module I**

#### **Body exercise for warming up.**

Chuzhipu	-	6 in number
Mandalas	-	4 in number
Pada Bhedas	-	5 in number
Charis	-	14 in number

### **Core Reading**

1. Mohiniyattam, Charithravum Attaprakaravum, Kal. Kalyanikuttiamma, D.C. Books, Kottayam, 1992.

### **Module II**

#### **Anga – Upanga – Pratyangas and their usages**

- Neck Movements
- Eye Movements
- Head Movements

### **Core Reading**

1. Mohiniyattam, Charithravum Attaprakaravum, Kal. Kalyanikuttiamma, D.C. Books, Kottayam, 1992.
2. Abhinyadarpana (Malayalam) Dr. V.S. Sarma

### **Module III**

#### **Hand gestures**

- Basic Mudras - 24 number .
- Viniyogas of 6 mudras [Pataka – Sukatunda]



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➤ Different types of Hastas

(Devata, Dasavatara, Abhinaya Hasta, Misra, Bandhu, Samana, Samanardha)

**Core Reading**

1. Hastalakshanadeepika, Kerala Kalamandalam publication.
2. Abhinyadarpana (Malayalam) Dr. V.S. Sarma
3. Hasta - Gopika Varma
4. Hand Gestures of Hastalakshanadeepika in Mohiniyattam – Nirmala Panicker.

**Module IV**

- Adavus  
(Taganam, Gaganam, Dhaganam, Samrisram, Tirumana Adavus)
- Sapta Talas
- Recital items – Cholkettu

**Core Reading**

1. Mohiniyattam, Charithravum Attaprakaravum, Kal. Kalyanikuttiamma, D.C. Books, Kottayam, 1992.
2. Mridangabodhini – Parasala Ravi

**General Reading**

1. Natyakala, Sidhanthavum Prayogavum – P. Janardhanan
2. Natyasastra, Tr. K.P. Narayana Pissaradi.

**III C 29 Bh Bharahanatyam items Part I (practical)**

Module 1:- Alarippu

Module 2:- Jatiswaram

Module 3:- Singing the items

Module 4:- reciting the Jatis and Korvais in thaalam

**SEMESTER IV**

**IVB 16 MO – General Introduction to Indian dances.  
( Theory paper –v)**



  
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1. The stage is set – Lee Simonson
2. Book on acting improvisation techniques – Stephen Book
3. A theatre According to Natyasastra of Bharata – K.P. Kulkarni
4. Stage Management (a gentle art) – Daniel Bond
5. Introduction to Theatre – Oscar G. Brocket
6. Performance Theory – Richard Schener
7. A Dictionary of Theatre Anthropology – Engeno Barba, Niccka culture
8. Theatre as a sign system – Susan Benner
9. Arangettam – D.C. Books
10. Rangavataranam – (Ed.) G. Sankarapillai
11. Towards a poor theatre – Grotovsky

### General Reading

1. Natyasastra, Tr. K.P. Narayana Pissaradi,
2. Mridangabodhini – Parasala Ravi
3. Keralathile Lasya Rachanakal – Leela Omcheri and Deepthi Omcheri.
4. Art of India, Pre history to the present – (Ed.) Frederick M. Asher
5. Dance Modernity and Culture – Helen Thomas
6. History of Dramatic Art in Ancient India – Madhu
7. Natyasidhandam – C.S. Biju
8. India's Dances: their history, technique and repertoire – Reginald Massey
9. Dances of Siva on Indian Art and culture – Anand K.C.
10. Performing Arts of India, its development and influence across the globe - Sharon Lowen.

## **IVB 17 MO – Recital Items Part I**

### **(Practical-ii)**

#### **Aim and objectives**

The course is intended to provide systematic dance training through the basic adavus and the recital items. Students are advised to revise all the previous lessons

- ❖ To familiarize the students with the nritta and nritya aspects of abhinaya.
- ❖ To give knowledge on the essential elements i.e. mudras, tala etc.

#### **Module I**

##### **Previous lessons (Repetition)**

- Exercises
- Chuzhippu
- Adavus
- Mudras

#### **Module II**

##### **1. Recital Items**

- Jattiswaram of any Raga – Thala
- Varnam – Any raga – thala



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### Module III

#### Hand Gestures

- Viniyogas – Kapitham to Ardachandra
- Mudras – 24 in number

### Module IV

#### Thala Systems

- Korvai-s of Jattiswaram
- Jati-s of Varnam

## IVB 27 MO Rhythm of Mohiniyattam Recital (Practical)

### Module I

Credit 2

#### Mudic of mohiniyattam recital items(Nritta aspect)

1. Cholkettu (thalam of adavus)
2. Jathiswaram(korvas of jathiswara)
3. Thillana(korva and pancha nadas)

### Module II Traditional Kerala Thalas

1. Ayyadi
2. Panchari
3. Chempada
4. Champa
5. Lakshmi

#### 4. Core reading

**Mohiniyattam Charitram Attaprakasavum – Kalamandalam Kalyanikuttiamma**  
Sopanatatvam – Kavalam Narayana Panicker.  
Mridangabodhini – Parassala Ravi.



