

Curriculum for Four Years Undergraduate Program
In light of National Education Policy: 2020



Kathakali dance
Dept. of Rabindra Sangit, Dance & Drama
Sangit-Bhavana
Visva-Bharati, Santiniketan

National Education Policy-2020
Visva-Bharati University
Dept. of Rabindra Sangit, Dance & Drama, Sangit-Bhavana

Internal committee for Kathakali Dance Syllabus Revision (2024-2025)

Sl.No.	Name
1.	Sri. P Mukunda Kumar Assistant Professor, Kathakali Dance, Department of RabindraSangit, Dance & Drama, Sangit-Bhavana, Visva-Bharati.
2.	Sri. Rajesh Menon. N Assistant Professor, Kathakali Dance, Department of RabindraSangit, Dance & Drama, Sangit-Bhavana, Visva-Bharati.
3.	Sri. Sucheendranathan P K Assistant Professor, Kathakali Dance, Department of RabindraSangit, Dance & Drama, Sangit-Bhavana, Visva-Bharati.

NEP Kathakali Dance Syllabus Introduced (2023-2024)
NEP Kathakali Dance Syllabus First Revision (2024-25)

Kathakali Dance NEP BPA Syllabus Preamble and Structure

(with IKS Integration)

Preamble: Welcome to the Undergraduate BPA course in Kathakali Dance as Total Theatre with Drama and Dance. Rooted deeply in the Indian Knowledge System (IKS), this course introduces students to *Kathakali* not merely as a performing art but as an embodiment of Bharatiya aesthetic philosophies, natyashastra-based dramaturgy, and holistic experiential learning.

Kathakali, with its origin in the sacred temple and court traditions of Kerala, offers a rich synthesis of drama (nāṭya), dance (nṛtta and nṛtya), music (gāna), literature (sāhitya), and ritualistic symbolism, in perfect alignment with IKS values. This course provides students with a deeper understanding of the art form, appreciating it both as an indigenous performance tradition and as a living heritage that continues to evolve.

Course Objective: The primary objective of this course is to familiarize students with the principles, techniques, aesthetics, and philosophical underpinnings of Kathakali Dance as a Total Theatre, through the lens of Indic epistemologies and performative traditions. Students will explore the intricate fusion of Nāṭyaśāstra-based theatrical principles, regional knowledge traditions, and embodied learning techniques. They will be guided to appreciate Kathakali not only as an artistic expression but also as a spiritual sādhanā (discipline) that reflects the cosmic interplay of bhāva, rāga, tāla, and rasa.

Course Outcomes: By the end of this course, students will be able to: Learners with a foundational understanding of Kathakali's historical, cultural, and philosophical roots within the Indian Knowledge System, tracing its evolution from ritualistic temple arts. Students will analyse core elements—mudras, nayanābhinaya, angika, and chandam—through classical texts like the *Nāṭyaśāstra*, *Saṅgītaśāstra*, and Bharatiya aesthetic theory. Training includes adavus, netrabhinaya, ahārya-abhinaya, and symbolic costume design. Emphasis is placed on applying *Abhinaya* and *Rasa* to evoke emotional depth, understanding musical components such as *Melappadam* and *vachika-abhinaya*, and engaging in ensemble performance within the *guru-shishya paramparā*. Learners critically examine performances using Indian dramaturgical frameworks, explore innovation grounded in tradition, and appreciate Kathakali's regional and narrative diversity. Ultimately, the practice is seen as a transformative journey towards self-discipline, inner growth, and aesthetic realisation.

Pedagogical Approach: Through a well-balanced integration of theoretical lectures, hands-on workshops, sacred text study, performative rehearsals, and interactive discussions, students will gain a holistic grasp of Kathakali as an Indian Total Theatre. Emphasis will be laid on embodied learning, oral traditions, intergenerational transmission, and reflective sādhanā, all central to the Indian Knowledge System.

This course thus aspires to blend classical wisdom with contemporary learning, nurturing artists who are not only skilled performers but also culturally conscious custodians of one of India's greatest performance traditions.

Kathakali Dance NEP BPA Syllabus Structure (Course-wise)

Major Course

BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
I	MJKD01P	Kathakali Certificate Prarambha Pathah – I (IKS)	(MJ-1) Practical	4
I	MJKD02T	Kathakali Certificate Prarambha Adhyayanam – I (IKS)	(MJ-2) Theory	4
BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
II	MJKD03P	Kathakali Certificate Prarambha Pathah – II (IKS)	(MJ-3) Practical	4
II	MJKD04T	Kathakali Certificate Prarambha Adhyayanam – II (IKS)	(MJ-4) Theory	4
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
III	MJKD05P	Kathakali Diploma Madhyama Pathah – III (IKS)	(MJ-5) Practical	4
III	MJKD06T	Kathakali Diploma Madhyama Adhyayanam – III (IKS)	(MJ-6) Theory	4
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
IV	MJKD07P	Kathakali Diploma Madhyama Pathah – IVA (IKS)	(MJ-7) Practical	4
IV	MJKD08P	Kathakali Diploma Madhyama Pathah – IVB (IKS)	(MJ-8) Practical	4
IV	MJKD09P	Kathakali Diploma Madhyama Pathah – IVC (IKS)	(MJ-9) Practical	4
IV	MJKD10T	Kathakali Diploma Madhyama Adhyayanam – IV (IKS)	(MJ-10) Theory	4
BPADegree(3 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
V	MJKD11P	Kathakali Degree Niyata Pathah – VA (IKS)	(MJ-11) Practical	4
V	MJKD12P	Kathakali Degree Niyata Pathah – VB (IKS)	(MJ-12) Practical	4
V	MJKD13T	Kathakali Degree Niyata Adhyayanam – V (IKS)	(MJ-13) Theory	4
BPADegree(3 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VI	MJKD14P	Kathakali Degree Niyata Pathah – VI (IKS)	(MJ-14) Practical	4
VI	MJKD15T	Kathakali Degree Niyata Adhyayanam – VI (IKS)	(MJ-15) Theory	4
VI	MJKD16T	Aesthetics (General and Tagorean Aesthetics)	(MJ-16) Theory	4
BPA Honours without Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD17P	Kathakali Honours Uttama Pathah – VIIA (IKS)	(MJ-17) Practical	4
VII	MJKD18P	Kathakali Honours Uttama Pathah – VIIB (IKS)	(MJ-18) Practical	4
VII	MJKD19T	Kathakali Honours Uttama Adhyayanam – VIIA (IKS)	(MJ-19) Theory	4
VII	MJKD20T	Kathakali Honours Uttama Adhyayanam – VIIB (IKS) Alternative to Research Methodology	(MJ-20) Theory	4
BPA Honours without Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD21P	Kathakali Honours Uttama Pathah – VIIIA (IKS)	(MJ-21) Practical	4

VIII	MJKD22T	Kathakali Honours Uttama Adhyayanam – VIII (IKS)	(MJ-22) Theory	4
VIII	MJKD23P	Kathakali Honours Uttama Pradarsanam – VIIIB Alternative to Dissertation	(MJ-23) Practical	4
VIII	MJKD24P	Kathakali Honours Uttama Pathah – VIIIC (IKS) Alternative to Dissertation	(MJ-24) Practical	4
BPA Degree Honours with Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD17P	Kathakali Honours Uttama Pathah – VIIA (IKS)	(MJ-17) Practical	4
VII	MJKD18P	Kathakali Honours Uttama Pathah – VIIIB (IKS)	(MJ-18) Practical	4
VII	MJKD19T	Kathakali Honours Uttama Adhyayanam – VII (IKS)	(MJ-19) Theory	4
BPA Degree Honours with Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD21P	Kathakali Honours Uttama Pathah – VIII (IKS)	(MJ-21) Practical	4
VIII	MJKD22T	Kathakali Honours Uttama Adhyayanam – VIII (IKS)	(MJ-22) Theory	4

Research

BPA Degree Honours with Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VII	HRKD20T	Research Methodology	(HR-20) Theory	4
BPA Degree Honours with Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VIII	HRKD23-24T	Dissertation	(HR-23-24) Theory	2X4=8

Minor Course

BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
I	MNKD01P	Kathakali Certificate MN-Prarambha Pathah – I (IKS)	(MN-1) Practical	4
BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
II	MNKD02P	Kathakali Certificate MN-Prarambha Pathah – II (IKS)	(MN-2) Practical	4
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
III	MNKD03P	Kathakali Diploma MN-Madhyama Pathah – III (IKS)	(MN-3) Practical	4
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
IV	MNKD04T	Kathakali Diploma MN-Madhyama Adhyayanam – IV (IKS)	(MN-4) Theory	4
BPA Degree (3 Years Course)				

Sem.	Course Code	Paper Title	Course	Credits
V	MNKD05P	Kathakali Degree MN-Prambha Pathah – V (IKS)	(MN-5) Practical	4
BPA Degree (3 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VI	MNKD06P	Kathakali Degree MN-Prambha Pathah – VI (IKS)	(MN-6) Practical	4
BPA Honours Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VII	MNKD07P	Kathakali Honours MN- Madhyama Pathah – VII (IKS)	(MN-7) Practical	4
BPA Honours Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VIII	MNKD08T	Kathakali HonoursMN-MadhyamaAdhyayanamVIII(IKS)	(MN-8) Theory	4

Multi-Disciplinary Course

BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
I	MDKD01P	Kathakali Certificate MD-Prambha Pathah – I (IKS)	(MD-1) Practical	3
BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
II	MDKD02P	Kathakali Certificate MD- Prambha Pathah - II (IKS)	(MD-2) Practical	3
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
III	MDKD03P	Kathakali Diploma MD- Madhyama Pathah – III (IKS)	(MD-3) Practical	3

Skill Enhancement Course

BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
I	SECKD01P	Kathakali Certificate SEC-Prambha Pathah – I (IKS)	(SEC-1) Practical	3
BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
II	SECKD02P	Kathakali Certificate SEC-Prambha Pathah – II (IKS)	(SEC-2) Practical	3
BPA Diploma (2 Years Course)				

Sem.	Course Code	Paper Title	Course	Credits
III	SECKD03P	Kathakali Diploma SEC-Madhyama Pathah – III (IKS)	(SEC-3) Practical	3

Program Objectives (POs) with IKS integration: This module aims to preserve and promote Kathakali as a living heritage within the Indian Knowledge System (IKS) by immersing students in its philosophical, ritualistic, and narrative roots from classical texts like the *Nāṭyaśāstra*, *Rāmāyaṇa*, and *Mahābhārata*. It fosters technical mastery through traditional pedagogies such as the *guru-śiṣya paramparā* and *śruti-paramparā*, ensuring authentic transmission of abhinaya, mudras, and nṛtta. Students are encouraged to express artistic individuality within the Bharatiya aesthetic framework, using *Rasa*, *Dhvani*, and *Bhāva* while honouring Kathakali’s classical *lakṣaṇa* and *lakṣya*. The course also nurtures cultural and philosophical awareness through engagement with Sanskrit and Malayalam texts and Indic worldviews like *karma*, *dharma*, and *mokṣa*, and promotes interdisciplinary learning by integrating Kathakali with music, literature, poetry, Ayurveda, and visual symbolism, thus presenting it as a holistic synthesis of Indian artistic and spiritual traditions.

Program Specific Outcomes (PSOs) with IKS integration: Graduates of this program will demonstrate advanced mastery of Kathakali techniques—including *hastas*, *cāris*, *netra-abhinaya*, and *nāṭya-vyākaraṇa*—rooted in *Nāṭyaśāstra* and regional traditions, internalized through IKS-based pedagogies. They will perform with competence and confidence, invoking *rasa* and *ānanda* through nuanced expression, rhythm, and timing aligned with classical dramaturgy. Character portrayals will reflect deep engagement with Indic archetypes, *sattvika bhāva-s*, and symbolic iconography. Students will possess scholarly knowledge of Kathakali’s evolution, texts, and contexts, enabling creative reinterpretation grounded in *maryādā* and traditional intent. Moreover, they will collaborate effectively within the Kathakali ecosystem—working with *vādyakāra-s*, makeup artists, and designers—guided by IKS principles of interdisciplinary harmony and collective artistry.

Conclusion: These Program Objectives and Program Specific Outcomes, integrated with the Indian Knowledge System, ensure that students of Kathakali emerge not only as proficient performers but as custodians of Indic culture, capable of navigating both traditional performance spaces and global cultural discourses with depth, sensitivity, and originality.

