

MAHATMA GANDHI UNIVERSITY

KOTTAYAM - 686560

B.A. IN KATHAKALI VESHAM

SCHEME OF EXAMINATION

Ist year

Part III	Theory Paper I	- Kathakali General.
	Practical Paper I	- Saadakam Preliminaries Cholliyattom - Part I

IIInd Year

Part III	Theory Paper II	- Applied contents based on Aattakatha.
	Subsidiary I	- Thalass in Kathakali.
	Practical Paper II	- Facial Make-up Part I.
	Practical Paper III	- Cholliyattom - Part II

IIIrd Year

Part III	Theory Paper III	- Kathakali-General Natyasasthra & Aattakatha.
	Subsidiary II	- Kathakali Sangeetham.
	Practical Paper IV	- Facial Make-up Part II.
	Practical Paper V	- Cholliyattom-Part III Teaching Ability

Total Marks for Part I	-	300
Total Marks for Part II	-	300
Total Marks for Part III		
Main	-	800
Subsidiary	-	200
		----
Grand Total	-	1600
		====

N.B : \* Part I & II papers will be the same as that of other degree courses.

\* Maximum marks for all papers-100 (Theory 80 : Internal 20)

\* Duration of Exam. - 3 hours.

# MAHATHMAGANDHI UNIVERSITY

1<sup>st</sup>  
Yr.

## DEGREE COURSE - B.A. PART THREE - PRINCIPAL SUBJECT

### KATHAKALI VESHAM

#### CURRICULUM

##### PRELUDE

Kathakali, which has earned global recognition, is about to step into the precincts of a University with provision for courses at the Degree as well as the Postgraduate levels. When there are Diploma and Post diploma courses in the traditional Gurukulam pattern and training at the A.H.S.S. level, what are the need for and the significance of a Graduate and a Postgraduate courses is a significant question. However much we talk into and about the ethos of our culture, it is not practical to ignore the relevance of Graduation, Post graduation and Ph.D. courses. When the Universities out side Kerala and India have made provisions to study the various art forms of Kerala, it is unfortunate that No University in Kerala had so far made any positive move towards even a graduation program for Kathakali. At this juncture the move made by The MahathmaGandhi University is of commendable significance.

Incompatibility of our maestros to stand hand and shoulders with the from outside Kerala has to be attributed to their general academic deficiency and linguistic deficiency. If he is moulded to equate with any graduate or a postgraduate, he will be able to step into a more job-oriented facet of the society. This will undoubtedly enhance his commitment and devotion to the art. When cultured artists increase in number, more and more aspirants and connoisseurs will step into the field. This is has been tried in different parts of our country as well as in certain vital regions of other nations.

Culture has to be preserved, transformed for the present and transferred to the next generation. If this is ignored art, an important component of Culture will retire into the glass shelves of archaeological museums.

It is all the more relevant as far as a highly stylised art like Kathakali.

Curricula designed for the A.H.S.S and the Diploma courses at the Kerala Kalamandalam, and those of certain other Universities in India have been thoroughly studied on a comparative and analytical basis. The psychosomatic makeup and level motivation and aptitude of those likely to join the graduation and the post graduation courses have been taken into serious consideration. Relative higher age level, experience in life, and/or the formal education at the pre-degree level must facilitate learning of the practical and the theoretical aspects of Kathakali in a relatively shorter span of time. This is a powerful positive factor in the ABC (i.e. Articulation, Balance & Continuity) of the curriculum design. Undoubtedly, it would be possible to make the learning and teaching processes easier, enjoyable and functional, with the modern technologies available. With these background factors as reinforcing components the major objectives are listed below.

## MAIN OBJECTIVES AND PRACTICAL POSSIBILITIES

By going through the graduation studies a student must acquire fundamental knowledge of performing arts in general and deeper knowledge in Kathakali. To materialize these, the course should have the following areas covered.

1. Arts – A study in General
2. Principal Subject – Study in detail.

1. Arts - A study in general (A very deep study is not expected. Essential concepts and fundamentals of theory and practice will be sufficient

1. The person graduating must understand the dignity of the art and be confident about the fact that he too has a social identity like any other graduate.
2. Understand and comprehend the basic elements of, Ritual, Folk and Stylised art forms.
3. Origin and evolution of art forms, Anthropology, Sociology and their relevance in shaping a perfect artist with a specific social commitment.