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## b. Folk dances of North and West Zones

### Core Reading

1. Mohiniyattam – Nirmala Panicker
2. Nangiarkoothu – Nirmala Panicker
3. Abhinethri – Usha Nangiar
4. Traditional Arts of Kerala – G. Venu
5. Chilappatikaram – Ilango Adikal
6. Folk – lore – Raghavan Payyanad
7. Kudiyattam and Kathakali – G. Venu
8. Malayala Mudra – V. Kaladharan
9. Folk dance of India – B.R. Kishore
10. Anandanritya – Bhaskara Menon and Radha Bhaskar
11. Folk Arts – N.V. Vishnu Nampoothiri
12. Drishiya Shravya Kalakal – V. Kaladharan
13. Sriramacharitam Nangiarammakoothu – Margi Sathi
14. Attathinte Vazhi Adyalangal – Margi Madhu

### General Reading

1. Nammude Sahityam Nammude Samuham 1901 – 2000 – Kerala Sahitya Academy.
2. Akananoor – Nenmara P. Viswanathan Nair
3. Kala Jeevitham Thanne – Kutti Krishna Maraar
4. Performing Artists in Ancient India – Irvati.
5. Kathakali Nadanam – Nadanakalanidhi Gopinath
6. Chavittunatakam – Sebeena Rafi
7. The History of Dramatic Art in Ancient India – Madhu.

## **VB 19 MO – Recital Items partii (Practical-iv)**

### **Aim and objectivses**

Aim of the course is to emphasis the training of angikabhinaya. Students are advised to revise all the previous lessons.

- ❖ Moulding the talents in abhinaya through various sadhakas
- ❖ To study the usages of various handgestures which give support to abhinaya.

### **Module – I**

#### **Revising lessons**

- Excercises and Chuzippu-s
- Cholkettu
- Jattiswaram
- Varnam

### **Module II**

#### **Recital items**

- Padam – any Raga – Thala



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- Padam – any Raga – Thala

### Module – III

#### Hand Gestures

- Mudra – 24 in number
- Viniyogas – Mukuram to Mrigasirsa

### Module IV

#### Abhinaya

- Nava rasas
- Eye movements (Exercises)
- Neck movements
- Head movements

### VB 20 MO – Recital Items part-iii (Practical-v)

#### Aim and objectives

The course aims at moulding a student to become a good performer. Students are advised to revise all the previous lessons.

- ❖ To impart knowledge regarding, how to compose Jati-s, Korvai-s, Panchajati-s etc.
- ❖ To make clear all the items in the repertoire of Mohiniyattam.

### Module I

#### Revising lessons

- Exercises and Chuzippu-s
- Cholkettu
- Jattiswaram
- Varnam
- Padam

### Module II

#### Recital items

- Thillana – any Raga – Thala
- Sloka – any Raga

### Module – III

#### Hand Gestures

- Mudra – 24 in number
- Revising viniyogas

### Module IV

#### Tala systems

- Korvai-s of Thillana



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➤ Composing Jattis and Panchanatai-s

**VB 21 MO, Music of Mohiniyattam Recital(Practical-vi)**

Aim and objectivities

- Ability to sing the Arohana-Avarohana of the raga develop here. They get clear swarupa of the raga by doing these course.

**Module I Raga Lakshana**

Bhairavi

Thodi

Anandabhairavi

Dhanasri

**Module II Mohiniyattam Recital (Nritya items)**

1. Varnam
2. Padham
3. Sapham

**VB 22 MO Recital Items part-iv (Practical-vii)**

**Aim and objectives**

The course is intended to familiarize the students with the three aspects of abhinaya i.e., nritta, nritya and natya. Students are advised to revise all the previous lessons.

- ❖ Enable the students to become a good performer/practitioner.
- ❖ To makes clear all the items in the repertoire of Mohiniyattam.
- ❖ To impart thorough knowledge in the usages of 24 mudras.