Kathakali Dance NEP BPA Syllabus Structure (Semester-wise)

BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
I	MJKD01P	Kathakali Certificate Prarambha Pathah – I (IKS)	(MJ-1) Practical	4
I	MJKD02T	Kathakali Certificate Prarambha Adhyayanam – I (IKS)	(MJ-2) Theory	4
I	MNKD01P	Kathakali Certificate MN-Prarambha Pathah – I (IKS)	(MN-1) Practical	4
I	MDKD01P	Kathakali Certificate MD-Prarambha Pathah – I (IKS)	(MD-1) Practical	3
I	SECKD01P	Kathakali Certificate SEC-Prarambha Pathah – I (IKS)	(SEC-1) Practical	3
I	AECC, Eng/MIL			2
I	CVAC Tagore Studies			2
BPA Certificate (1 Year Course)				
Sem.	Course Code	Paper Title	Course	Credits
II	MJKD03P	Kathakali Certificate Prarambha Pathah – II (IKS)	(MJ-3) Practical	4
II	MJKD04T	Kathakali Certificate Prarambha Adhyayanam – II (IKS)	(MJ-4) Theory	4
II	MNKD02P	Kathakali Certificate MN-Prarambha Pathah – II (IKS)	(MN-2) Practical	4
II	MDKD02P	Kathakali Certificate MD- Prarambha Pathah - II (IKS)	(MD-2) Practical	3
II	SECKD02P	Kathakali Certificate SEC-Prarambha Pathah – II (IKS)	(SEC-2) Practical	3
II	AECC, Eng/MIL			2
II	CVAC Environmental Studies			3
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
III	MJKD05P	Kathakali Diploma Madhyama Pathah – III (IKS)	(MJ-5) Practical	4
III	MJKD06T	Kathakali Diploma Madhyama Adhyayanam – III (IKS)	(MJ-6) Theory	4
III	MNKD03P	Kathakali Diploma MN-Madhyama Pathah – III (IKS)	(MN-3) Practical	4
III	MDKD03P	Kathakali Diploma MD- Madhyama Pathah – III (IKS)	(MD-3) Practical	3
III	SECKD03P	Kathakali Diploma SEC-Madhyama Pathah – III (IKS)	(SEC-3) Practical	3
III	AECC, Eng/MIL			2
BPA Diploma (2 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
IV	MJKD07P	Kathakali Diploma Madhyama Pathah – IVA (IKS)	(MJ-7) Practical	4
IV	MJKD08P	Kathakali Diploma Madhyama Pathah – IVB (IKS)	(MJ-8) Practical	4
IV	MJKD09P	Kathakali Diploma Madhyama Pathah – IVC	(MJ-9) Practical	4
IV	MJKD10T	Kathakali Diploma Madhyama Adhyayanam – IV (IKS)	(MJ-10) Theory	4
IV	MNKD04T	KathakaliDiplomaMN-MadhyamaAdhyayanam–IV(IKS)	(MN-4) Theory	4
IV	AECC,Eng/MIL			2

BPA Degree(3 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
V	MJKD11P	Kathakali Degree Niyata Pathah – VA (IKS)	(MJ-11) Practical	4
V	MJKD12P	Kathakali Degree Niyata Pathah – VB (IKS)	(MJ-12) Practical	4
V	MJKD13T	Kathakali Degree Niyata Adhyayanam – V (IKS)	(MJ-13) Theory	4
V	MNKD05P	Kathakali Degree MN-Prarambha Pathah – V (IKS)	(MN-5) Practical	4
BPA Degree(3 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VI	MJKD14P	Kathakali Degree Niyata Pathah – VI (IKS)	(MJ-14) Practical	4
VI	MJKD15T	Kathakali Degree Niyata Adhyayanam – VI (IKS)	(MJ-15) Theory	4
VI	MJKD16T	Aesthetics (General and Tagorean Aesthetics)	(MJ-16) Theory	4
VI	MNKD06P	Kathakali Degree MN-Prarambha Pathah – VI (IKS)	(MN-6) Practical	4
BPA Honours without Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD17P	Kathakali Honours Uttama Pathah – VIIA (IKS)	(MJ-17) Practical	4
VII	MJKD18P	Kathakali Honours Uttama Pathah – VIIB (IKS)	(MJ-18) Practical	4
VII	MJKD19T	Kathakali Honours Uttama Adhyayanam – VIIA (IKS)	(MJ-19) Theory	4
VII	MJKD20T	Kathakali Honours Uttama Adhyayanam – VIIB (IKS) Alternative to Research Methodology	(MJ-20) Theory	4
VII	MNKD07P	Kathakali Honours MN- Madhyama Pathah – VII (IKS)	(MN-7) Practical	4
BPA Honours without Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD21P	Kathakali Honours Uttama Pathah – VIIIA (IKS)	(MJ-21) Practical	4
VIII	MJKD22T	Kathakali Honours Uttama Adhyayanam – VIII (IKS)	(MJ-22) Theory	4
VIII	MJKD23P	Kathakali Honours Uttama Pradarsanam – VIIB Alternative to Dissertation	(MJ-23) Practical	4
VIII	MJKD24P	Kathakali Honours Uttama Pathah – VIIIC (IKS) Alternative to Dissertation	(MJ-24) Practical	4
VIII	MNKD08T	Kathakali Honours MN-Madhyama Adhyayanam VIII (IKS)	(MN-8) Theory	4
BPA Degree Honours with Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD17P	Kathakali Honours Uttama Pathah – VIIA (IKS)	(MJ-17) Practical	4
VII	MJKD18P	Kathakali Honours Uttama Pathah – VIIB (IKS)	(MJ-18) Practical	4
VII	MJKD19T	Kathakali Honours Uttama Adhyayanam – VIIA (IKS)	(MJ-19) Theory	4
VII	HRKD20T	Research Methodology	(HR-20) Theory	4
VII	MNKD07P	Kathakali Honours MN- Madhyama Pathah – VII (IKS)	(MN-7) Practical	4
BPA Degree Honours with Research (4 Years Course)				
Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD21P	Kathakali Honours Uttama Pathah – VIIIA (IKS)	(MJ-21) Practical	4
VIII	MJKD22T	Kathakali Honours Uttama Adhyayanam – VIII (IKS)	(MJ-22) Theory	4
VIII	HRKD23-24T	Dissertation	(HR-23-24) Theory	2X4=8
VIII	MNKD08T	Kathakali Honours MN-Madhyama Adhyayanam VIII (IKS)	(MN-8) Theory	4

HONOURS WITH RESEARCH

Course	Sem.	Paper Title	Course	Credits
BPA Honours with Research (4-Year Course)	VII	Research Methodology	(HR-I) Theory	4
	VIII	The project work/dissertation will be on a topic in the disciplinary program of study or an interdisciplinary or multi-disciplinary topic.	(HR-II) Dissertation	8
Total Courses: 2			Total Credits: 12	

INTERNSHIP PROGRAM

BPA Certificate (1 Year Course)	The student who wishes to exit after completion of BPA Certificate Course (One Year course/two semesters) has to complete an internship	4 Credit
BPA Diploma (2 Years Course)	The student who wishes to exit after completion of the BPA Diploma Course (Two Year course/four semesters) has to complete an internship	4 Credit
BPA Degree (3 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Three Year course/six semester) must complete an internship	4 Credit
BPA Honours with Research (4 Years Course)	The student who wishes to exit after completion of the BPA Degree Course (Four Year course/Eight semester) must complete an internship	4 Credit

Instructions: (As per Memo No. Aca/NEP/2171/2023-24, Date: 10.08.2023)

- Before joining the summer internship, the BOS must accept the validity of the proposal.
- Once the proposal is accepted, the Department must communicate this through the Principal of Bhavana to the JR Examination.
- The student must submit the evidence of completing the internship to the department where the Chairman, BOS, must forward it to the JR Examination. No grade is required in this context, only a mention of the credit hours.
- On receiving evidence of the internship certified by the BOS along with the student's marksheets, the JR exam will issue the Certificate, Diploma, Degree as applicable.

Major Course on Kathakali Dance (With integration of Indian Knowledge System - IKS)

Objectives (with IKS integration): This program offers an in-depth understanding of Kathakali as a composite Indian art form (*Eka Rūpa Nātaka*), integrating drama, dance, music, literature, and ritual, rooted in the *Nāṭyaśāstra*, Bhakti traditions, and the Indic worldview. Students will develop advanced skills in *mudras*, *navarasas*, and *āṅgika abhinaya* through traditional *guru-śiṣya* pedagogy and embodied learning. The course explores Kathakali's historical, cultural, and theoretical foundations via *Itihāsa–Purāṇa*, regional narratives, and Indian aesthetic theories like *rasa* and *dhvani*, with an emphasis on *sādhana* as a path of artistic and personal growth. Learners are encouraged to innovate within the tradition, aligning with *śāstric* frameworks and symbolic storytelling rooted in *dharma*. The curriculum also ensures a thorough engagement with the Kathakali repertoire, covering epic and regional texts, including *Aattakathas*, while honouring both scriptural and oral transmission traditions.

Program Specific Outcomes (PSOs) with IKS Integration: Graduates will proficiently perform advanced Kathakali pieces with mastery over movement, facial expression, and symbolic gestures as codified in the *Nāṭyaśāstra* and traditional conventions. They will analyze Kathakali's historical and cultural context through Indic cosmology, *Dharma-Yuddha* ethics, and epic narratives, understanding the socio-spiritual roles of characters and themes. Students will critically assess performances using Indian aesthetic theories like *Rasa*, *Bhāva*, *Vṛtti*, and *Pravṛtti*, and create original choreographies rooted in classical dramaturgy, inspired by epic and devotional literature while maintaining Kathakali's visual and philosophical integrity. They will also exhibit deep knowledge of key *pātra-s* and themes from the *Rāmāyaṇa*, *Mahābhārata*, and *Purāṇas*, recognising their symbolic and ethical dimensions in performance.

Conclusion: This major course on Kathakali Dance, enriched through the Indian Knowledge System, seeks to balance performative excellence with philosophical depth, producing artist-scholars who are not only skilled performers but also culturally rooted interpreters of India's sacred performance traditions.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
I	MJKD01P	Kathakali Certificate Prarambha Pathah – I (IKS)	Major Course (MJ-1) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Kalusadhakam & Chuzhippukal (Basics of Angikabhinaya)
- Study of Kathakali All Tala System (Basics of Rhythm)
- Basic Hasta-Mudras (Basics of Hand Gesture language)
- Saree Nritham (Simplified Nritha element)

Learning Objectives

By the end of the course, learners will:

- Understand and demonstrate the basic Kalusadhakam and Chuzhippukal sequences.
- Grasp and apply fundamental rhythmic cycles (Talas) used in Kathakali.
- Perform core hasta-mudras used in abhinaya and storytelling.
- Execute Saree Nritham with accuracy and aesthetic awareness.

Learning Outcomes

Students will be able to:

- Perform 4 Kalusadhakam and 7 Chuzhippukal sequences with coordination and stamina.
- Recognize and respond to foundational talas through hand gestures and footwork.
- Accurately replicate 24 Adistana (basic) mudras used in Kathakali.
- Execute simplified Nritha elements (Saree Nritham) with grace and precision.

Indian Knowledge System Consciousness (IKS Integration)

- Emphasis on Natya Shastra principles in Abhinaya and Nritha.
- Use of Desi and Margi traditions in contextualizing movement and rhythm.
- Integration of body-mind discipline (Sharira-Bhava) through daily sadhana.
- Embedding Guru-Shishya Parampara in pedagogy and feedback.
- Awareness of cultural-spiritual symbolism behind each gesture and rhythm cycle.

Pedagogical Approach

- Demonstration & Imitation: Guru demonstrates; students follow with feedback.
- Kinesthetic Learning: Emphasis on bodily experience and rhythm through repetition.
- Reflective Practice: Journaling body-mind experiences after each session.
- Collaborative Learning: Peer feedback and group rhythm exercises.
- Spiritual-Ethical Framing: Understanding inner discipline (Tapas) and devotion (Bhakti) as core to Kathakali.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
I	MJKD02T	Kathakali Certificate Prarambha Adhyayanam – I (IKS)	Major Course (MJ-2) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Origin and Development of Kathakali
- Earlier Classical influences of Kathakali. i. Kudiattam. ii. Krishnanattam.
- Folk influences of Kathakali
- Kathakali Bakavadham Story in detail.

Learning Objectives:

- To understand the origin and historical development of Kathakali with emphasis on classical and folk influences.
- To analyze Kudiattam and Krishnanattam as key precursors and their contribution to Kathakali's evolution.
- To comprehend and interpret the narrative, characters, and structure of the Kathakali play Bakavadham in detail.

Learning Outcomes:

- Students will be able to explain the historical context and growth of Kathakali as a performing art.
- Learners will identify and compare classical and folk traditions that shaped Kathakali's unique form.
- Students will gain the ability to retell and interpret Bakavadham's story, characters, and cultural significance.

Indian Knowledge System (IKS) Integration:

- Encourages reconnection with Sanskrit, Malayalam, and regional storytelling traditions through classical arts.
- Highlights the indigenous theatrical grammar (Nāṭyaśāstra-based) embedded in Kudiattam, Krishnanattam, and Kathakali.
- Promotes awareness of Indian cosmology, ethics, and dharma narratives through epic-based performances like Bakavadham.

Pedagogical Approach:

- Storytelling-based experiential learning using visual aids, enactments, and Kathakali video clips.
- Comparative analysis through classroom discussions and charts showcasing evolution from Kudiattam/Krishnanattam to Kathakali.
- Project-based learning involving group presentations or dramatizations of scenes from Bakavadham with emphasis on gesture and rasa.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
II	MJKD03P	Kathakali Diploma Madhyama Pathah – III (IKS)	Major Course (MJ-3) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Todayam Part-I (Intricate study of Nritta Tala Verbal patterns)
- Todayam Part-II (Intricate study of Nritta Tala Verbal patterns)
- Vattamvechukalasham (Nritta set used in padams)
- Kummi (Beautiful Nritta combination set)

Learning Objectives:

- To introduce students to the technical vocabulary and tala structure of Kathakali Nritta.
- To enable accurate performance of Todayam Part I & II, focusing on verbal-tala coordination.
- To train students in the execution of Vattamvechukalasham, integrating it within padam performance.
- To teach the cultural and rhythmic essence of Kummi as a folk-inspired Nritta module.

Learning Outcomes:

- Students will memorize and vocalize complex tala patterns of Todayam I & II with precision.
- Students will synchronize body movements with chollu (verbal syllables) maintaining tala integrity.
- Learners will confidently perform Vattamvechukalasham, understanding its placement in padams.
- Students will demonstrate Kummi with clarity, rhythmical fluency, and aesthetic expression.

Indian Knowledge System (IKS) Integration:

- Emphasizes Desi and Margi elements in Nritta as per Nāṭyaśāstra principles.
- Revives oral transmission traditions (recitation and bodily internalization of rhythm).
- Integrates folk rhythm forms (e.g., Kummi) within the classical dance pedagogy of Kathakali.
- Promotes awareness of regional tala structures like Chempata and Adanta in context.