4. Man is a part of Nature. The four essential components of Nature and Culture are, Philosophy, Religion, Science and Art. Philosophy is an attitude towards life. Religion is a way of life. Science is the curiosity about life. Art is to get inspired by the wonder that life is. In toto, art purifies the mind and body of man. Realise and internalize this truth.
5. Comprehend the essentials of Indian dramaturgy and its immediate allied forms. Be aware of the major contents of the texts like Bhratha's *Natyasastra*, *Balaramabharatham* of *Karthikathirunal Bala Rama varma*, *Abhinaya Darppana* of *Nandikeswara*, and *Abhinayachandrika* etc.

## 2. PRINCIPAL SUBJECT (KATHAKALI VESHAM) – DETAILED STUDY

1. Condition the body and the mind to study and perform Kathakali, with sufficient exercises, oil massage, breathing exercise, meditation, controlled balanced diet, simple and neat dressing and manners. The idea is to implement in practice all what are required to keep the students' mind and body healthy and dynamic.
2. Study the theory and practice of body kinetics, specific to Indian dramaturgy. Realise the transformations of the same, as they get applied into the format of Kathakali. Learn the 8 types of precise and specific kinetic patterns – *Elakiyaattam*.
3. Students must acquire the theoretical and practical knowledge to present the different characters in the Kathakali style.
4. Students must be given a clear insight into the concept of *Thouryathrika* (Vocal rendering, Instrumental support and Dancing), 4 modes of acting in the format of Kathakali – both theory and practice.
5. Study in detail the role of *Uthamangaabhinaya*, *Shaareeraabhinaya*, and *Hasthaabhinaya*. Understand in practice the role of these areas in relation to their stylised version in Kathakali, sufficient enough to handle the total stage business of any character. The vocabulary and grammar of the body language must be thoroughly understood. The concept of *Poorvaranga*, *Thodayam*, and *Purappadu* – The role of these stages of presentation in conditioning an artist must be thoroughly realised.

6. Theory of *Rasa- Bhaava - vibhaava - Aalambana - Uddeepana - Anubhaava - Vyabhichaaribhaava - saathwika Bhaava* - Basic theoretical norms and practical application.
7. Taking into consideration, the time limitation of the course, teach the students to handle the characters from different episodes, with representative features. However, they must be advised to study the other similar characters and try out on their own the presentation possibilities, under the guidance of the teacher.
8. Those characters with specific rigidity in presentation, in the category *Kuttytharam, Edatharam and Onnamtharam* must be taught in detail. These must also be of representative in nature, with the possibility to study similar other characters as said above.
9. Character and occasion related entry, exit and stage business must be clearly taught. This has to be based on the norms in Ch.14 of Bharatha's *Natyasastra* with special reference to the grammar of Kathakali.
10. Definitions and types of heroes and heroines, in relation to their specific mannerisms and stage business must be clearly delineated. Equal stress must be given to theory and practice. Study of the techniques of mono acting and multiple character presentation must be handled at the practical level.
11. Learn the different rhythmic syllables and patterns used in Kathakali - variations in mode of execution according to the variations in the range and speed. Make a broad comparison of these Rhythmic scales with those in the Karnatic music system. Students must acquire to put into practice the deliberation of these rhythmic patterns on the *Chengilla* and *Elathaalam*. They must be able to render the lyrical components juxtaposed to the specificity of the set scale of rhythmic pattern. They must also know the relation between the pace of the rhythmic syllables and the moods of the characters and the situation.
12. Learn the verses to employ them in improvised enacting (*manodharma prayoga*). Also the students must be encouraged to locate verses on their own for the above purpose.
13. Specific descriptive sequences - Garden, Ocean, Heaven, Jungle, Assembly of a Chariot, Setting out for a battle, use of weapons, different types of fights, must be thoroughly learned in relation to the respective characters and the situations.

14. English equivalents of the technical terms used in Kathakali or its brief description. Students must be motivated and guided, with the help of the language department, to write in simple English, the contents they have learned.
15. Collect information on Kathakali by visiting relevant places and interviewing the masters and make a report as a study oriented project.
16. Organise lecture demonstrations by experts, at least twice in a term.
17. Debut can be made in the second term of the 3<sup>rd</sup> year.

Approximate academic time per year, less the time needed for examinations and other approved holidays.

