

(General Format of the syllabus and curriculum specification document)

MA

Master of Mohiniyattam

PROGRAMME STRUCTURE AND SYLLABUS

2019-20 ADMISSION ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATIONS 2019)



EXPERT COMMITTEE IN PERFORMING ARTS (PG)

(1. Bharathanatyam 2. KathakaliVesham

3.Mohiniyattam 4.Chenda 5.Kathakali Sangeetham 6.Maddalam)

MAHATMA GANDHI UNIVERSITY

2019

**MAHATMA GANDHI UNIVERSITY
PRIYADARSINI HILLS P.O.
KOTTAYAM -686560**

**DRAFT SYLLABUS FOR
MA MOHINIYATTAM**

EXPERT COMMITTEE IN PERFORMING ARTS (PG)

1. M.A Bharathanatyam 2. M.A KathakaliVesham 3. M.A Mohiniyattam 4. M.A Chenda 5. M.A KathakaliSangeetham 6. M.A Maddalam		
Sri. MadhavanNampoothiri (Chairman)	Chairman, HOD, Dept.ofBharathanatyam ,RLV College, Thripunithura	9447041273
Smt. Salini. S	Dept. of Mohiniyattam,RLV College, Thripunithura	9497678915
Sri. K. Prakash	Dept. of Maddhalam,RLV College, Thripunithura	94473552127
Sri. Vinod Kumar	Dept. of Chenda,RLV College, Thripunithura	8289833655
Sri. Radhakrishnan	Dept. of KadhakaliVesham,RLV College, Thripunithura	9495195089
Sri. KalamandalamSudheesh	Dept. of KadhakaliSangeetham, RLV College, Thripunithura	9495782386
Dr. Neena Prasad	Mohiniyattam&Bharathanatyam,Exponent	9446001517
Smt. KalakshethramVilasini	BharathanatyamExpert,Rtd. HOD, Dept.ofBharathanatyam, RLV College, Thripunithura	9349270388

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M.A Mohiniyattam Degree Program

(Mahatma Gandhi University Regulations PGCSS 2019 from 2019-20 Academic years)

1. Aim of the program : Detailed knowledge of Mohiniyattam and Performing concerts and teaching.
2. Eligibility for Admissions : BA Mohiniyattam (50%)
3. Medium of Instruction and Assessment : Malayalam or English
4. Faculty under which the Degree is awarded : Mohiniyattam
5. Specializations offered , if any : Mohiniyattam
6. Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degree

ACKNOWLEDGEMENT

The Master of Arts in the Performing Arts program is designed to train the students to become a good Performer and Scholar. The syllabus and curriculum were modified in 2012 to restructure the programs as per the MG university regulations of credit semester system (MGU-CSS-PG).

The present revision emphasizes the importance of core competence in Performing Arts profession with due importance to field-based learning and reflection, which is a unique feature and an integral part of arts. The program objectives and learning outcomes are visualized to provide the learners with a perspective artist practice with a deeper insight into particular specialized functional areas. The field-based experience can develop the ability of the learners to become a good Performer.

The work is the result of combined efforts of member of the PG expert committee (Performing Arts) and the head of the departments, faculty members of the college who worked as a team and eminent Dance ,kathakali Scholars and artists. We express our sincere thanks to V C of MG University and Pro V C for their support and continued guidance. We are grateful to Dr. Praveen, syndicate member in charge of the curriculum revision and all the distinguished members of the syndicate and administrative officers who have been providing the guidelines for the finalization of the new syllabus and curriculum.

We would like to convey our sincere thanks to the experts in Performing Arts in the college. (Bharathanatyam, Mohiniyattam, KathakaliVesham,KathakaliSangeetham, Chenda and Maddalam). Our gratitude to one and all who have contributed their resources to make this venture a success.

Chairperson and Members

Expert Committee in Performing Arts

MG university

Kottayam

INTRODUCTION

The Master of Arts in Performing Arts is a professional training programme for two years and organized in four semesters. The departments like Bharathanatyam, Mohiniyattam, KathakaliVesham, KathakaliSangeetam, Chenda and Maddalam are came under this faculty. To develop the knowledge and skill through various concepts, perspectives and values of the concerned subject is the main aim of this programme. The curriculum of Master of Arts in Performing Arts is to meet the requirements for programme objectives which helps students to build career in performing arts. The course also aims at the development of students through the study and understanding of advanced lessons both in theory and practice.