**Module I**

Revising lessons

➤ Exercises

➤ Adavus

➤ Usages of Anga-Upanga –Pratyanges

**Module – II**

**Recital Items**

➤ Saptam – Any Raga- Tala

**Module III**

Revising Items



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➤ Cholketu, Jatiswaram, Varnam, Padams, Thillana, slokas

#### Module – IV

Revising Viniyogas of 24 mudras.

Viniyogas of 6 mudras

4. Sarpasiras to Katakamukha

#### Module III Mohiniyattam Recital (Nritya items)

1. Varna
2. Padam

#### Module IV Saptha and Sloka

1. Ramasaptham
2. Slokam

### Semester – VI

#### VIB 23 MO –Stage performance(Practical-viii)

##### Aim and Objectives

Dance Department offers a practical oriented curriculum and the course intended to train dancers as well as good performers and scholars with a technical emphasis on classical dance.

- ❖ To give an opportunity for a performance
- ❖ Enable the students to organize a stage programme
- ❖ To impart knowledge about make – up, nattuvangam etc.

#### Module I

##### Based on the performance

- Style of presentation
- Improvisation
- Utilization of space

#### Module II

##### Arrangements of a performance

- Annocement
- Introduction
- Stage arrangements

#### Module III

- a. Make – up
- b. Costume

#### Module IV



  
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Talents in Nattuvangam.

**Course VIB MO 24. Introduction to Indian Aesthetics. (Theory-vi)**

**Aims and Objectives.**

**Appreciation of Indian Aesthetics theories.**

**Module I** Rasa Vikalpam Natyasasthra Chapter – 6

**Module II**

Rasa theory and different interpretations .

Bhatta Lollatta

Bhatta Nayak

Shankuka

Abhinavaguptha.

**Module III**

Dhavani theory

**Module IV**

Vakrokti

**VIB 25 MO -Life and Contributions of Masters in dance (Theory-viii)**

**Aims and objectives**

- 1 To give insight to the students on the major institutions and its goals .
- 2 To have an understanding of the different bari's
- 3 To familiarise the major artists in the field .

**Module I Life and Contribution**

- 1 Kalamandalam Kallyanikutti Amma.
- 2 Kalamandalam Sathyabhama.
- 3 Dr. Kanak Rele.



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- 4 Bala Saraswathi.
- 5 Dr. Bharathi Sivaji.

#### **Module II – Institutions.**

- 1 Kerala Kalamandalam.
- 2 Kalashetra.
- 3 Shanthinikethan.
- 4 R.L.V. College.

#### **Module III – Music Composers**

- 1 Swathithirunal
- 2 Irayimman thambi
- 3 Kutti kunji thankachi
- 4 Kallyani kutti Amma
- 5 Kavalam NarayanaPanikar

#### **Module IV Banis**

- 1 Kalamandalam Style
- 2 Kallyani Kutti Amma Style

#### **Core Reading**

History of Keralakalamandalam, Leela Namboodiripad.

**Mohiniyattam Charitram Attaprasavam – Kalamandalam Kalyanikuttiyamma.**

**Art of Mohiniyattam, Bharati Sivaji**

**Mohiniyattam Lyrical Dance, Dr. Kanak, Rele**

#### **VIB 26 MO – Project work (Practical-ix)**

#### **Aim and objectives**

The course emphasis to encourage the choreographic skills of the students. Students should submit a record of the techniques which they followed for their performance.



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- ❖ To give an opportunity to present self choreographies.
- ❖ Analysis of the self – Choreography and its presentation.

### Submitting a Record

#### Module – I

Selection of a composition

#### Module - II

Specialities of the composition

#### Module – III

Methods of choreography

Structural value

#### Module IV

Musical aspect

## OPEN COURSE

### VID 31 MO – (Theory) General Introduction to Mohiniyattam

#### Aim and Objectives

The course is intended to provide an outline of Mohiniyattam in theoretical aspects.

- ❖ To clear the fundamentals of Mohiniyattam and dance music.
- ❖ A general awareness of the authentic texts on dance.
- ❖ Familiarize the students with major South – Indian classical dance forms.

#### Module – I

##### Basic of Mohiniyattam

1. Mandalabhedas, Padabhedas, Charibhedas, Adavus
2. Basic Mudras
3. Thalas

#### Core Reading

1. Mohiniyattam, Charithravum Attaprakaravum, Kal. Kalyanikuttiamma, D.C. Books, Kottayam, 1992.
2. Hastha lakshanadeepika – Kalamandalam Publications

#### Module – II

##### Authentic texts on Dance

1. Hasthalakshana deepika
2. Abhinayadharpanam
3. Mohiniyattam Charithravum Attaprakaravum
4. Natyasastra

#### Module – III

##### Comparative study

1. Bharathanatyam

  
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