1, 2 - Years	Term 1	Term 2	Term 3	In a Year
Theory	36 hours	36 hours	36 hours	108 hours
Practical	132 hours	132 hours	132 hours	396 hours
TOTAL	168 hours	168 hours	168 hours	504 hours
3 <sup>rd</sup> Year	Term 1	Term 2	Term 3	In a Year
Theory	60 hours	60 hours	60 hours	60 hours
Practical	168 hours	168 hours	168 hours	168 hours
TOTAL	228 hours	228 hours	228 hours	228 hours

**FIRST YEAR FIRST TERM - 168 HOURS**

**PRACTICAL WORK (132 HOURS)**

1. Traditional bowing in obeisance, in the *Kalari- Kumbidal*
2. Physical exercise - *Meyyurappatavukal*

- 6 -

3. Torso-Torsion exercises. - *Chuzhippukal*
4. Specified limb based regular exercises.
5. i.e. *Pratyanga* and *Upaanga Saadhakaas*
6. *Thodayam* - Invocatory sequence - 1.
7. Study of the language of hand gestures - No.1 to 8 in *Hashtalakshanadeepika*. Exposition and applications.
8. Body massage - as per the seasons suggested.

### **THEORY (36 HOURS)**

1. Origin of Kathakali - History, Review & Evaluation.
2. Study of the language of gestures - No.1 to 8 in *Hashtalakshanadeepika*. Exposition and Application with the verses, their meaning and interpretation.
3. Contemporary variations in the use of the language of gestures.
4. Massage, diet and routine in moulding a performing artist.
5. The origin of Bharatha's *Natyasasthra* and the concept of the *Natyaghriha*. Significance of *Poorvaranga*. The above concepts to be discussed in relation to Kathakali.
6. Theory of the rhythmic syllables used in Kathakali. Units and minor time scale including the basic 3 levels of pace in applying the rhythmic syllables.
7. The rhythmic concepts in the school of *Karnatic* music. Comparison with those practiced in Kathakali - at the fundamental level.
8. Define - *Anga, Prathyanga and Upaanga*.

### **FIRST YEAR second TERM - 168 HOURS**

### **PRACTICAL WORK (132 HOURS)**

1. Students must be instructed to continue the items 1 to 5 of the Term 1. However, the frequency of repetitions may be reduced. Accuracy should not be compromised. *Thodayam* should be repeated once in a week

2. Select and study the deliberation modes of 4 gestures in all the categories and practice the same.
3. *Kalaaasa* in *Chembata*, *Eratti* – all types, *Thonkaaram* and *Vattamvachu Kalaasangal* 2-4 types.
4. *Purappadu* – The invocatory sequence done after removing the *Thirasseela*.
9. Study of the language of gesture – No.9 to 16 in *Hashtalakshanadeepika*. Exposition and applications.

### THEORY (36 HOURS)

1. The *Karanas* from Bharatha's *Natyasastra* (Ch.4), *Chaaris* (Ch.11), *Mandalas* (Ch.12), *Pravesa*, *Nishkramana* and *Rangavyaapara* (Ch.14) - Definitions, common applications. There is no need to study the verses to by heart them. Conceptual comprehension is sufficient.
2. Bharatha's *Natyasastra* (Ch.9)- *Hashtaaabhinaya* – Origin of the hand gestures. Technical terms to decipher and elucidate the gestures. Techniques suggested designing new gestures.
3. Kathakali and the allied art forms of Kerala – Rituals, Costumes and makeup, presentation, Music, in relation to the above. Acquisition of knowledge is expected only to establish the common links and deviations.
4. Study of the language of gestures – No.9 to 16 in *Hashtalakshanadeepika*. Exposition and Application with the verses, their meaning and interpretation.
5. The invocatory verses, *Purappadu* – Learn the lyrical contents with appropriate meanings in detail.

### **FIRST YEAR second TERM - 168 HOURS**

### PRACTICAL WORK (132 HOURS)

1. Students must be instructed to continue the items 1 to 5 of the Term 1. However, the frequency of repetitions may be reduced AS PER THE DECISIONS OF THE CONCERNED INSTRUCTOR/S. Accuracy should not be compromised.
2. Study of the language of gesture – No.17 to 24 in *Hashtalakshanadeepika*. Exposition and applications.