The programme also helps to develop the abilities of students to become good performers by assigning a dissertation in the final semester of the course. There are a number of promising career opportunities open for these graduates in various fields like teaching, stage performance, medias and even in film industries too.

MAHATHMA GANDHI UNIVERSITY

M A MOHINIYATTAM PROGRAMME COURSE DETAILS

Sem	Course Chord	Course Type	Course Title	Hrs/Week	Credits	Total Credits	
I	1	PA030101	Theory	Dance Legends and Institutions of Modern India	4	3	19
	2	PA030102	Theory	Traditional Cultures and Folk/Ritual Theatre forms of India	4	4	
	3	PA030103	Practical	GANAPATHI STHUTHI & CHOLKETTU	5	4	
	4	PA030104	Practical	JATHISWARAM , PADAVARNAM & VINIYOGAS	5	4	
	5	PA030105	Practical	KEERTHANAM AND KURATHI	5	4	
	6			Video Watching / Library	2		
II	1	PA030201	Theory	Sanskrit Dance Treatises and Dance Features	4	3	19
	2	PA030202	Theory	History and Development of Mohiniyattam	4	4	
	3	PA030203	Practical	SWARAJATHI & JATHISWARAM	5	4	
	4	PA030204	Practical	Padavarnam&Padam	5	4	
	5	PA030205	Practical	THILLANA & SLOKAM	5	4	
	6			Video Watching / Library	2		
III	1	PA030301	Theory	Aspects of Dance in Tamil ,Sanskrit and Manipravala Literature	4	3	19
	2	PA030302	Practical	CHOLKETTU, SLOKA AND MUKHACHALAM	5	4	
	3	PA030303	Practical	Padam&Thillana	5	4	
	4	PA030304	Practical	ASHTAPATHI	5	4	
	5	PA030305	Practical	Spatham	5	4	
	6			Video Watching / Library	1		
IV	1	PA030401	Theory	Aesthetics of Mohiniyattam	5	4	23
	2	PA820401	Elective Practical	Nattuvangam of all learned Items	5	4	
	3	PA820402	Elective Practical	Choreography	5	4	
	4	PA820403	Elective Practical	Stage Performance	5	4	
	5	PA030402	Project		5	4	
	6	PA030403	Viva			3	

MAHATMA GANDHI UNIVERSITY**M.A. MOHINIYATTAM****I- SEMESTER****CORE COURSE- 1-THEORY-PA030101****Dance Legends and Institutions of Modern India****Module 1: Dance Legends in the field of Mohiniyattam**

- ChinnammuAmmam, KalamandalamKallyanikuttiAmmam
- KalamndalamSathyabhama
- Dr.KanakRele, BharathiShivaji
- KalamndalamLeelamma, KalamandalamKshemavathi
- KalamandalamSugandhi, Nirmalapanikkar, Kala Vijayan

Module 2: Dance Legends in the field of other than Mohiniyattam

- ShambuMaharaj, BrijumMaharaj, Sitara Devi, PankajCharandas, KelucharanMohapathra, Devaprasad Das
- VedanthamSathyanarayanaSarma, VempattiChinnasathyam, BhaskarRoiChowdhari, Indira Bohra, Jhaveri Sisters
- Singachit Singh, SujathaChapekar, Guru KunjuKurupu, Guru ChanthuPanikkar
- E. Krishna Iyyer, MylaporeGowriAmmam, Padma Subrahmanyam, Rukminidevi Arundel
- SanthaRao, U.S. Krishna Rao, Kalanidhi Narayanan, Mrinalini Sarabhai, UdayaSankar-Gopinath, Balasaraswathi

Module 3: Dance Institutions and study centres in Modern India

- Kalakshethra, ShanthiNikethan
- Darpana
- Kathak Kendra

- R.L.V. College of Music and Fine Arts
- Nrityagram

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Module 4: Dance Research Centres in Modern India

- Banaras Hindu University, Kerala Kalamandalam Deemed to be University for Art and Culture
- Pune University, Nalanda Dance Research Centre
- Hyderabad Central University
- SreeSankaracharya Sanskrit University
- Viswabharati