Pedagogical Approach:

- Chollu-vachakam training: vocalizing rhythmic syllables before physical movement.
- Breakdown and repetition method for internalizing Todayam and Kalasham patterns.
- Peer-led group practice and feedback, especially in Kummi to improve group coordination.
- Use of visual rhythm charts and clapping cycles to understand and retain tala logic.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
II	MJKD04T	Kathakali Certificate Prarambha Adhyayanam – II (IKS)	Major Course (MJ-4) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Kathakali Kirmeeravadham Story in detail.
- Mudras in Kathakali
- Character Division of Kathakali
- Abhinaya in Kathakali

Learning Objectives:

- To understand the narrative, themes, and dramatic structure of the Kathakali play *Kirmeeravadham*.
- To study and memorize essential hand mudras (hasta-mudras) used in Kathakali for storytelling.
- To identify and differentiate Kathakali character types (Pacha, Kathi, Thadi, etc.) based on makeup and roles.
- To explore the principles and techniques of Abhinaya (expression) in conveying rasa and bhava.

Learning Outcomes:

- Students will retell the Kirmeeravadham story and interpret its significance in the Mahabharata context.
- Learners will perform selected mudras accurately and understand their meaning in performance.
- Students will recognize and classify characters based on costume, colour, and role-type conventions.
- Learners will demonstrate basic abhinaya skills, using facial expressions and mudras to convey emotions and actions.

Indian Knowledge System (IKS) Integration:

- Reaffirms Mahabharata-based storytelling tradition and moral-ethical narratives in performing arts.
- Connects to Nāṭyaśāstra principles of abhinaya, mudras, and rasa theory.
- Reinforces traditional character typology systems and symbolic representation of dharma, adharma, and nature.
- Promotes cognitive and cultural literacy through embodiment of Indian epics and expressive grammar.

Pedagogical Approach:

- Storytelling with visual aids and scene-wise breakdowns of Kirmeeravadham for narrative clarity.
- Hands-on mudra practice through repetition, mirror work, and visual cue cards.
- Interactive costume/makeup demos and comparative analysis of character types using photo references.
- Abhinaya workshops involving emotion-based improvisation, feedback sessions, and rasa exploration exercises.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
III	MJKD05P	Kathakali Diploma Madhyama Pathah – III (IKS)	(MJ-5) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Purappadu Onaam Nokku (Traditional Nritta Set)
- Purappadu Nalaam Nokku (Traditional Nritta Set)
- Paripahimam (padam) (Draupadi's communication to Sri Krishna)
- Parshati (padam) (Sri Krishna's communication to Draupadi)

Learning Objectives:

- To physically train in the rhythmic execution of *Purappadu Onaam Nokku* and *Nalaam Nokku* Nritta sets.
- To develop abhinaya skills for expressing bhakti and emotional intensity in *Paripahimam*.
- To learn controlled, divine expression and communicative grace in *Parshati*.
- To understand the emotional dialogue structure between characters and how Nritta and Nritya interplay.

Learning Outcomes:

- Students will accurately perform the traditional Purappadu sets, maintaining tala, posture, and balance.
- Learners will portray Draupadi's desperation and surrender using expressive eye, facial, and hand movements.
- Students will depict Sri Krishna's composed, divine assurance with subtle abhinaya and dignified presence.
- Learners will be able to sustain character and emotion across the shift from pure dance to expressive storytelling.

Indian Knowledge System (IKS) Integration:

- Embeds Mahabharata-based value systems, including devotion, surrender (śaraṇāgati), and divine protection.
- Follows the Nāṭyaśāstra's holistic framework—integration of angika (body), vachika (speech), aharya (costume), and sattvika (emotion).
- Retains traditional Kathakali repertoire structure, passing it forward through practical, embodied learning.
- Upholds guru-shishya pedagogy, where technique and emotion are both taught experientially and through oral instruction.

Pedagogical Approach:

- Demonstration–Imitation–Correction method for teaching the Nritta of Purappadu.
- Guided abhinaya practice with emotional breakdown of verses in *Paripahimam* and *Parshati*.
- Use of mirror, rhythm claps, and video review to refine movement, expression, and transitions.
- Interactive character-role rehearsal, enabling students to internalize and present both human and divine bhava authentically.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
III	MJKD06T	Kathakali Diploma Madhyama Adhyayanam – III (IKS)	(MJ-6) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Kalyanasougandhikam Story (Plots of Kalyanasougandhikam Story)
- Paripahimam&Parshati (padam) Sahithyam (Padam's Literature review)
- Purappadu Onnam Nokku&Nalaam Nokku lyrics (Padam's Literature review)
- Kathakali Sangeetham Part- I (Knowledge of Kathakali Music Part-I)

Learning Objectives:

- To understand the plot and key events of the Kalyanasougandhikam story in Kathakali.
- To analyze the literary content and poetic features of the *Paripahimam* and *Parshati* padams.
- To review and interpret the lyrics and meaning of *Purappadu Onnam Nokku* and *Nalaam Nokku* padams.
- To gain foundational knowledge of Kathakali Sangeetham (music), focusing on Part-I principles and structure.

Learning Outcomes:

- Students will be able to summarize and explain the Kalyanasougandhikam storyline and its dramatic significance.
- Learners will critically examine padam sahithyam, identifying literary devices and thematic elements in *Paripahimam* and *Parshati*.
- Students will interpret the lyrics of Purappadu padams, understanding their poetic meter and emotional tone.
- Learners will demonstrate basic understanding of Kathakali musical components, such as ragas, talas, and their role in performance.

Indian Knowledge System (IKS) Integration:

- Connects to classical Indian epic literature and oral narrative traditions central to Kathakali's heritage.
- Highlights the Sanskrit and Malayalam poetic conventions used in padams, reflecting indigenous literary aesthetics.
- Reinforces the interconnectedness of literature, music, and dance as per Nāṭyaśāstra's holistic vision.
- Embeds traditional pedagogy that values memorization, recitation, and critical appreciation of performing arts texts.

Pedagogical Approach:

- Use of storytelling sessions and textual summaries to teach Kalyanasougandhikam's plot and context.
- Close reading and group discussions of padam lyrics to explore meaning, meter, and emotion.
- Incorporation of lyrical recitation and poetic analysis exercises for Purappadu padams.
- Lecture-demonstrations and audio-visual aids to introduce foundational Kathakali Sangeetham concepts and live examples.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
IV	MJKD07P	Kathakali Diploma Madhyama Pathah – IVA (IKS)	(MJ-7) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Medinidevavibho (Adanta Tala traditional set Sri Krishna character padam)
- Dharanisuravara (Chembada Tala traditional set Sri Krishna character padam)
- Sundarasrunu (Rati Sthayi Bhanumati padam)
- Aravinda mizhimare (Chembada Tala Traditional set Utharan padam)

Learning Objectives:

- To master Adanta and Chembada tala patterns through traditional Sri Krishna, Bhanumati, and Utharan padams.
- To develop expressive abhinaya skills, focusing on Sringara rasa in *Sundarasrunu* and devotional emotion in *Aravinda Mizhimare*.
- To integrate rhythm, melody, and character portrayal effectively in padam performance.
- To understand the narrative and emotional context of each padam within Kathakali.

Learning Outcomes:

- Students will accurately perform *Medinidevavibho* and *Dharanisuravara* with rhythmic precision and authentic Sri Krishna characterization.
- Learners will express romantic sentiments and graceful abhinaya in *Sundarasrunu* as Bhanumati.
- Students will deliver *Aravinda Mizhimare* with devotional intensity and tala synchronization in the Utharan character role.
- Learners will demonstrate seamless blending of nritta (pure dance) and nritya (expression) aligned with the padam's rasa and storyline.

Indian Knowledge System (IKS) Integration:

- Embeds traditional Kerala tala systems (Adanta and Chembada) essential to Kathakali's rhythmic foundation.
- Reflects the Nātyaśāstra's concepts of rasa (especially Sringara and Bhakti) and abhinaya in classical dance literature.
- Reinforces the epic and devotional narratives central to Kathakali's mythological repertoire.
- Upholds guru-shishya parampara, emphasizing oral transmission of technical skill and emotive expression.

Pedagogical Approach:

- Use of rhythmic syllable chanting and physical coordination drills to master tala cycles in padams.
- Role-based abhinaya workshops to explore character emotions and narrative context through guided improvisation.
- Employ mirror practice, video feedback, and peer review to refine technique and expression.
- Incorporate storytelling and text analysis sessions to deepen understanding of padam lyrics and cultural significance.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
IV	MJKD08P	Kathakali Diploma Madhyama Pathah – IVB (IKS)	(MJ-8) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Enkanava (Rati Sthayi Chemba Tala traditional set Draupadi padam)
- Manchel (Rati Sthayi Bheema padam)
- Tataninkazhalinakal (Kuttitaram Traditional set Gatotkacha padam)
- Paritapikkarute (Vatsalya Sthayi Sri Krishna padam)

Learning Objectives:

- To perform Rati Sthayi padams of Draupadi and Bheema, mastering the emotional nuance and rhythmic intricacies of Chemba tala.
- To learn and execute the Kuttitaram rhythmic pattern in the Gatotkacha padam with accuracy.
- To express Vatsalya (parental love) rasa effectively through the Sri Krishna padam *Paritapikkarute*.
- To integrate character-specific abhinaya and tala precision in padam performances.

Learning Outcomes:

- Students will confidently perform *Enkanava* and *Manchel* with appropriate rhythmic accuracy and emotional depth for Draupadi and Bheema respectively.
- Learners will accurately render the Kuttitaram tala pattern while portraying Gatotkacha's vigor and heroic character.
- Students will convey affectionate and compassionate emotions in *Paritapikkarute* through expressive abhinaya.
- Learners will demonstrate the ability to maintain rhythm while delivering nuanced character emotions in performance.

Indian Knowledge System (IKS) Integration:

- Reinforces traditional Kerala talas (Chemba, Kuttitaram) foundational to classical dance and music practice.
- Embodies Nāṭyaśāstra's rasa theory, focusing on Rati (love), Vatsalya (parental love), and heroic bhava.
- Connects to the epic narratives of the Mahabharata, reflecting the cultural ethos embedded in Kathakali.
- Follows guru-shishya parampara for oral transmission of technical and expressive skills.

Pedagogical Approach:

- Practical tala drills and syllabic chanting for mastering rhythmic patterns like Chemba and Kuttitaram.
- Character-based abhinaya workshops with focus on emotion elicitation and physical embodiment.
- Use of mirror exercises and peer feedback to enhance precision and expression.
- Contextual storytelling sessions to deepen understanding of each padam's narrative and emotional background.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
IV	MJKD09P	Kathakali Diploma Madhyama Pathah – IVC	(MJ-9) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Lokadhipa (Bhakti Sthayi traditional set Sati padam)
- Kuvalayavilochane (Chembada Tala traditional set Lord Shiva padam)
- Tinkalmoule (Bhakti Sthayi Sati padam)
- Santapamarutarute (Vatsalya Sthayi Chembada Tala Shiva padam)

Learning Objectives:

- To perform Bhakti Sthayi padams (*Lokadhipa*, *Tinkalmoule*) with devotional expression, focusing on the character of Lord Shiva and Sati.
- To master Chembada tala in Shiva padams (*Kuvalayavilochane* and *Santapamarutarute*) with appropriate rhythm and grace.
- To cultivate the ability to portray deep spiritual and emotional bhava, especially bhakti (devotion) and vatsalya (parental affection).
- To integrate technical control of tala with emotional storytelling in performance.

Learning Outcomes:

- Students will accurately perform *Lokadhipa* and *Tinkalmoule* with clear depiction of Lord Shiva and Sati's devotion and emotional intensity.
- Learners will demonstrate rhythmic precision and effective Shiva bhava in *Kuvalayavilochane* using Chembada tala.
- Students will express parental love and divine compassion in *Santapamarutarute* through mature abhinaya.
- Learners will be able to maintain rhythm, character depth, and expression across multiple sthayi and tala variations.

Indian Knowledge System (IKS) Integration:

- Embeds Bhakti and Vatsalya rasas foundational to classical Indian performance theory (Nāṭyaśāstra).
- Highlights Puranic and Shaiva narratives, especially focusing on Lord Shiva and Sati and Shiva, enhancing spiritual consciousness.
- Utilizes Chembada tala, a core rhythmic cycle in Kerala's classical tradition.
- Sustains the oral tradition and embodied learning methods of the guru-shishya parampara.

Pedagogical Approach:

- Bhava-led abhinaya sessions, breaking down emotional nuance specific to each character (Sati and Shiva).
- Tala practice using hand recitation and footwork drills for mastering Chembada tala in both slow and medium tempo.
- Mirror work and guided improvisation to develop inner feeling (antarika bhava) along with outward expression (bahiranga bhava).
- Narrative explanation and storytelling integration to support emotional understanding and contextual depth in performance.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
IV	MJKD10T	Kathakali Diploma Madhyama Adhyayanam – IV (IKS)	(MJ-10) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Traditional Kathakali performance
- Music & Instruments of Kathakali
- Kathakali Sangeetham Part- II
- Valabhasrunu (padam) & Tariltentmozhi (padam) lyrics

Learning Objectives:

- To understand the structure and aesthetic components of a traditional Kathakali performance.
- To gain knowledge of musical instruments and their functional roles in Kathakali.
- To analyze Kathakali Sangeetham Part-II, focusing on raga, tala, and musical style specific to performance.
- To study the lyrics and literary interpretation of *Valabhasrunu* and *Tariltentmozhi* padams.

Learning Outcomes:

- Students will be able to describe the sequence and key elements of a traditional Kathakali performance (Purappadu, Padams, Kalashams, etc.).
- Learners will identify and explain the role of chenda, maddalam, chengila, and elathalam in shaping mood and rhythm.
- Students will demonstrate understanding of musical structure, raga-tala combinations, and the expressiveness of Kathakali music.
- Learners will be able to interpret and translate the lyrical content of *Valabhasrunu* and *Tariltentmozhi*, linking it with corresponding characters and emotions.