3. NAVARASA – Basic knowledge of the practical applications of the basic 9 categories of facial expressions, which compliment the mental status.
4. Basic tenets of specific presentation styles of representative characters as mentioned in the table given below.
5. Learn the character sketch, situation based formalities, rhythmic scales in relation to the said characters (as per the table below). Students must be motivated to identify similar characters in other stories and episodes. Their self-structured choreographic inputs must be observed and monitored by the instructors.
6. Identification, preparation and utilization of *Manayola* [Realgar or Red Orpiment], *Chhayillyam* [Cinnabar or Vermillion Red], *Chengillyam* [Indian Dammer or Sal Dammer], *Katta Neelam* [Dyer's Indigo] *Manhappodi* [Red tinted organic powder], *Mashi* [Soot], *Chundapuv* [The purple flower from the Solanum family. Understand their chemical nature, technical nomenclatures as used in material sciences and combination possibilities.
7. Details of facial make up for the characters motioned in the table must be studied in detail, from the point of view of the performer.

#### DETAILS OF THE CHARACTERS TO BE ENACTED

TYPE	CHARACTER	THE LYRICAL PART	STORY
Minukku-Female	Paanchaali	Enkanava kandaalum--	Kalyanasaugandhikam (Northern)
Minukku-Male	Dootha	Jaya jaya naaga ketana---	Utharaaswayamvaram
Muti	Krishna	Kimbho sukam subhaga devesha	Subhadraharanam
Muti	Krishan	Pareithapikkaruthe Paandavanmare-	Kalyanasaugandhikam (Northern)
Pacha	Indra	Yaadavasikhamanae! Maayayaal	Subhadraharanam
Pacha	Dharmaangada	Paadayugamthe saadaramesha--	Rugmangadacharitham (Northern)

## FIRST YEAR TERM 3 (168 HOURS)

THEORY (36 HOURS)

1. Fundamentals of the contents of the Ch. 23 of Bharatha's *Natyasastra* at the fundamental level in relation to their principal application in Kathakali.
2. Taxonomical basis of character typing - based on *Santha, Rajo and Thamo gunas*.
6. Study of the language of gestures - No.17 to 24 in *Hasthalakshanadeepika*. Exposition and Application with the verses, their meaning and interpretation.
3. Principal heroes and heroines - their stage formalities (*Upachaaras*) based on the tenets of the *Natyasastra* with special reference to their relevance in Kathakali..
4. *Bhava - Rasa - Vibhava - Anubhava - Vyabhicharis - Saathwikaabhinaya* - basic concepts with appropriate examples
5. Learn in depth the lyrical contents, meanings, situation, basic moods and deviations of the characters learnt.

Submitted by  
The Kathakali Vesham Section  
RLV College of Music & Fine Arts  
Tripunithura

14<sup>th</sup> May 2000.

15

## SECOND YEAR - TERM 1 - (168 hours)

### PRACTICAL WORK (132 HOURS)

1. Continue the practice of items 1 to 5. Reinforce items 6 & 7 of the commencement of the course. It is to be continuously recalled that unlike the exclusive Gurukulam pattern, there is limited time available to internalize the techniques. Constant revision is a must.

[Self study]

2. Recall sessions and guided homework, the 24 gestures with their modes of execution and effective use must be completed.

[ 24 hrs. ]

3. As above, repeat the specific *Elakiyaatta* patterns. [ 8 hrs. ]

4. The entry and exit patterns of various types of characters, including specific situation bound variations applicable to the types. 1,3,5 - *kita - taki - taam, eratti, eduthukalaasham, adiluddukkana, etc.*

[ 10 hrs. ]

5. *Udyaana varnana* (description of a garden) & *Kummi*

(a feminine dance sequence).

[ 10 hrs. ]

6. *Kalasaas* and *eratti* in *Chemba*. Verbal syllables and keeping the rhythmic pattern by hand.