Module 5: Major Dance Festivals in India

- Khajraho Dance Festival- Madhya Pradesh, Shatavahana Festival- Andhra Pradesh, Pragjyoti International Dance Festival- Assam
- Vikram Sarabhai International Arts Festival- Ahammedabad, Natarajolsav- Mysore- Karnataka
- Nishagandhi Dance Festival- Kerala, Surya Dance and Music Festival- Kerala, DharaniKalolsav- Kerala
- Margazhi Festival (Music Academy)- Tamilnadu, Balasaraswathi Memorial Dance Festival
- Natyanjali Dance Festival- Chidambaram

CORE COURSE-2-THEORY-PA030102

Traditional Cultures and Folk/Ritual/Theatre forms of India

Module 1: Folk/ Ritual Dance and Theatre Forms of Kerala

- Kudiyaattam, Krishnanattam, Kadhakali, Chakyarkoothu, Nangiarkoothu,
- Ottanthullal, Parayanthullal, Sheethankanthullal, Kakkarishi Natakam, Bhagavathipaatu, Thumpithullal
- Theyyattu, Arjuna Nrittam, Theyyam/ Thira, Padayani, Velakali, poorakkali
- Kummattikali, kanniyarkali, ivar kali, parichamuttukali, poraattunatakam

- paavakadhakali, Tholpaavakoothu, Sarppamthullal, Mudiyettu, Villadichaanpaattu

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Module 2: Folk/ Ritual Dance and Theatre Forms of Tamil Nadu

- Therukoothu, Kurathi/Kummi,
- Karagaattam, MayilAttam, Kolaattam
- KavadiAattam, PoikkalKudiraiAattam
- Silambaattam, PinnalKolattam
- Bommalattam or Puppet Show

Module 3: Folk/ Ritual Dance and Theatre Forms of Karnataka and Andhra Pradesh

- Yakshaganam
- VilasiniNatyam
- VeeraNatyam
- Bhagavatamela
- Perani, BhagavathaNadanam

Module 3: Folk/ Ritual Dance and Theatre Forms of North India

- AnkiaNatt, Nautanki, Gotipua, Thamasha
- Jatra, Chau, Lavani, Bangara, Garbha
- Ghoomar, Makti, Bihu, Dammal
- Rauf, Kud Dance, DolluKunita
- Baul, Lambi, Bhavai Dance

Module 4: World Dance practices

- Ballet- Russia, Flemengo- Spain
- Belly Dance- Middle East
- Tango- Argentina, Kabukki- Japan

- Salsa- Cuba, Candian- Srilanka
- Samba- Brazil

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Module 5: Kerala's Art history

- Ritual
- Court
- Classical
- Folk

CORE COURSE-3-PRACTICAL-PA030103

GANAPATHI STHUTHI & CHOLKETTU

1. Ganapathisthuthi– Raga- Bhoopalm,Thala-Adi
2. Cholkettu- Ragamalika, Thalam - Adi (Devi Visweswari...)

CORE COURSE-4- PRACTICAL-PA030104

JATHISWARAM , PADAVARNAM & VINIYOGAS

1. Jathiswaram- Ragam–Thodi,Thalam- Mishrchappu (Seetharama Sharma)
2. Padavarnam - Ragam -Suddhakapi, Thala- Roopakam
3. Revising Viniyogas of 6 mudras according to Hasthalakshanadeepika

CORE COURSE-5- PRACTICAL-PA030105

KEERTHANAM AND KURATHI

1. Keerthanam - Ragamalika, Thala -Roopaka (BhavayamiRakhurama)
(Swathithirunal)
2. Kurathi- Ragamalika- Talamalika

II- SEMESTER

CORE COURSE-6-THEORY- PA030201

Sanskrit Dance Treatises and Dance Features

Module 1: Common Introduction to major Dance treatises in India

- NatyaSastra
- AbhinayaDarpanam
- Dasarupaka
- HasthalakshanaDeepika
- SangeethaRathnakaram

Module2: General Introduction to Dance Features

- Bhava and Rasa
- ChaturvidhaAbhinaya
- Hand Gestures
- Nrityam, Nrityam and Natyam
- Lasyangas according to Natyasastra