Indian Knowledge System (IKS) Integration:

- Reflects the Nāṭyaśāstra-based integration of music, drama, and dance in performance.
- Preserves indigenous instrument traditions and their unique application in Kerala's temple arts.
- Emphasizes classical literary aesthetics (Sanskrit & Malayalam poetry) embedded in Kathakali padams.
- Strengthens awareness of raga-rasa theory, enhancing the understanding of emotional delivery in performance.

Pedagogical Approach:

- Interactive lectures and visual documentation to introduce and deconstruct a full Kathakali performance.
- Audio-visual demonstrations and hands-on exposure to instruments, where feasible, to support auditory learning.
- Listening exercises and raga-tala breakdowns for deeper understanding of Kathakali Sangeetham Part-II.
- Group readings and discussions on padam lyrics with emphasis on poetic imagery, emotional context, and performance cues.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
V	MJKD11P	Kathakali Degree Niyata Pathah – VA (IKS)	(MJ-11) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
		Passing Marks: 40		

- Aarihavarunu (Chemba Tala traditional set Sri Hanuman padam)
- Vazhiyilninupoka (Kroda Sthayi Chemba Tala traditional set Bheema padam)
- Vijayavijayeebhava (Chemba Tala traditional set Indrani padam)
- Vijayanaham (Bhakti Sthayi Chemba Tala traditional set Arjuna padam)

Learning Objectives:

- To master performance of Chemba Tala padams with clarity in rhythm.
- To express Kroda Sthayi (furious emotion) through body language and facial expression in *Vazhiyilninupoka* (Bheema padam).
- To portray divine strength and bhakti through stylised movements and expressions in *Aarihavarunu* (Hanuman) and *Vijayanaham* (Arjuna).
- To develop grace and assertiveness in female characterization through *Vijayavijayeebhava* (Indrani padam).

Learning Outcomes:

- Students will perform *Aarihavarunu* and *Vijayanaham* with rhythmic precision and devotional intensity.
- Learners will accurately convey Kroda (anger) bhava and heroic stance in *Vazhiyilninupoka* through controlled abhinaya and nritta.
- Students will enact *Vijayavijayeebhava* with commanding stage presence and elegance, capturing the feminine power of Indrani.
- Learners will confidently perform all four padams in alignment with tala, emotional tone, and character portrayal.

Indian Knowledge System (IKS) Integration:

- Reinforces rasa and bhava theories of Nāṭyaśāstra, especially Bhakti, Kroda (Raudra), and Veera rasas.
- Preserves mythological narratives from epics like *Ramayana* and *Mahabharata*, central to Indian aesthetic philosophy.
- Employs Chemba tala, a key rhythm cycle in Kerala's classical tradition, ensuring continuity of indigenous knowledge.
- Follows the oral and embodied pedagogy of the guru-shishya parampara, promoting traditional modes of learning.

Pedagogical Approach:

- Use of cholliyattam (rehearsal of padams) to break down tala and movement for each character.
- Emotion-specific abhinaya sessions to internalize and embody various sthayis like Bhakti and Kroda.
- Mirror practice and guided feedback to refine body posture, eye movement, and gesture coordination.
- Contextual storytelling before each padam to build emotional connect and deepen understanding of the narrative background.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
V	MJKD12P	Kathakali Degree Niyata Pathah – VB (IKS)	(MJ-12) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Maareechanishacharapungava (Chembada Tala Veera Sthayi Ravana padam)
- Vandarkuzhalee seete (Sri Rama padam traditional set)
- Enaaryaputra (Chembada Tala traditional set Mata Seeta padam)
- Samyamakanoru (Rati Stayi Damayanti padam)

Learning Objectives:

- To master Chembada Tala choreography and rhythm structure in dramatic and emotional contexts.
- To express Veera sthayi through dynamic abhinaya and bodily expression in *Maareechanishacharapungava* (Ravana padam).
- To portray the emotional landscapes of Sri Rama, Mata Sita, and Damayanti using sthayi-specific abhinaya.
- To integrate rhythmic discipline with character rasa, especially in Bhakti, Veera, and Sringara sthayis.

Learning Outcomes:

- Students will perform *Maareechanishacharapungava* with clarity in Veera rasa and Chembada tala accuracy, portraying Ravana's valor and complexity.
- Learners will effectively express bhakti and noble grief in *Vandarkuzhalee Seete*, internalizing Sri Rama's divine character.
- Students will demonstrate dignified sorrow and emotional restraint in *Enaaryaputra*, reflecting Sita's inner turmoil.
- Learners will embody romantic longing and grace in *Samyamakanoru* (Damayanti padam), capturing Rati sthayi with expressive subtlety.

Indian Knowledge System (IKS) Integration:

- Reinforces rasa and sthayi bhava theories of the *Nāṭyaśāstra*, especially Veera, Bhakti, and Rati.
- Engages with Ramayana and Mahabharata narratives, preserving India's epic storytelling heritage.
- Utilizes Chembada Tala, a cornerstone rhythmic cycle of Kathakali's classical structure.
- Promotes gendered narrative diversity through performances of male and female epic characters, aligned with dharmic storytelling traditions.

Pedagogical Approach:

- Padam-by-padam abhinaya rehearsal, with character study and sthayi analysis preceding performance.
- Rhythmic drills and tala recitation to internalize Chembada tala before choreography integration.
- Use of guided improvisation to explore nuanced emotional responses for each character.
- Interactive discussion and storytelling sessions to build emotional context and deepen narrative engagement before practice.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
V	MJKD13T	Kathakali Degree Niyata Adhyayanam – V (IKS)	(MJ-13) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Matalenishamaya (padam) & Bhavateeyaniyogam (padam) lyrics
- Kalakeyavadham Kathakali Story
- Naradamahamune (padam) & Chitramaho (padam) lyrics
- Kathakali Tala (rhythm) system

Learning Objectives:

- To study and interpret the literary meaning and emotional depth of *Matalenishamaya*, *Bhavateeyaniyogam*, *Naradamahamune*, and *Chitramaho* padams.
- To understand the narrative structure and themes of the *Kalakeyavadham* story in Kathakali.
- To explore the Kathakali tala system, focusing on rhythm structures like Chembada, Adanta, and Triputa.
- To recognize the integration of lyrical content with rhythm and abhinaya in Kathakali performance.

Learning Outcomes:

- Students will be able to analyze and explain the poetic structure, emotional essence, and character contexts of the given padams.
- Learners will articulate the plot, central conflict, and character arcs in *Kalakeyavadham* with clarity.
- Students will demonstrate knowledge of Kathakali tala cycles, their structure, usage, and how they support choreography.
- Learners will connect lyrics, rhythm, and expressive techniques, showing an integrated understanding of theoretical foundations in Kathakali.

Indian Knowledge System (IKS) Integration:

- Embeds Sanskrit and Malayalam poetic traditions, central to classical Indian dramaturgy.
- Preserves and promotes Puranic storytelling through *Kalakeyavadham*, rooted in the Bhagavata and Vishnu Purana.
- Reinforces Nāṭyaśāstra-based tala theory and its practical adaptation in regional performance traditions.
- Supports the oral tradition of lyrical learning and tala chanting, upholding indigenous pedagogy.

Pedagogical Approach:

- Close reading and literary analysis of padams using line-by-line meaning explanation and emotional mapping.
- Storyboarding and character mapping of *Kalakeyavadham* to assist comprehension and memorization.
- Interactive tala chanting and clapping sessions, with visual aids and vocal recitation.
- Integrated classroom discussions linking padam sahithyam, tala structure, and abhinaya for holistic understanding.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VI	MJKD14P	Kathakali Degree Niyata Pathah – VI (IKS)	(MJ-14) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Shouryagunam (Intricate Chemba Tala traditional Bheema padam)
- Sreemansakhe (Traditional Sri Krishna padam)
- Nathabhaval (Bhakti Sthayi Traditional Arjun padam)
- Kashttamaho (Krodha Sthayi traditional Sri Krishna padam)

Learning Objectives:

- To develop precision in Chembada tala execution through *Shouryagunam* (Bheema padam).
- To express Bhakti, Veera, and Krodha sthayis through appropriate facial expressions, gestures, and movement vocabulary.
- To internalize and enact the psychological and emotional depth of characters like Bheema, Arjuna, and Sri Krishna.
- To improve the coordination of rhythm (nritta) and abhinaya in performance of traditional padams.

Learning Outcomes:

- Students will confidently perform *Shouryagunam*, demonstrating heroic valor and rhythmic clarity in Chembada tala.
- Learners will express devotion (Bhakti) in *Sreemansakhe* and *Nathabhaval* with refined abhinaya and emotional control.
- Students will portray controlled rage and divine authority in *Kashttamaho* (Krodha sthayi Sri Krishna padam).
- Learners will be able to sustain character consistency and rhythmic fluency across multiple emotional contexts.

Indian Knowledge System (IKS) Integration:

- Engages with the Nāṭyaśāstra principles of rasa, sthayi bhava, and their physical expression.
- Draws from Mahabharata-based character narratives, central to Bharatiya Itihasa.
- Preserves traditional tala systems (Chembada) rooted in Kerala's performing arts.
- Upholds the guru-shishya oral transmission method by practicing codified expressive patterns.

Pedagogical Approach:

- Padam-based character training with emphasis on the emotional tone, movement, and tempo.
- Rhythmic clapping and tala drills to anchor Chembada and other tala patterns.
- Mirror practice and teacher-guided feedback for posture, expression, and hand-gesture precision.
- Discussion of character background and emotional states before performance for contextual grounding.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VI	MJKD15T	Kathakali Degree Niyata Adhyayanam – VI (IKS)	(MJ-15) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Foundations of Indian Performance Theory: A Study of the Nāṭyaśāstra
- Cultural History of India: Traditions, Transformations, and Thought
- Folk and Traditional Theatre of India: Living Legacies of Performance
- Arts and Aesthetics in the Indian Context: Theory, Experience, and Expression

Learning Objectives:

- To introduce students to the core principles of Bharatiya aesthetics and dramaturgy through *The Natyasastra*.
- To understand the broad sweep of India's cultural and performing arts history, including major epochs and transformations.
- To explore the diversity of folk and traditional theatre forms across Indian regions.
- To critically engage with the concepts of beauty, rasa, and artistic expression in Indian and comparative aesthetics.

Learning Outcomes:

- Students will be able to explain the rasa theory, bhava-rasa mechanism, and structural aspects of *The Natyasastra*.
- Learners will articulate the evolution of Indian cultural practices, highlighting key shifts in theatre, music, and ritual.
- Students will identify and describe at least five major folk/traditional theatre forms, understanding their regional uniqueness and cultural significance.
- Learners will analyze and compare aesthetic principles across Indian classical and folk arts.

Indian Knowledge System (IKS) Integration:

- Reinstates Nāṭyaśāstra as a foundational IKS text, merging performance, philosophy, and pedagogy.
- Highlights India's decentralised cultural evolution, affirming regional contributions to national identity.
- Emphasizes community-driven folk forms as living knowledge systems that transmit moral, social, and spiritual ideas.
- Frames *Arts and Aesthetics* within the Indic philosophical worldview—dharma, artha, kama, and moksha.

Pedagogical Approach:

- Textual study and group reading of *The Natyasastra*, supported by visual/performative examples.
- Timeline-based cultural mapping of Indian theatre and performing traditions across historical periods.
- Case studies and field documentation of regional theatre forms (e.g., Yakshagana, Therukoothu, Chhau, etc.).
- Discussion-based exploration of rasa and aesthetics, with students linking theory to visual or performative experiences.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VI	MJKD16T	Aesthetics (General and Tagorean Aesthetics)	(MJ-16) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

Course Objective- Students will be imparted knowledge about the General aesthetics & Tagorean aesthetics.

Learning outcome- Students will have the preliminary knowledge of general aesthetics & Tagorean aesthetics.

Part-A, GENERAL AESTHETICS

- a. Definition and discourse of Aesthetics.
- b. Problems of Aesthetics.
- c. Content and form of Aesthetics.
- d. Nine Rasas.
- e. Mimesis theory of Plato.
- f. Croce's Theory of Expression
- g. Edward Hunslick's theory of Configuration.

Part-B, TAGOREAN AESTHETICS

- I. Rabindranath Tagore Sahityer Pathe
 - a. Utsarga [Dedication]
 - b. Vastava [Reality]
 - c. Tathya - O – Satya [Fact and Truth]
- II. Rabindranath Tagore, Sahitya
 - a. Saundaryabodh [The sense of Beauty]
 - b. Saundarya – O – Sahitya [Beauty and Literature]
- III. Rabindranath Tagore, Sangeet Chinta
 - a. Sangeet – O – Bhav [Music and feeling].
 - b. Sangeet – O – Kavita [Music and Poetry].
 - c. Sangeeter Mukti [Emancipation of Music]

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD17P	Kathakali Honours Uttama Pathah – VIIA (IKS)	(MJ-17) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Sodareeraatnee (Adanta tala traditional Keechaka's padam)
- Sodarasrunu (traditional Sudeshna's padam)
- Jayaruchirakanakadrisano (Bhakti Sthayi Chemba tala traditional Yudhishtir's padam)
- Pundareekanayana (Adanta tala traditional Yudhishtir's padam)

Learning Objectives:

- To master the rhythmic execution and emotional expression of Adanta and Chembada tala-based traditional padams.
- To internalize and portray distinct sthayi bhavas: Veera (Yudhishtira), Bhakti (Yudhishtira), Krodha (Keechaka), and Karuna (Sudeshna).
- To understand the narrative and character context behind each padam for authentic abhinaya.
- To develop the ability to synchronize expressive acting with tala cycles, preserving traditional Kathakali choreography.