[ 10 hrs. ]

7. Use of the divergent patterns of 'acting the *rasaas*'. [ 18 hrs. ]

8. Practise the facial makeup pattern of the *Kathi vesham*.

[ 2 hrs. ]

9. Learn the characters as specified in the table below.

[50 hrs. ]

Character Type	Character	Lyrical part	Story
Minukku - Female	Bhanumathi	Sundaranga Shrunu	Utharaswayamvaram
Minukku - Females	Anthappurasthreekal	Veera Viraata-	Utharaswayamvaram
Minukku - male	Doothan	Yaathu dhaana--	Ravana vijayam
Pacha	Utharan	Aravindmizhimare	Utharaswayamvaram
Pacha	Indran	Mathale nishamaya & Other padams	Nivathakavachavadham (Kalakeyavadham)

//

### THEORY (36 HOURS)

1. The detailed meaning, interpretation, interrelations of the lyrical parts being taught. Specify and discuss the emotional aspects of the characters and situations. [ 15 hrs.]
2. Rathi, Haasa, Shoka (the corresponding rasaas - Shringaara, Haasya & Karuna) - their vyabhicharis with the verses. [ 5 hrs.]
3. Rasas in relation to the colours and the musical notes as specified in the chapter 6 of Bharatha's Natyasasthra. [ 4 hrs. ]
4. Life and contributions of any 4 masters in the field of Kathakali. It should include, the sections of acting, music, makeup and costumes. [ 4 hrs. ]
5. A brief idea about the great patrons of Kathakali, in terms of their life in short and the contributions in detail. [ 4 hrs. ]

### SECOND YEAR - TERM 2 - (168 hours)

#### PRACTICAL WORK (132 Hours)

1. Practice items 1 to 5 learnt in the second term of the First year to ensure, faster recall. [ Self study + 10 hrs. Assessment ]
2. Recall sessions and guided homework, the 24 gestures with their modes of execution and effective use must be completed. [ 20 hrs. ]
3. As above, repeat the specific *Elakiyaatta* patterns. [ 8 hrs. ]
4. *Kalasaas* and *eratti* in *Muriyatantha*. Verbal syllables and keeping the rhythmic pattern by hand. [ 8 hrs.]
5. *Samudra varnnana* (Description of an ocean) & *Swargga varnnana* (Description of the heaven) [ 16 hrs.]
6. *Kurumkathi* and *Nedumkathi*, Kari - male and female, with characters diversity - facial makeup - basic lines and colours. [ 4 hrs. ]

7. Characters to be taught as per the table below.

[ 66 hrs ]

Character Type	Character	Lyrical part	Story
Minukku - Female	Lalitha	Vrithravairi nandana	Narakasuravadham
Minukku - male	Maathali	Bhavatheya niyogam	Nivathakavachavadham (Kaalakeyavadham)
Mudi	Krishnan	Medeeni deva-	Rugmineeswayamvaram
Pacha	Arjunan	Vaakkyangal-	Nivathakavachavadham (Kaalakeyavadham)
Kathi	Ghatothkachan	Thaatha nin-	Bakavadham

### THEORY (36 HOURS)

1. The detailed meaning, interpretation, interrelations of the lyrical parts being taught. Specify and discuss the emotional aspects of the characters and situations. [ 14 hrs.]
2. Kopa, Uthsaha, Bhayaa (the corresponding rasaas - Raudra, Veera & Bhayaanaka) - their vyabhicharis with the verses. [ 6 hrs.]
3. Life and contributions of any 4 masters in the field of Kathakali. It should include, the sections of acting, music, makeup and costumes. [ 4 hrs.]
4. A brief idea about the great patrons of Kathakali, in terms of their life in short and the contributions in detail. [ 2 hrs.]
5. Aattaslokaas of the descriptions learnt in the practical class - meaning, situation bound emotional status and interpretation. [ 10 hrs.]

### SECOND YEAR - TERM 3 - (168 hours)

#### PRACTICAL WORK (132)

1. Practice items 1 to 5 learnt in the second term of the First year to ensure, faster recall. [ 6 hrs.]
2. Recall sessions and guided homework, the 24 gestures with their modes of execution and effective use must be completed. [ 8 hrs.]
3. As above, repeat the specific *Elakiyaatta* patterns. [ 4 hrs.]

4. Recall the characters taught in the previous term. [ 14 hrs. ]
5. Assembly of a Chariot. (Therukoottikketta) [ 4 hrs. ]
6. Details of Yudhavattam (combat and battle patterns) [ 12 hrs. ]
7. Facial makeup of the Chuvannathaadi types. [ 4 hrs. ]
8. Characters as per the table below. [ 80 hrs. ]

Character Type	Character	Lyrical part	Story
Pacha	Bheeman	Showryagunam— complete	Kallyaanasawgandhikam
Pacha	Bheeman	Saadaramayi—	Bakavadham
Kathi	Ghatothkachan	Puthranaayulla—	Kallyaanasaygandhikam
Chuvannathaadi	Bakan	Kasttamivanute	Bakavdham

Arangettam (debut) must be done in consultation with the sections handling the vocal and instrumental music.