Module 3: NatyaSastra

- Chapter 7 and 8
- Chapter 20
- Chapter 22 and 24
- Chapter 27
- Chapter 36

Module 4: Balaramabharatham

- General introduction to Balaramabharatham
- KarthikathirunalBalaramaVarma
- Hasthabhedas mentioned in Balaramabharatham

- Description of Angas

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Module 5: Abhinayadarpanam and SangeethaRathnakaram

- Hand gestures mentioned in Abhinayadarpanam
- Selected slokas (natyolpathi, natyaprasasthi, sabhanayakagunam, sabhavarannam, narthakilakshanam, paatrapranam and kinkinilakshanam) mentioned in Abhinayadarpanam
- Treatment of Dance in Sangeetharatnakara
- Treatment of Rasa in Sangeetharatnakara

CORE COURSE- 7-THEORY- PA030202

History and Development of Mohiniyattam

Module 1: Nattuvanar Tradition

- General Introduction to Nattuvanar Tradition
- The Tanjore Quartette – Their ancestors and Decedents
- Nattuvanars of Panthanalloor Bani
- Nattuvanars of Vazhavor Bani
- Kalamozhikrishnamenon, Appekkaattukrishnapanikkarashan, Madhavan

Module 2: Devadasi System

- General Introduction Devadasi System
- Classification of Devadasis
- Devadasis at Different period
- Fall of Devadasi Community and its social impact
- Devadasis in post- independent India

Module 3: Development of Mohiniyattam and contributions of dancers to the field of Mohiniyattam

- Swathithirunal
- Vallathol Narayanamenon
- Orikaledathukalyaniamma

- Kalamandalamkalyanikuttyamma
- KalamandalamSatyabhama

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Module 4: Royal patronage to dance

- Status of Dance in Pallava Period
- Status of Dance at the age of Chera, Chola and Pandya
- Status of Dance at Nayak period
- Status of Dance at Maratta period
- Status of dance at maharaja swathithirunal period

CORE COURSE- 8- PRACTICAL-PA030203

SWARAJATHI & JATHISWARAM

1. Swarajathi - Raga - Bhairavi, Thala- Mishrachappu (shyamashastrikal)
2. Jathiswaram – Ragamalika, Thala - Mishrachappu
3. Revising Viniyogas of 6 mudras (7 – 12) according to Hasthalakshanadeepika
- 4.

CORE COURSE- 9-PRACTICAL-PA030204

PADAVARNAM & PADAM

1. Padavarnam – Raga – Neelambari,Thala-Adi
2. Padam - Raga –Surutti, Thala-Mishrachaappu (Alarshara)

CORE COURSE-10 - PRACTICAL-PA030205

THILLANA & SLOKAM

1. Thillana -Ragam-Paras,Thala- Adi
2. Sloka -Dietyshiva

III- SEMESTER

CORE COURSE-11-THEORY-PA030301

Aspects of Dance in Tamil Sanskrit and manipravala Literature

Module 1: Cilappathikaram

- Cilappathikaram- its ethos in Dravidian Culture
- Debut performance(arangettukaathai) of Madhavi
- Qualities of Dancer and Dance master mentioned
- Eleven types of Dances and Varikoothu
- Dance Hasthas mentioned

Module 2: Tholkkappiyam

- A general introduction to the text Tholkkappiyam
- Dance and Tholkkappiyam
- Fundamentals of dance expressed by Tholkkappiyam
- Nine divisions of Porulathikaram

Module 3: Pancharaburu

- A general Introduction to the text Pancharaburu
- Nrittamaraburu of Pancharaburu
- Avinayamaraburu of Pancharaburu
- Talaraburu of Pancharaburu
- Grammar of Koothu according to Pancharaburu

Module 4: Kuthanool

- A general Introduction to the text Kuthanool
- Content of Kuthanool
- Suvainool
- Thogainool

Module 5: Manipravalam

- Unniyachicharitham, Unnichiruthevicharitham
- Shukasandesam, Unnuneelisandesam, Cheriyaichi
- Unniyadiharitham, Shivavilasam, Leelaathilakam
- Kounothara, Mallinilaavu, Elayachi, Utharaachandrika
- Maaralekha, Malarbaanakeli