Learning Outcomes:

- Students will demonstrate accurate nritta and tala discipline in Adanta and Chembada tala sets.
- Learners will effectively depict complex character emotions such as lust (Keechaka), grief (Sudeshna), devotion and dignity (Yudhishtira).
- Students will show clarity in facial expressions, eye movements, and body posture appropriate to each character.
- Learners will perform solo segments or group demonstrations integrating character-based storytelling with rhythmic control.

Indian Knowledge System (IKS) Integration:

- Reinforces Nāṭyaśāstra principles of abhinaya (angika, vachika, sattvika) and tala-vinyasa.
- Draws from Mahabharata-based character portrayals, grounding the performance in Itihasa tradition.
- Preserves oral transmission of traditional padams in native tala structures of Kerala.
- Encourages a spiritual and dharmic understanding of character morality and emotions, especially in Yudhishtira's padams.

Pedagogical Approach:

- Padam-by-padam breakdown: learning meaning, tala pattern, and mood before practice.
- Role immersion exercises: guided abhinaya sessions where students inhabit the character through breath and expression.
- Mirror and peer review sessions to fine-tune expressions and alignment with rhythm.
- Story-context integration, where students explain the dramatic moment of the padam before performing it.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD18P	Kathakali Honours Uttama Pathah – VIIB (IKS)	(MJ-18) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Sadaramayeetava (Chembada tala traditional Bheema's padam)
- Marutanandana (Chembada tala traditional Kunti's padam)
- Shakatamitalokanka (Chembada tala traditional Brahmana's padam)
- Dwijavaramoule (Chembada tala traditional Bheema's padam)

Learning Objectives:

- To develop mastery in Chembada tala execution through a range of character-based padams.
- To understand and perform distinct emotional expressions (sthayi bhavas)—Veera (Bheema), Vatsalya (Kunti), and Karuna (Brahmana).
- To build expressive and rhythmic coordination while maintaining the integrity of traditional choreography.
- To explore the narrative context and dramatic motivations of each character to deepen abhinaya.

Learning Outcomes:

- Students will perform *Sadaramayeetava* and *Dwijavaramoule* with clarity in heroic expression and nritta movement.
- Learners will convey maternal affection and emotional restraint in *Marutanandana*, portraying Kunti's inner conflict.
- Students will execute *Shakatamitalokanka* with appropriate karuna sthayi, embodying the Brahmana's despair.
- Learners will display rhythmic precision, expressive clarity, and character consistency throughout their performance.

Indian Knowledge System (IKS) Integration:

- Embeds Nāṭyaśāstra-based abhinaya (especially sattvika bhava) with classical tala systems like Chembada.
- Draws from Mahabharata episodes, reinforcing the ethical, emotional, and spiritual foundations of Indian epics.
- Highlights the guru-shishya parampara in the oral transmission of padams and expressive techniques.
- Preserves the musical-rhythmic knowledge system of Kerala integrated into classical dance drama.

Pedagogical Approach:

- Padam-specific emotion training using facial expression (mukhabhinaya), body dynamics, and hand gestures.
- Tala practice through recitation and rhythmic walking before integrating full movement and acting.
- Contextual storytelling and role analysis before abhinaya to enhance character understanding.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD19T	Kathakali Honours Uttama Adhyayanam – VIIA (IKS)	(MJ-19) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Dance and Theatre Traditions of the East: A Comparative Perspective
- Western Dance and Theatre Forms: History, Evolution, and Expression
- Dance in Sanskrit Literature: Textual Roots and Aesthetic Vision
- Dance in Eastern Treatises: Philosophy, Practice, and Pedagogy

Learning Objectives:

- To understand and compare the cultural foundations of Eastern and Western dance and theatre traditions.
- To explore the philosophical and literary references to dance in Sanskrit texts and Indian classical literature.
- To analyze key Eastern treatises like *Nāṭyaśāstra*, *Abhinaya Darpana*, and others for their aesthetic and performative principles.
- To develop a critical appreciation of global performance traditions while grounding the learner in Indian aesthetic theory.

Learning Outcomes:

- Learners will identify and articulate the distinctive features of Eastern and Western theatrical forms.
- Students will demonstrate textual understanding of how dance is portrayed and embedded in Sanskrit literary works.
- Learners will be able to critically examine and contextualize ancient Eastern treatises on dance and performance.
- Students will engage in comparative analysis, linking Indian traditions with global performance histories.

Indian Knowledge System (IKS) Integration:

- Reinforces the *Nāṭyaśāstra*'s holistic approach to dance, drama, and music as a means of spiritual elevation (*moksha*).
- Connects Sanskrit literary references to performance practice, integrating *rasa theory* and Indian poetics.
- Encourages recognition of India's influence on pan-Asian theatre traditions and shared roots in storytelling.
- Promotes the continuity of oral, textual, and performative traditions in Indian classical knowledge systems.

Pedagogical Approach:

- Textual study sessions with selected readings from primary treatises and Sanskrit drama.
- Visual-analytical modules using video documentation of Eastern and Western performances.
- Interactive discussions and debates on aesthetics, philosophy, and intercultural connections.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD20T	Kathakali Honours Uttama Adhyayanam – VIIB (IKS) Alternative to Research Methodology	(MJ-20) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- The Evolution of Indian Classical Dance: From Antiquity to the Modern Era
- Indian Classical Dance in Post-Independence India: Revival, Reform, and Relevance
- Kathakali Narratives and Playwrights: Literary Foundations of a Visual Art
- Kathakali Sampradayas: Schools, Styles, and Lineages

Learning Objectives:

- To trace the historical development of Indian classical dance from ancient times to the modern period.
- To understand the impact of independence, nationalism, and cultural policy on classical dance practices.
- To study the narrative structures and playwrights (Aattakathakars) who shaped Kathakali literature.
- To explore the diversity of Kathakali sampradayas (schools) and their distinct stylistic contributions.

Learning Outcomes:

- Students will be able to outline key phases in the evolution of Indian classical dance.
- Learners will analyze how post-independence India influenced dance institutions and individual artists.
- Students will demonstrate understanding of Kathakali stories, literary forms, and prominent authors.
- Learners will identify and differentiate among major Kathakali styles, such as Kalluvazhi, Vettathu, and Kaplingadan traditions.

Indian Knowledge System (IKS) Integration:

- Reinforces continuity of Nāṭyaśāstra-based classical traditions in Indian dance history.
- Integrates oral storytelling, temple rituals, and literary expression as key cultural carriers of knowledge.
- Recognizes post-independence cultural revival as a reaffirmation of traditional Indian aesthetic systems.
- Studies the guru-shishya parampara and regional variations as embodiments of living Indian epistemology.

Pedagogical Approach:

- Chronological and thematic lectures with visual support (manuscripts, performances, archival footage).
- Comparative analysis through classroom discussions and fieldwork on different Kathakali schools.
- Interactive reading sessions of selected Aattakathas and relevant cultural policy documents.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD21P	Kathakali Honours Uttama Pathah – VIIIA (IKS)	(MJ-21) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- From ‘Yaaminee charamanini’ to ‘Ninekondupovatinay’, 07 padams which includes a small plot from Narakasuravadham story.

Learning Objectives:

- To train students in the practical performance of seven padams from the *Narakasuravadham* storyline in Kathakali.
- To enhance the understanding of sthayi bhavas (emotional states) and their expression through abhinaya.
- To build familiarity with the musicality and tala structures of each padam within the narrative arc.
- To enable students to comprehend the dramatic flow and mythological context of Narakasura’s downfall.

Learning Outcomes:

- Learners will be able to perform and interpret the emotional content of each padam with appropriate abhinaya and mudras.
- Students will demonstrate fluency in rhythmic precision and lyrical expression through tala-aligned performance.
- Learners will acquire narrative continuity, understanding how the padams collectively portray the Narakasuravadham episode.
- Students will gain the ability to integrate character portrayal with musical and dramatic structure across multiple padams.

Indian Knowledge System (IKS) Integration:

- Reinforces the Puranic storytelling tradition through performance, rooted in the *Bhagavata Purana*.
- Embodies rasa and bhava theory from the *Nāṭyaśāstra* in a practical and experiential form.
- Preserves and propagates the oral transmission of mythological narratives through classical performance.
- Celebrates Dharma vs Adharma themes, emphasizing ethical and spiritual lessons embedded in Indian epics.

Pedagogical Approach:

- Sequential learning and rehearsals of padams to internalize the narrative and emotional arc.
- Demonstration by the guru, followed by student performance and iterative feedback.
- Thematic discussions on the story, characters, and their symbolism within Indian philosophy.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD22T	Kathakali Honours Uttama Adhyayanam – VIII (IKS)	(MJ-22) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Dance Education and Pedagogy: Principles, Practices, and Innovations
- Global Dance Dialogues: International Influences and Interactions
- Dramatic Theory Across Cultures: Indian Nāṭyaśāstra and Western Aesthetics
- Modern Indian Theatre: Movements, Makers, and Meaning

Learning Objectives:

- To understand the principles and methodologies of dance education and pedagogy in traditional and modern contexts.
- To explore international dance practices and their interaction with Indian dance forms.
- To analyze dramatic theories from Indian (*Nāṭyaśāstra*) and Western perspectives.
- To examine the development of modern Indian theatre, its pioneers, and socio-political contexts.

Learning Outcomes:

- Students will be able to design effective pedagogical approaches for dance education across age groups and contexts.
- Learners will critically assess global dance trends and their influence on Indian classical and contemporary forms.
- Students will demonstrate a comparative understanding of Indian and Western dramaturgical frameworks.
- Learners will identify and evaluate key figures, movements, and thematic concerns in modern Indian theatre.

Indian Knowledge System (IKS) Integration:

- Integrates guru-shishya parampara and Nāṭyaśāstra-based pedagogy in dance education.
- Recognizes India's role in global dance discourse while retaining its indigenous identity.
- Explores Indian aesthetic theory (rasa, bhava, dhvani) through classical dramaturgy.
- Positions modern Indian theatre as an evolution of traditional forms like *Kutiyattam* and *Bhagavata Mela*, incorporating desi and marga elements.

Pedagogical Approach:

- Lectures with multimedia support, incorporating videos, text readings, and guest interactions.
- Case studies and performance analysis of global and Indian dance/theatre works.
- Comparative theoretical sessions on Eastern and Western drama concepts.
- Student presentations, group discussions, and reflective essays to synthesize theory with practice.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD23P	Kathakali Honours Uttama Pradarsanam – VIIIB Alternative to Dissertation	(MJ-23) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

Stage Demonstration

- Demonstration of Kathakali Dance with accompaniment on stage or with audio with the detail explanation and interaction, minimum 30 minutes.

Learning Objectives:

- To introduce students and audience members to the core elements of Kathakali through a live or recorded stage demonstration.
- To familiarize learners with Kathakali's narrative style, costume, mudras, abhinaya, and rhythmic accompaniment.
- To encourage interactive engagement and questioning, deepening understanding through live explanation.
- To build confidence and presentation skills in demonstrating classical dance with clarity and context.

Learning Outcomes:

- Students will be able to perform a segment of Kathakali on stage or with audio, integrating music, expression, and movement.
- Learners will gain the ability to explain key aspects of performance, such as character portrayal, tala structure, and bhava.
- Audiences or peers will be able to identify the elements of Kathakali and understand its cultural and narrative richness.
- Students will develop interactive communication skills by responding to queries and discussing nuances during the demonstration.

Pedagogical Approach:

- Live or recorded stage demonstration followed by a detailed verbal walkthrough of each segment.
- Interactive Q&A session to encourage critical thinking and observation.
- Use of visual aids (costume elements, music samples, mudra flashcards and PPT) to enhance clarity.
- Reflection or peer feedback component to reinforce learning and performance awareness.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD24P	Kathakali Honours Uttama Pathah – VIIIIC (IKS) Alternative to Dissertation	(MJ-24) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- From ‘Makuruvisshadam’ to ‘Vadaporinayivide’, usual padams only which includes a small plot from Nivatakavachakalakeyavadham story.

Learning Objectives:

1. To understand the narrative arc and dramatic essence of selected padams from *Nivatakavachakalakeyavadham*.
2. To practice the emotional nuances (*bhava sthayi*) and rhythmic complexity (*tala*) embedded in the padams.
3. To enhance character embodiment through abhinaya techniques suited to mythological storytelling.
4. To integrate movement vocabulary and mudras with sahitya (lyrics) for expressive storytelling in Kathakali.

Learning Outcomes:

1. Students will be able to perform padams with clarity in raga, tala, and abhinaya from the given storyline.
2. Students will demonstrate contextual understanding of the characters and their emotional states.
3. Learners will develop proficiency in combining sahitya with visual storytelling, suitable for stage presentation.
4. Students will acquire the ability to critically analyse and explain the dramatic and aesthetic components of each padam.

Indian Knowledge System Consciousness (IKS Integration):

1. Rooted in Mahabharata, the padams draw directly from Itihasa-based narrative traditions.
2. Application of Nāṭyaśāstra-based acting principles in body language, rhythm, and rasa.
3. Emphasis on oral transmission, guru-shishya parampara, and performative pedagogy.
4. Promotion of Dharma-centric ethical themes such as valor, humility, and divine intervention.