#### THEORY (36 HOURS)

1. The detailed meaning, interpretation, interrelations of the lyrical parts being taught. Specify and discuss the emotional aspects of the characters and situations. [ 14 hrs. ]
2. Juguptsa, Vismaya, Nirved (the corresponding rasaas - Bheebthsa, Athbhutha & Saantha) - their vyabhicharis with the verses. [ 6 hrs. ]
3. Life and contributions of the great masters in the field of the popular South Indian performing and ritual based arts viz. Mohiniyaatam, Thullal, Theyyam, Patayani, Mudi yettu etc. of Kerala, Therukkoothu and Bhaagavathamela and Bharathanatyam of Tamilnaadu, Yakshagaana of Karnataka, Kuchuputi of Andhrapradesh. It should include, the sections of acting, music, makeup and costume designers, wherever found significant and possible. [Paper setters are to confine to only the specified forms, while setting the paper] [ 10 hrs. ]
4. The components common to and different from Kathakali, in relation to the said art forms. [ 4 hrs. ]
5. Chapter 27, Sidhivyanjakam, of Bharatha's Natyasasthra. Instill the true spirit of the norms in this section in the students. A passive or rote learning is not what is expected. [ 2 hrs. ]

## THIRD YEAR - TERM 1 - (228 hours)

## PRACTICAL WORK (168)

1. Ensure twice a week recall of the items done in the previous sessions. At this stage the students must be strictly instructed to follow up the learning experience provided in the classroom with self-practice. Instructors must periodically check the same. [ 24 hrs. ]
2. *Kalasaas* and *eratti* in *Thripata*. Verbal syllables and keeping the rhythmic pattern by hand. [ 12 hrs. ]
3. *Ashtakalasa* - Northern and the southern styles. Students must be able keep the basic rhythm by hand, render the verbal syllables while the *kalasam* is being learnt, prior to its actual practice. [ 32 hrs. ]
4. Facial makeup of the Vella thaadi. Differentiate among Hanooman, Nandikeshwara and Vajjramdamshtra. [ 10 hrs. ]
5. Learn the characters as given in the table below. [ 90 hrs. ]

Character Type	Character	Lyrical part	Story
Muti	Krishnan	Raajavara ---	Subhadraaharanam
Pacha	Bheeman	Paanchaalaraaja--	Kalyaanasaagandhikam
Vellathaadi	Hanooman	Aariha varunnathum-	Kalyaanasaagandhikam

## THEORY (60 HOURS)

2. Dhananjaya's Dashavidharoopaka - theory and implication with respect to the tenets of classification. [ 8 hrs. ]
3. Prakritheevichara, Ch. 34 of Bharatha's Natyasasthra. Only the major points of practical value are to be dealt with. The objective is to ensure complete knowledge acquisition by the student on Indian dramaturgy. [ 3 hrs. ]
4. Those Karanas as per the ch. 4 -Taandavalakshana, of Bharatha's Natyasasthra, which strike conspicuous similarity with the kinetics in Kathakali. [10 hrs. ]
5. The detailed meaning, interpretation, interrelations of the lyrical parts being taught. Specify and discuss the emotional aspects of the characters and situations. [ 39 hrs. ]

### THIRD YEAR - TERM 2 - (228 hours)

#### PRACTICAL WORK (168)

1. Ensure twice a week recall of the items done in the previous sessions. At this stage the students must be strictly instructed to follow up the learning experience provided in the classroom with self-practice. Instructors must periodically check the same. [ 24 hrs. ]
2. *Patappurappadu* . (Preparing to set froth for a battle) [ 8 hrs. ]
3. *Kaeki aattam* (dance depicting that of a peacock) [ 8 hrs. ]
4. Recall *Ashtakalaasa* and the descriptive sequences learnt earlier. [ 4 hrs. ]
5. Pattern of the *Mallayudham*. [ 8 hrs. ]
6. *Kalasa*s and other specified dance sequences in *Panchaari*. Students must learn to keep the rhythm by hand and render the verbal syllables. [ 6 hrs. ]
7. Entry patterns - *Hamsa, Jatayu, Sudarsanam*. [ 6 hrs. ]
8. Facial makeup of *Hamsa* and *Jatayu*. [ 4 hrs. ]
9. Characters as given in the table below. [ 90 hrs. ]