Module 6: Malavikagnimitram

- About author
- Brief story of malavikagnimitram
- About two nayika
- Nritha aspects in malavikagnimitram
- Part of vidooshaka

CORE COURSE- 12- PRACTICAL-PA030302

CHOLKETTU, SLOKA AND MUKHACHALAM

1. Cholkettu – Raga- Devagaandhari, Thalamalika
2. Slokam - Ashtarasa (Shive)
3. Mukhachalam
4. Revising Viniyogas of 6 mudras (13– 18) according to Hasthalakshanadeepika

CORE COURSE- 13- PRACTICAL -PA030303

PADAM & THILLANA

1. Padam- Ragam– Bihaak,Thala- Mishrachappu(chentharsaayaka)
irayimmanthampi
2. Thillana -Raga –Danasree, Thala- Adi

CORE COURSE- 14- PRACTICAL-PA030304

ASHTAPATHI

1. Ashtapathi- DashavatharamRagamlika, Thala - Adi

CORE COURSE- 15- PRACTICAL-PA030305

SAPTHAM

1. Saptham- Vishnu – Raagamalika,Talamalika
2. Saptham - Shiva- Raga - Neelambari, Talamalika

IV- SEMESTER

CORE COURSE- 16-THEORY- PA030401

Aesthetics of Mohiniyattam

Module 1: Rasa Sidhanta of Bharatha

- Navarasas mentioned in Natyasastra
- Sthayi and Satwika Bhava
- Sanchari Bhavas
- Rasa theory of Bhattalolata, Sri Sankuka
- Rasa theory of Bhattanayaka and Abhinavagupta

Module 2: The Nayikas and Nayakas of Mohiniyattam(Detailed study on the base of Rasa)

- General classifications of Nayaka and Nayika mentioned in Natyasastra
- Concept of SringaraNayika on the basis of selected padams of Swathi Tirunnaal
- A detailed study on Nayaka-Nayika and Doothibhava of Jayadeva's Ashtapadis
- Sakhi and Sakha

Module 3: Text- A detailed study of desi and sopana style of mohiniyattam

- Ritual concept of sopana style
- Items in desi style
- Repertoire in sopana style
- introduction of sopana raga
- study of keralatala

Module 4: A given verse to be analysed in terms of NatyaSidhanda

- Verse 1: "Deva devam Bhajedivyaprabhavam" (Annamacharyakrithi, Ragam- Hindolam)
- Verse 2: "Kanda naalmuthalai Kathalperuguthedi Kayyinielvpidithakarunai Siva balane" (S. Chidambaram, Ragam- Madhuvanathi)
- Verse 3: "Kishna nee beganebaaro" (Vyasarayar, Ragam- Yamunakalyani)
- Verse 4: "Muzhumathipongithalirukalminni" (Kalamandalamkalyanikuttiyamma, Ragamaalika)
- Verse 5 : " Sreechakraraajasimhaasaneshwari" (Agastyaar, Ragamaalika)

Module 5 :Aharyaabhinaya in mohiniyattam

- General introduction of aharyaabhinaya
- Changes of mohiniyattam costumes till now

- Different types of hair styles

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ELECTIVE COURSE-I-PRACTICAL-PA820401

Nattuvangam of all learned Items

- Tala recital of cholketu (devi..)Jatiswaram-(raga -Thodi) , Padavarnam and Thillana (paras) with Nattuvangam and Thattkizhi
- Tala recital of cholketu, jatiswaram, Swarajati and Thillana with nattuvangam and Thattkizhi
- Making of Korvais and Jathis

ELECTIVE COURSE-II-PRACTICAL-PA820402

Choreography

- Choreography of any Nritta item and Manodharma
- Choreography of Nritya item and Manodharma
- Choreography of selected Korvais, Jatis and Manodharma

ELECTIVE COURSE-III- PRACTICAL-PA820403

Stage Performance

- Stage performance of a MohiniyattamMargam
- Stage performance of cholketu, Jatiswaram, Padavarnam- Any traditional, Padam- any one and Thillana- Any one
- Stage performance of creative choreography

PA030402

Project

PA030403

Viva

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