Pedagogical Approach:

1. Tala-sahitya-abhinaya integration drills for embodied practice.
2. Peer learning and interactive feedback to improve expression and timing.
3. Use of audio-visual references, storytelling techniques, and contextual discussions to enhance comprehension and memory.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD17P	Kathakali Honours Uttama Pathah – VIIA (IKS)	(MJ-17) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Sodareeraatnee (Adanta tala traditional Keechaka's padam)
- Sodarasrunu (traditional Sudeshna's padam)
- Jayaruchirakanakadrisano (Bhakti Sthayi Chemba tala traditional Yudhishtir's padam)
- Pundareekanayana (Adanta tala traditional Yudhishtir's padam)

Learning Objectives:

- To master the rhythmic execution and emotional expression of Adanta and Chembada tala-based traditional padams.
- To internalize and portray distinct sthayi bhavas: Veera (Yudhishtira), Bhakti (Yudhishtira), Krodha (Keechaka), and Karuna (Sudeshna).
- To understand the narrative and character context behind each padam for authentic abhinaya.
- To develop the ability to synchronize expressive acting with tala cycles, preserving traditional Kathakali choreography.

Learning Outcomes:

- Students will demonstrate accurate nritta and tala discipline in Adanta and Chembada tala sets.
- Learners will effectively depict complex character emotions such as lust (Keechaka), grief (Sudeshna), devotion and dignity (Yudhishtira).
- Students will show clarity in facial expressions, eye movements, and body posture appropriate to each character.
- Learners will perform solo segments or group demonstrations integrating character-based storytelling with rhythmic control.

Indian Knowledge System (IKS) Integration:

- Reinforces Nāṭyaśāstra principles of abhinaya (angika, vachika, sattvika) and tala-vinyasa.
- Draws from Mahabharata-based character portrayals, grounding the performance in Itihasa tradition.
- Preserves oral transmission of traditional padams in native tala structures of Kerala.
- Encourages a spiritual and dharmic understanding of character morality and emotions, especially in Yudhishtira's padams.

Pedagogical Approach:

- Padam-by-padam breakdown: learning meaning, tala pattern, and mood before practice.
- Role immersion exercises: guided abhinaya sessions where students inhabit the character through breath and expression.
- Mirror and peer review sessions to fine-tune expressions and alignment with rhythm.
- Story-context integration, where students explain the dramatic moment of the padam before performing it.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD18P	Kathakali Honours Uttama Pathah – VIIB (IKS)	(MJ-18) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Sadaramayeetava (Chembada tala traditional Bheema's padam)
- Marutanandana (Chembada tala traditional Kunti's padam)
- Shakatamitalokanka (Chembada tala traditional Brahmana's padam)
- Dwijavaramoule (Chembada tala traditional Bheema's padam)

Learning Objectives:

- To develop mastery in Chembada tala execution through a range of character-based padams.
- To understand and perform distinct emotional expressions (sthayi bhavas)—Veera (Bheema), Vatsalya (Kunti), and Karuna (Brahmana).
- To build expressive and rhythmic coordination while maintaining the integrity of traditional choreography.
- To explore the narrative context and dramatic motivations of each character to deepen abhinaya.

Learning Outcomes:

- Students will perform *Sadaramayeetava* and *Dwijavaramoule* with clarity in heroic expression and nritta movement.
- Learners will convey maternal affection and emotional restraint in *Marutanandana*, portraying Kunti's inner conflict.
- Students will execute *Shakatamitalokanka* with appropriate karuna sthayi, embodying the Brahmana's despair.
- Learners will display rhythmic precision, expressive clarity, and character consistency throughout their performance.

Indian Knowledge System (IKS) Integration:

- Embeds Nāṭyaśāstra-based abhinaya (especially sattvika bhava) with classical tala systems like Chembada.
- Draws from Mahabharata episodes, reinforcing the ethical, emotional, and spiritual foundations of Indian epics.
- Highlights the guru-shishya parampara in the oral transmission of padams and expressive techniques.
- Preserves the musical-rhythmic knowledge system of Kerala integrated into classical dance drama.

Pedagogical Approach:

- Padam-specific emotion training using facial expression (mukhabhinaya), body dynamics, and hand gestures.
- Tala practice through recitation and rhythmic walking before integrating full movement and acting.
- Contextual storytelling and role analysis before abhinaya to enhance character understanding.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MJKD19T	Kathakali Honours Uttama Adhyayanam – VIIA (IKS)	(MJ-19) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Dance and Theatre Traditions of the East: A Comparative Perspective
- Western Dance and Theatre Forms: History, Evolution, and Expression
- Dance in Sanskrit Literature: Textual Roots and Aesthetic Vision
- Dance in Eastern Treatises: Philosophy, Practice, and Pedagogy

Learning Objectives:

- To understand and compare the cultural foundations of Eastern and Western dance and theatre traditions.
- To explore the philosophical and literary references to dance in Sanskrit texts and Indian classical literature.
- To analyze key Eastern treatises like *Nāṭyaśāstra*, *Abhinaya Darpana*, and others for their aesthetic and performative principles.
- To develop a critical appreciation of global performance traditions while grounding the learner in Indian aesthetic theory.

Learning Outcomes:

- Learners will identify and articulate the distinctive features of Eastern and Western theatrical forms.
- Students will demonstrate textual understanding of how dance is portrayed and embedded in Sanskrit literary works.
- Learners will be able to critically examine and contextualize ancient Eastern treatises on dance and performance.
- Students will engage in comparative analysis, linking Indian traditions with global performance histories.

Indian Knowledge System (IKS) Integration:

- Reinforces the *Nāṭyaśāstra*'s holistic approach to dance, drama, and music as a means of spiritual elevation (*moksha*).
- Connects Sanskrit literary references to performance practice, integrating *rasa theory* and Indian poetics.
- Encourages recognition of India's influence on pan-Asian theatre traditions and shared roots in storytelling.
- Promotes the continuity of oral, textual, and performative traditions in Indian classical knowledge systems.

Pedagogical Approach:

- Textual study sessions with selected readings from primary treatises and Sanskrit drama.
- Visual-analytical modules using video documentation of Eastern and Western performances.
- Interactive discussions and debates on aesthetics, philosophy, and intercultural connections.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	HRKD20T	Research Methodology	(HR-20) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

Program Objectives:

To equip students with the knowledge and skills required for research in the field of performing arts.

Program Specific Outcomes:

1. Students will understand the meaning, types, and characteristics of research.
2. Students will distinguish between positivism and post-positivistic approaches to research.
3. Students will learn about various research methods, including experimental, descriptive, historical, qualitative, and quantitative methods.
4. Students will be able to follow the steps of research, from problem formulation to data analysis.
5. Students will acquire knowledge of thesis and article writing, including formats and styles of referencing.
6. Students will explore the application of ICT (Information and Communication Technology) in research.
7. Students will understand research ethics and the importance of ethical conduct in research.

Research Methodology

- Research: Meaning, Types, and Characteristics, Positivism and Post- positivistic approach to research.
- Methods of Research: Experimental, Descriptive, Historical, Qualitative and Quantitative methods.
- Steps of Research.
Thesis and Article writing: Format and styles of referencing.
Application of ICT in research.
Research ethics.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD21P	Kathakali Honours Uttama Pathah – VIIIA (IKS)	(MJ-21) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- From ‘Yaaminee charamanini’ to ‘Ninekondupovatinay’, 07 padams which includes a small plot from Narakasuravadham story.

Learning Objectives:

- To train students in the practical performance of seven padams from the *Narakasuravadham* storyline in Kathakali.
- To enhance the understanding of sthayi bhavas (emotional states) and their expression through abhinaya.
- To build familiarity with the musicality and tala structures of each padam within the narrative arc.
- To enable students to comprehend the dramatic flow and mythological context of Narakasura’s downfall.

Learning Outcomes:

- Learners will be able to perform and interpret the emotional content of each padam with appropriate abhinaya and mudras.
- Students will demonstrate fluency in rhythmic precision and lyrical expression through tala-aligned performance.
- Learners will acquire narrative continuity, understanding how the padams collectively portray the Narakasuravadham episode.
- Students will gain the ability to integrate character portrayal with musical and dramatic structure across multiple padams.

Indian Knowledge System (IKS) Integration:

- Reinforces the Puranic storytelling tradition through performance, rooted in the *Bhagavata Purana*.
- Embodies rasa and bhava theory from the *Nāṭyaśāstra* in a practical and experiential form.
- Preserves and propagates the oral transmission of mythological narratives through classical performance.
- Celebrates Dharma vs Adharma themes, emphasizing ethical and spiritual lessons embedded in Indian epics.

Pedagogical Approach:

- Sequential learning and rehearsals of padams to internalize the narrative and emotional arc.
- Demonstration by the guru, followed by student performance and iterative feedback.
- Thematic discussions on the story, characters, and their symbolism within Indian philosophy.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MJKD22T	Kathakali Honours Uttama Adhyayanam – VIII (IKS)	(MJ-22) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Dance Education and Pedagogy: Principles, Practices, and Innovations
- Global Dance Dialogues: International Influences and Interactions
- Dramatic Theory Across Cultures: Indian Nāṭyaśāstra and Western Aesthetics
- Modern Indian Theatre: Movements, Makers, and Meaning

Learning Objectives:

- To understand the principles and methodologies of dance education and pedagogy in traditional and modern contexts.
- To explore international dance practices and their interaction with Indian dance forms.
- To analyze dramatic theories from Indian (*Nāṭyaśāstra*) and Western perspectives.
- To examine the development of modern Indian theatre, its pioneers, and socio-political contexts.

Learning Outcomes:

- Students will be able to design effective pedagogical approaches for dance education across age groups and contexts.
- Learners will critically assess global dance trends and their influence on Indian classical and contemporary forms.
- Students will demonstrate a comparative understanding of Indian and Western dramaturgical frameworks.
- Learners will identify and evaluate key figures, movements, and thematic concerns in modern Indian theatre.

Indian Knowledge System (IKS) Integration:

- Integrates guru-shishya parampara and Nāṭyaśāstra-based pedagogy in dance education.
- Recognizes India's role in global dance discourse while retaining its indigenous identity.
- Explores Indian aesthetic theory (rasa, bhava, dhvani) through classical dramaturgy.
- Positions modern Indian theatre as an evolution of traditional forms like *Kutiyattam* and *Bhagavata Mela*, incorporating desi and marga elements.

Pedagogical Approach:

- Lectures with multimedia support, incorporating videos, text readings, and guest interactions.
- Case studies and performance analysis of global and Indian dance/theatre works.
- Comparative theoretical sessions on Eastern and Western drama concepts.
- Student presentations, group discussions, and reflective essays to synthesize theory with practice.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	HRKD23-24T	Dissertation	(HR-23-24) Theory	2X4=8
Contact Hrs: 240		Max. Marks: 200	External Marks: 160	Internal Marks: 40
				Passing Marks: 80

Program Objectives:

To guide students in conducting independent research and completing a dissertation.

Program Specific Outcomes:

1. Students will select a research topic through thorough discussion with their supervisor.
2. The chosen topic may be discipline-specific (related to performing arts) or interdisciplinary.
3. Students will follow appropriate research methodologies and ethical guidelines.
4. The research proposals will be preserved as soft copies to prevent repetition of work in the future.
5. Students will prepare and present the dissertation content, satisfying the allotted 8 credits (200 marks).

Dissertation

- Topic will be selected after a thorough discussion by the student and supervisor.
- It may be discipline specific (Subject oriented/Performing Arts) or inter-disciplinary followed by the research methodology and ethics.
- Subject Co-ordinator must preserve the research proposals as soft copy to prevent the repetitions of work further in future.
- Content should be prepared and presented for satisfying the allotted 8 credits (200 marks).

INTERNSHIP 4 credits

References for Theory Kathakali Dance BPA Courses.

1. THE NATYASASTRA – M.P. Ghosh, Pub: Royal Asiatic Society of Bengal, Calcutta – 1950.
2. INTRODUCTION TO BHARATA'S NATYASASTRA - AdyaRangacharya, Pub: Popular Prakasham, Calcutta – 1958.
3. KATHKALI – The dance - theatre - Kala:Govindan Kutty, Pub: The Asiatic Society, Calcutta – 1998.
4. INDIAN CLASSICAL DANCE ART - Sunil Kotari, Pub: Marg Publishers, Bombay – 1979.
5. INDIAN CLASSICAL DANCE -KapilaVatsyayan, Pub: Director of Pub. Dept. – 1974.
6. A GUIDE TO KATHAKALI - David Bolland, Pub: National book trust, Delhi – 1980.
7. THE KATHAKALI COMPLEX -Zerilli Philip, Pub: Abhinav Publications, Delhi – 1984.
8. KATHKALI ENCYCLOPAEDIA - A.KrishnaKaimal, Pub: National Book stalls – Kottayam – 1986.
9. KATHAKALI PLAYS - Agatha Jain Pillar, Pub: D.C. Books – Kottayam – 1993.
10. KATHAKALI -K. BharataIyyer, Pub: Luzac and company – London – 1965.
11. THE OTHER MIND - Beryl De Zoete, Pub: Victor Gollance – London – 1965.
12. TRADITIONS ORF INDIAN FOLK ARTS - KapilaVatsyayan, Pub: Clarion Books new Delhi – 1978.
13. NATYA SASTRA - K.P.N. Pisharodi, Pub: D.C. Books – Kottayam – 1983.
14. ABHINAYA DARPAN -Translation - Manmohan Ghosh, Metropolitan Printing House – Calcutta – 1934.
15. PHILOSOPHY OF AESTHETICS - M.P. Patwardhan, Pub: Central Research Institute – Pune – 1969.
16. THE THEATRE UNIVERSE - Pramod Kale, Pub: popular Prakasham – Bombay – 1974.
17. IMITATION IN INDIAN AESTHETICS - A.C. Sukla, Pub: Rupa and company – 1977.
18. THE DANCES OF INDIA - Reginald & Massy, Pub: Tri color Books – Great Briton – 1989.
19. AESTHETIC MEANING - RekhaJhanji, Pub: Ajanta publication – Bombay – 1980.
20. TRADITIONS INDIANS OF INDIAN FOLK ART - KapilaVatsyayan, Pub: Clarion Books – New Delhi – 1982.
21. KATHAKALI - G.R. Pillai., Pub: Travancore University Series – 1957.