Character Type	Character	Lyrical part	Story
Pazhuppu	Balabhadran	Kuthravada-	Subhadraaharanam
Kathi	Narakaasuran	Baalikamaar-	Narakaasuravadham
Chuvannathadi	Thrigarthan	Kauravendra --	Utharaswayamvaram

10. Practice must be given to conduct short session Lecture Demonstrations at the basic level. [ 10 hrs. ]
11. Arrange short duration workshops and conduct lecture demonstrations, by experts in the fields - *Krishnanaattam, Koodiyaattam, Mudi yettu, Patayani*, and any three lesser-evolved Folk forms. Ensure that the students will be in a position to write brief notes on the above. [ 20 hrs. Off the academic hours ]

### THIRD YEAR - TERM 2 - (228 hours)



## THEORY 60 HOURS.

1. The lyrical and contents used in the delineation of the characters above with special attention to the meaning, interpretation and the emotional contents. The status of bhava in relation to the Character and the situation must be discussed. [ 50 hrs. ]
2. Bhhomokaavikalpam , Ch. 35 of Bharatha's Natyasasthra. Only the major points of practical value are to be dealt with. The objective is to ensure complete knowledge acquisition by the student on Indian dramaturgy. [ 3 hrs. ]
3. Basic tenets of *Anandavardhana's Dhvani sidhaantha* . [ 4 hrs. ]
4. *Thatha, Avanadha* and the *Sushira* types of musical instruments used in Kerala. Elementary knowledge of their structure and utility. [ 3 hrs. ]

## THIRD YEAR - TERM 3 - (228 hours)

## PRACTICAL WORK (168 HOURS)

1. All the recall sessions are to be repeated as done in the previous terms. Frequency may be reduced. [ 12 hrs. ]
2. *Kalashas* and other dance sequences in *Atantha*. [ 8 hrs. ]
3. Basic and specific stage procedures of unique characters - *Aaashari, Bheeru*. [ 18 hrs. ]
4. Practical awareness of the ancillary characters - *Kuttikaattala, Krithrika, Karkkotaka, Bhadrakaali & Narasimha*. [ 20 hrs. ]
5. Complete the project work. [ 10 hrs. ]
6. Organise Lecture - Demonstrations to enrich the students with sufficient supporting knowledge at the practical level. [ 20 hrs. ]
7. Study of the characters as given in the table below. [ 80 hrs. ]

Character Type	Character	Lyrical part	Story
Minukku - Female	Lalitha	Nallarkulamani ---	Kirmeeravadham
Pacha	Dakshan	Poonthen vaani ---	Narakaasuravadham
Kathi	Duryodhanan	Kallyanikaanka ---	Utharaswayamvaram
Kari	Nakkrathundi	Ahosaphalam ---	Narakaasuravadham

### THIRD YEAR - TERM 3 - (228 hours)

#### THEORY (60 HOURS)

1. Clear delineation of the meaning, interpretation, Rasa in relation to the character and their respective situations, in the lyrical segments used in the presentation of the characters above. [ 25 hrs. ]
2. Any 4 Western *Natya* related forms with respect to their, basic objectives and the 4 acting modes if identified. [ 4 hrs. ]
3. A summary of the theories of *Rasa* as propounded by *Shankuka*, *Mammata*, *Lollata*, *Abhinavaguptha*, *Boja* and the theory of *Dhvani*, according to *Aanandawardhana* must be taught. This is only to know about the great masters and their deep thoughts on the techniques of acting. [ 5 hrs. ]
4. Students must know very brief life history of the authors of the stories practiced in the *Kalari* and on the stage. Sum up for all the characters learnt. [ 10 hrs. ]
5. Discuss the project work and give final shape to the same. [ 8 hrs. ]
6. Students must be able write brief descriptions and deliver short talks in English, on the specified subjects. An elaborate extempore efficiency is not expected. Only a working knowledge is sufficient. [ 8 hrs. ]

SHUBHAM

Submitted by  
The Katakali Vesham section RLV  
College of Music & Fine Arts Tripunithura

The Malayalam version has already been submitted on 25<sup>th</sup> May 2000.