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayana, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Minor Course on Kathakali Dance

This course is designed to introduce students to the rich classical dance-drama tradition of Kathakali, offering both theoretical and practical insights.

Learning Objectives: The course aims to introduce learners to the basic principles of Kathakali, including its foundational movements, expressions (*navarasas*), and hand gestures (*mudras*). It also seeks to build an appreciation for the historical development, cultural symbolism, and traditional aesthetics of Kathakali. Through both observation and participation, students will gain insight into how mythological stories are enacted through highly stylized physical expression and rhythm.

Learning Outcomes: Upon completion of the course, students will be able to demonstrate basic Kathakali adavus and mudras, identify prominent characters and narrative structures in Kathakali plays, and explain the significance of Kathakali within Indian cultural history. They will also be prepared to engage in basic stage demonstrations or class-level performances, reflecting a holistic understanding of the form.

Indian Knowledge System (IKS) Consciousness: This course highlights the Natyashastra-based performance system and its application in Kathakali, emphasizing traditional guru-shishya learning modes, the integration of Itihasa-Purana-based storytelling, and the importance of rasa theory and dharmic values. It fosters awareness of regional cultural heritage, particularly from Kerala, while situating Kathakali within the broader Bharatiya classical performing arts.

Pedagogical Approach: The course adopts an experiential learning model, combining theoretical lectures, live demonstrations, and guided movement practice. Emphasis is placed on observation and imitation, with instructors modelling sequences for students to follow. Simplified audio-visual aids, storytelling sessions, and peer collaboration are used to ensure accessibility. Reflection and interactive discussion help contextualize practice within cultural and historical frameworks, making the learning process immersive and holistic.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
I	MNKD01P	Kathakali Certificate MN-Prarambha Pathah – I (IKS)	Minor Course MN-1) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
		Passing Marks: 40		

- Kalusadhakam & Chuzhippukal (Basics of Angikabhinaya)
- Study of Kathakali All Tala System (Basics of Rhythm)
- Basic Hasta-Mudras (Basics of Hand Gesture language)
- Saree Nrittam (Simplified Nritta element)

Learning Objectives

By the end of the course, learners will:

- Understand and demonstrate the basic Kalusadhakam and Chuzhippukal sequences.
- Grasp and apply fundamental rhythmic cycles (Talas) used in Kathakali.
- Perform core hasta-mudras used in abhinaya and storytelling.
- Execute Saree Nrittam with accuracy and aesthetic awareness.

Learning Outcomes

Students will be able to:

- Perform 4 Kalusadhakam and 7 Chuzhippukal sequences with coordination and stamina.
- Recognize and respond to foundational talas through hand gestures and footwork.
- Accurately replicate 24 Adistana (basic) mudras used in Kathakali.
- Execute simplified Nritta elements (Saree Nrittam) with grace and precision.

Indian Knowledge System Consciousness (IKS Integration)

- Emphasis on Natya Shastra principles in Abhinaya and Nritta.
- Use of Desi and Margi traditions in contextualizing movement and rhythm.
- Integration of body-mind discipline (Sharira-Bhava) through daily sadhana.
- Embedding Guru-Shishya Parampara in pedagogy and feedback.
- Awareness of cultural-spiritual symbolism behind each gesture and rhythm cycle.

Pedagogical Approach

- Demonstration & Imitation: Guru demonstrates; students follow with feedback.
- Kinesthetic Learning: Emphasis on bodily experience and rhythm through repetition.
- Reflective Practice: Journaling body-mind experiences after each session.
- Collaborative Learning: Peer feedback and group rhythm exercises.
- Spiritual-Ethical Framing: Understanding inner discipline (Tapas) and devotion (Bhakti) as core to Kathakali.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
II	MNKD02P	Kathakali Certificate MN-Prarambha Pathah – II (IKS)	Minor Course (MN-2) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Vattamvechukalasham in Chembada Tala (Nritta set used in padams)
- Vattamvechukalasham in Chemba Tala (Nritta set used in padams)
- Edakalasham (Intricate study of Nritta Tala Verbal patterns)
- Kummi (Beautiful Nritta combination set)

Learning Objectives:

1. To introduce students to the traditional Nritta sets used in Kathakali, specifically *Vattamvechukalasham* in Chembada and Chemba Tala.
2. To enable detailed practice of Edakalasham, focusing on its complex tala-verbal structures.
3. To develop rhythmic accuracy and bodily coordination through the Kummi set, integrating joy and discipline in performance.
4. To strengthen students' foundation in pure dance (nritta) elements that accompany expressive performance (nritya and natya).

Learning Outcomes:

1. Students will be able to execute Vattamvechukalasham and Edakalasham with correct tala alignment and movement structure.
2. Students will demonstrate clarity in footwork, posture, and rhythmic variations, improving their stage readiness.
3. Learners will develop a keen understanding of how nritta enhances emotional and narrative segments in Kathakali padams.
4. Participants will engage in structured improvisation within the boundaries of traditional tala systems.

IKS Integration (Indian Knowledge System Consciousness):

1. Reinforces Nāṭyaśāstra-based tala and movement systems, contextualized through the Kerala tradition.
2. Draws from the oral transmission methods of Kerala's gurukula parampara, preserving living intangible heritage.
3. Connects rhythm (laya), geometry (kāla), and body kinetics, rooted in Vedic and post-Vedic performance traditions.
4. Encourages respect for regional arts as sacred, embodied knowledge, celebrating continuity through disciplined training.

Pedagogical Approach:

1. Use of call-and-response method with live tala recitation to teach alignment of verbal phrases and body movements.
2. Breakdown technique—each set is taught in slow tempo with incremental complexity to ensure embodied understanding.
3. Peer-led group practices, rhythmic clapping, and mirroring used to internalize tala cycles and enhance coordination.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
III	MNKD03P	Kathakali Diploma MN-Madhyama Pathah – III (IKS)	(MN-3) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Purappadu Onaam Nokku (Traditional Nritta Set)
- Purappadu Nalaam Nokku (Traditional Nritta Set)
- Usages of Hast-Mudras
- Navarasabhinayam

Learning Objectives:

1. To train students in executing Purappadu Onnaam Nokku and Nalaam Nokku, focusing on traditional rhythmic choreography and precision.
2. To introduce the systematic application of Hast-Mudras (hand gestures) as codified in Kathakali.
3. To explore and practice Navarasabhinayam (the enactment of the nine emotional states) through facial expression and body language.
4. To build a strong foundation in movement, gesture, and abhinaya, key components of classical storytelling in Kathakali.

Learning Outcomes:

1. Learners will perform both Onnaam Nokku and Nalaam Nokku with rhythmical clarity and posture accuracy.
2. Students will demonstrate a basic vocabulary of mudras and their contextual usage in storytelling.
3. Participants will be able to identify and enact the Navarasas, expressing them through coordinated facial and bodily articulation.
4. Students will apply learned nritta and abhinaya components in short expressive compositions or sequences.

Indian Knowledge System (IKS) Integration:

1. Draws from Nāṭyaśāstra and regional Kerala treatises, showing the continuity of codified expression systems.
2. Reaffirms the tripartite foundation of classical Indian performance—nritta (pure dance), nritya (expressive dance), and natya (dramatic performance).
3. Uses gestural language (mudras) as a means of non-verbal storytelling rooted in ancient Indian communication systems.
4. Reinforces rasa theory and emotional psychology, offering insight into traditional Indian aesthetic philosophies.

Pedagogical Approach:

1. Step-wise demonstration and guided repetition to master rhythmic units in Purappadu sets.
2. Use of mirror exercises and peer feedback to enhance clarity and discipline in mudra presentation.
3. Emphasis on facial muscle training and emotion-mapping techniques for Navarasa enactment.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
IV	MNKD04T	Kathakali Diploma MN-Madhyama Adhyayanam – IV (IKS)	(MN-4) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Origin and Development of Kathakali
- Earlier Classical influences of Kathakali. i. Kudiattam. ii. Krishnanattam.
- Folk influences of Kathakali
- Kathakali Bakavadham Story in detail.

Learning Objectives:

- To understand the origin and historical development of Kathakali with emphasis on classical and folk influences.
- To analyze Kudiattam and Krishnanattam as key precursors and their contribution to Kathakali's evolution.
- To comprehend and interpret the narrative, characters, and structure of the Kathakali play Bakavadham in detail.

Learning Outcomes:

- Students will be able to explain the historical context and growth of Kathakali as a performing art.
- Learners will identify and compare classical and folk traditions that shaped Kathakali's unique form.
- Students will gain the ability to retell and interpret Bakavadham's story, characters, and cultural significance.

Indian Knowledge System (IKS) Integration:

- Encourages reconnection with Sanskrit, Malayalam, and regional storytelling traditions through classical arts.
- Highlights the indigenous theatrical grammar (Nāṭyaśāstra-based) embedded in Kudiattam, Krishnanattam, and Kathakali.
- Promotes awareness of Indian cosmology, ethics, and dharma narratives through epic-based performances like Bakavadham.

Pedagogical Approach:

- Storytelling-based experiential learning using visual aids, enactments, and Kathakali video clips.
- Comparative analysis through classroom discussions and charts showcasing evolution from Kudiattam/Krishnanattam to Kathakali.
- Project-based learning involving group presentations or dramatizations of scenes from Bakavadham with emphasis on gesture and rasa.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
V	MNKD05P	Kathakali Degree MN-Prarambha Pathah – V (IKS)	(MN-5) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Kalusadhakam & Chuzhippukal (Basics of Angikabhinaya)
- Study of Kathakali All Tala System (Basics of Rhythm)
- Basic Hasta-Mudras (Basics of Hand Gesture language)
- Saree Nrittam (Simplified Nritta element)

Learning Objectives

By the end of the course, learners will:

- Understand and demonstrate the basic Kalusadhakam and Chuzhippukal sequences.
- Grasp and apply fundamental rhythmic cycles (Talas) used in Kathakali.
- Perform core hasta-mudras used in abhinaya and storytelling.
- Execute Saree Nrittam with accuracy and aesthetic awareness.

Learning Outcomes

Students will be able to:

- Perform 4 Kalusadhakam and 7 Chuzhippukal sequences with coordination and stamina.
- Recognize and respond to foundational talas through hand gestures and footwork.
- Accurately replicate 24 Adistana (basic) mudras used in Kathakali.
- Execute simplified Nritta elements (Saree Nrittam) with grace and precision.

Indian Knowledge System Consciousness (IKS Integration)

- Emphasis on Natya Shastra principles in Abhinaya and Nritta.
- Use of Desi and Margi traditions in contextualizing movement and rhythm.
- Integration of body-mind discipline (Sharira-Bhava) through daily sadhana.
- Embedding Guru-Shishya Parampara in pedagogy and feedback.
- Awareness of cultural-spiritual symbolism behind each gesture and rhythm cycle.

Pedagogical Approach

- Demonstration & Imitation: Guru demonstrates; students follow with feedback.
- Kinesthetic Learning: Emphasis on bodily experience and rhythm through repetition.
- Reflective Practice: Journaling body-mind experiences after each session.
- Collaborative Learning: Peer feedback and group rhythm exercises.
- Spiritual-Ethical Framing: Understanding inner discipline (Tapas) and devotion (Bhakti) as core to Kathakali.

Dept. RSDD, Kathakali Dance BPA Degree (3 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VI	MNKD06P	Kathakali Degree MN-Prarambha Pathah – VI (IKS)	(MN-6) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20 Passing Marks: 40

- Vattamvechukalasham in Chembada Tala (Nritta set used in padams)
- Vattamvechukalasham in Chemba Tala (Nritta set used in padams)
- Edakalasham (Intricate study of Nritta Tala Verbal patterns)
- Kummi (Beautiful Nritta combination set)

Learning Objectives:

5. To introduce students to the traditional Nritta sets used in Kathakali, specifically *Vattamvechukalasham* in Chembada and Chemba Tala.
6. To enable detailed practice of Edakalasham, focusing on its complex tala-verbal structures.
7. To develop rhythmic accuracy and bodily coordination through the Kummi set, integrating joy and discipline in performance.
8. To strengthen students' foundation in pure dance (nritta) elements that accompany expressive performance (nritya and natya).

Learning Outcomes:

5. Students will be able to execute Vattamvechukalasham and Edakalasham with correct tala alignment and movement structure.
6. Students will demonstrate clarity in footwork, posture, and rhythmic variations, improving their stage readiness.
7. Learners will develop a keen understanding of how nritta enhances emotional and narrative segments in Kathakali padams.
8. Participants will engage in structured improvisation within the boundaries of traditional tala systems.

IKS Integration (Indian Knowledge System Consciousness):

5. Reinforces Nāṭyaśāstra-based tala and movement systems, contextualized through the Kerala tradition.
6. Draws from the oral transmission methods of Kerala's gurukula parampara, preserving living intangible heritage.
7. Connects rhythm (laya), geometry (kāla), and body kinetics, rooted in Vedic and post-Vedic performance traditions.
8. Encourages respect for regional arts as sacred, embodied knowledge, celebrating continuity through disciplined training.

Pedagogical Approach:

4. Use of call-and-response method with live tala recitation to teach alignment of verbal phrases and body movements.
5. Breakdown technique—each set is taught in slow tempo with incremental complexity to ensure embodied understanding.
6. Peer-led group practices, rhythmic clapping, and mirroring used to internalize tala cycles and enhance coordination.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MNKD07P	Kathakali Honours MN-Madhyama Pathah – VII (IKS)	(MN-7) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Purappadu Onaam Nokku(Traditional Nritta Set)
- Purappadu Nalaam Nokku (Traditional Nritta Set)
- Usages of Hast-Mudras
- Navarasabhinayam

Learning Objectives:

5. To train students in executing Purappadu Onnaam Nokku and Nalaam Nokku, focusing on traditional rhythmic choreography and precision.
6. To introduce the systematic application of Hast-Mudras (hand gestures) as codified in Kathakali.
7. To explore and practice Navarasabhinayam (the enactment of the nine emotional states) through facial expression and body language.
8. To build a strong foundation in movement, gesture, and abhinaya, key components of classical storytelling in Kathakali.

Learning Outcomes:

5. Learners will perform both Onnaam Nokku and Nalaam Nokku with rhythmical clarity and posture accuracy.
6. Students will demonstrate a basic vocabulary of mudras and their contextual usage in storytelling.
7. Participants will be able to identify and enact the Navarasas, expressing them through coordinated facial and bodily articulation.
8. Students will apply learned nritta and abhinaya components in short expressive compositions or sequences.

Indian Knowledge System (IKS) Integration:

5. Draws from Nāṭyaśāstra and regional Kerala treatises, showing the continuity of codified expression systems.
6. Reaffirms the tripartite foundation of classical Indian performance—nritta (pure dance), nritya (expressive dance), and natya (dramatic performance).
7. Uses gestural language (mudras) as a means of non-verbal storytelling rooted in ancient Indian communication systems.
8. Reinforces rasa theory and emotional psychology, offering insight into traditional Indian aesthetic philosophies.

Pedagogical Approach:

4. Step-wise demonstration and guided repetition to master rhythmic units in Purappadu sets.
5. Use of mirror exercises and peer feedback to enhance clarity and discipline in mudra presentation.
6. Emphasis on facial muscle training and emotion-mapping techniques for Navarasa enactment.

Dept. RSDD, Kathakali Dance BPA Honours without Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MNKD08T	Kathakali HonoursMN-MadhyamaAdhyayanamVIII(IKS)	(MN-8) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Origin and Development of Kathakali
- Earlier Classical influences of Kathakali. i. Kudiyaattam. ii. Krishnanattam.
- Folk influences of Kathakali
- Kathakali Bakavadham Story in detail.

Learning Objectives:

- To understand the origin and historical development of Kathakali with emphasis on classical and folk influences.
- To analyze Kudiyaattam and Krishnanattam as key precursors and their contribution to Kathakali's evolution.
- To comprehend and interpret the narrative, characters, and structure of the Kathakali play Bakavadham in detail.

Learning Outcomes:

- Students will be able to explain the historical context and growth of Kathakali as a performing art.
- Learners will identify and compare classical and folk traditions that shaped Kathakali's unique form.
- Students will gain the ability to retell and interpret Bakavadham's story, characters, and cultural significance.

Indian Knowledge System (IKS) Integration:

- Encourages reconnection with Sanskrit, Malayalam, and regional storytelling traditions through classical arts.
- Highlights the indigenous theatrical grammar (Nāṭyaśāstra-based) embedded in Kudiyaattam, Krishnanattam, and Kathakali.
- Promotes awareness of Indian cosmology, ethics, and dharma narratives through epic-based performances like Bakavadham.

Pedagogical Approach:

- Storytelling-based experiential learning using visual aids, enactments, and Kathakali video clips.
- Comparative analysis through classroom discussions and charts showcasing evolution from Kudiyaattam/Krishnanattam to Kathakali.
- Project-based learning involving group presentations or dramatizations of scenes from Bakavadham with emphasis on gesture and rasa.

Dept. RSDD, Kathakali Dance BPA Degree Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VII	MNKD07P	Kathakali Honours MN-Madhyama Pathah – VII (IKS)	(MN-7) Practical	4
Contact Hrs: 120		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Purappadu Onaam Nokku(Traditional Nritta Set)
- Purappadu Nalaam Nokku (Traditional Nritta Set)
- Usages of Hast-Mudras
- Navarasabhinayam

Learning Objectives:

9. To train students in executing Purappadu Onnaam Nokku and Nalaam Nokku, focusing on traditional rhythmic choreography and precision.
10. To introduce the systematic application of Hast-Mudras (hand gestures) as codified in Kathakali.
11. To explore and practice Navarasabhinayam (the enactment of the nine emotional states) through facial expression and body language.
12. To build a strong foundation in movement, gesture, and abhinaya, key components of classical storytelling in Kathakali.

Learning Outcomes:

9. Learners will perform both Onnaam Nokku and Nalaam Nokku with rhythmical clarity and posture accuracy.
10. Students will demonstrate a basic vocabulary of mudras and their contextual usage in storytelling.
11. Participants will be able to identify and enact the Navarasas, expressing them through coordinated facial and bodily articulation.
12. Students will apply learned nritta and abhinaya components in short expressive compositions or sequences.

Indian Knowledge System (IKS) Integration:

9. Draws from Nāṭyaśāstra and regional Kerala treatises, showing the continuity of codified expression systems.
10. Reaffirms the tripartite foundation of classical Indian performance—nritta (pure dance), nritya (expressive dance), and natya (dramatic performance).
11. Uses gestural language (mudras) as a means of non-verbal storytelling rooted in ancient Indian communication systems.
12. Reinforces rasa theory and emotional psychology, offering insight into traditional Indian aesthetic philosophies.

Pedagogical Approach:

7. Step-wise demonstration and guided repetition to master rhythmic units in Purappadu sets.
8. Use of mirror exercises and peer feedback to enhance clarity and discipline in mudra presentation.
9. Emphasis on facial muscle training and emotion-mapping techniques for Navarasa enactment.

Dept. RSDD, Kathakali Dance BPA Honours with Research (4 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
VIII	MNKD08T	Kathakali HonoursMN-MadhyamaAdhyayanamVIII(IKS)	(MN-8) Theory	4
Contact Hrs: 60		Max. Marks: 100	External Marks: 80	Internal Marks: 20
				Passing Marks: 40

- Origin and Development of Kathakali
- Earlier Classical influences of Kathakali. i. Kudiyaattam. ii. Krishnanattam.
- Folk influences of Kathakali
- Kathakali Bakavadham Story in detail.

Learning Objectives:

- To understand the origin and historical development of Kathakali with emphasis on classical and folk influences.
- To analyze Kudiyaattam and Krishnanattam as key precursors and their contribution to Kathakali's evolution.
- To comprehend and interpret the narrative, characters, and structure of the Kathakali play Bakavadham in detail.

Learning Outcomes:

- Students will be able to explain the historical context and growth of Kathakali as a performing art.
- Learners will identify and compare classical and folk traditions that shaped Kathakali's unique form.
- Students will gain the ability to retell and interpret Bakavadham's story, characters, and cultural significance.

Indian Knowledge System (IKS) Integration:

- Encourages reconnection with Sanskrit, Malayalam, and regional storytelling traditions through classical arts.
- Highlights the indigenous theatrical grammar (Nāṭyaśāstra-based) embedded in Kudiyaattam, Krishnanattam, and Kathakali.
- Promotes awareness of Indian cosmology, ethics, and dharma narratives through epic-based performances like Bakavadham.

Pedagogical Approach:

- Storytelling-based experiential learning using visual aids, enactments, and Kathakali video clips.
- Comparative analysis through classroom discussions and charts showcasing evolution from Kudiyaattam/Krishnanattam to Kathakali.
- Project-based learning involving group presentations or dramatizations of scenes from Bakavadham with emphasis on gesture and rasa.

References for Theory Kathakali Dance BPA Courses.

1. THE NATYASASTRA – M.P. Ghosh, Pub: Royal Asiatic Society of Bengal, Calcutta – 1950.
2. INTRODUCTION TO BHARATA'S NATYASASTRA - AdyaRangacharya, Pub: Popular Prakasham, Calcutta – 1958.
3. KATHKALI – The dance - theatre - Kala:GovindanKutty, Pub: The Asiatic Society, Calcutta – 1998.
4. INDIAN CLASSICAL DANCE ART - Sunil Kotari, Pub: Marg Publishers, Bombay – 1979.
5. INDIAN CLASSICAL DANCE -KapilaVatsyayan, Pub: Director of Pub. Dept. – 1974.
6. A GUIDE TO KATHAKALI - David Bolland, Pub: National book trust, Delhi – 1980.
7. THE KATHAKALI COMPLEX -Zerilli Philip, Pub: Abhinav Publications, Delhi – 1984.
8. KATHKALI ENCYCLOPAEDIA - A.KrishnaKaimal, Pub: National Book stalls – Kottayam – 1986.
9. KATHAKALI PLAYS - Agatha Jain Pillar, Pub: D.C. Books – Kottayam – 1993.
10. KATHAKALI -K. BharataIyyer, Pub: luzac and company – London – 1965.
11. THE OTHER MIND - Beryl De Zoete, Pub: Victor Gollance – London – 1965.
12. TRADITIONS ORF INDIAN FOLK ARTS - KapilaVatsyayan, Pub: Clarion Books new Delhi – 1978.
13. NATYA SASTRA - K.P.N. Pisharodi, Pub: D.C. Books – Kottayam – 1983.
14. ABHINAYA DARPAN -Translation - Manmohan Ghosh, Metropolitan Printing House – Calcutta – 1934.
15. PHILOSOPHY OF AESTHETICS - M.P. Patwardhan, Pub: Central Research Institute – Pune – 1969.
16. THE THEATRE UNIVERSE - Pramod Kale, Pub: popular Prakasham – Bombay – 1974.
17. IMITATION IN INDIAN AESTHETICS - A.C. Sukla, Pub: Rupa and company – 1977.
18. THE DANCES OF INDIA - Reginald & Massy, Pub: Tri color Books – Great Briton – 1989.
19. AESTHETIC MEANING - RekhaJhanji, Pub: Ajanta publication – Bombay – 1980.
20. TRADITIONS INDIANS OF INDIAN FOLK ART - KapilaVatsyayan, Pub: Clarion Books – New Delhi – 1982.
21. KATHAKALI - G.R. Pillai., Pub: Travancore University Series – 1957.

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Multi-Disciplinary Course on Kathakali Dance

Learning Objectives: The course aims to immerse students in the multidimensional nature of Kathakali by exploring its relationship with various disciplines such as music, theatre, visual arts, literature, and philosophy. Students will be encouraged to develop analytical and creative skills by investigating Kathakali's cultural depth and its dialogue with other classical and contemporary Indian art forms. The course also seeks to build critical appreciation through experiential learning and collaborative exploration.

Learning Outcomes: By the end of the course, students will be able to critically analyze Kathakali not only as a dance-drama form but also as a living embodiment of India's composite artistic heritage. They will demonstrate the ability to contextualize Kathakali within wider frameworks such as musicology, dramaturgy, classical literature, and performative aesthetics. Learners will be able to collaborate on interdisciplinary projects that blend Kathakali with visual media, literature, or modern theatre, and articulate these integrations through presentations or research essays.

Indian Knowledge System (IKS) Consciousness (Integration): The course consciously integrates the Nāṭyaśāstra tradition, Kerala temple performing arts, and Indian classical epistemologies. It brings to light how Kathakali encapsulates the shadanga (six limbs of Indian painting), natya, and rasa theories, and how it embodies Vedic and Puranic storytelling traditions. Discussions will highlight the guru-shishya parampara, oral transmission practices, and regional literary traditions, enabling students to situate Kathakali as an epistemic and cultural bridge within the Indian Knowledge Systems.

Pedagogical Approach: A transdisciplinary and interactive pedagogy will be adopted, combining lectures, demonstrations, seminars, and creative projects. Students will engage in field observation, interdisciplinary dialogues, curated readings, and performance-based analysis. Collaborative group work will foster creativity and encourage exploration of Kathakali through diverse lenses—be it through a literary critique, a theatrical adaptation, or a comparative study with world dance forms. The approach supports critical thinking and experiential understanding, while rooting learners in the classical Indian aesthetic worldview.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
I	MDKD01P	Kathakali Certificate MD-Prarambha Pathah – I (IKS)	Multi-Disciplinary Course (MD-1) Practical	3
Contact Hrs: 90		Max. Marks: 75	External Marks: 60	Internal Marks: 15
				Passing Marks: 24

- Kalusadhakam & Chuzhippukal (Basics of Angikabhinaya)
- Study of Kathakali All Tala System (Basics of Rhythm)
- Basic Hasta-Mudras (Basics of Hand Gesture language)
- Saree Nrittam (Simplified Nritta element)

Learning Objectives

By the end of the course, learners will:

- Understand and demonstrate the basic Kalusadhakam and Chuzhippukal sequences.
- Grasp and apply fundamental rhythmic cycles (Talas) used in Kathakali.
- Perform core hasta-mudras used in abhinaya and storytelling.
- Execute Saree Nrittam with accuracy and aesthetic awareness.

Learning Outcomes

Students will be able to:

- Perform 4 Kalusadhakam and 7 Chuzhippukal sequences with coordination and stamina.
- Recognize and respond to foundational talas through hand gestures and footwork.
- Accurately replicate 24 Adistana (basic) mudras used in Kathakali.
- Execute simplified Nritta elements (Saree Nrittam) with grace and precision.

Indian Knowledge System Consciousness (IKS Integration)

- Emphasis on Natya Shastra principles in Abhinaya and Nritta.
- Use of Desi and Margi traditions in contextualizing movement and rhythm.
- Integration of body-mind discipline (Sharira-Bhava) through daily sadhana.
- Embedding Guru-Shishya Parampara in pedagogy and feedback.
- Awareness of cultural-spiritual symbolism behind each gesture and rhythm cycle.

Pedagogical Approach

- Demonstration & Imitation: Guru demonstrates; students follow with feedback.
- Kinesthetic Learning: Emphasis on bodily experience and rhythm through repetition.
- Reflective Practice: Journaling body-mind experiences after each session.
- Collaborative Learning: Peer feedback and group rhythm exercises.
- Spiritual-Ethical Framing: Understanding inner discipline (Tapas) and devotion (Bhakti) as core to Kathakali.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
II	MDKD02P	Kathakali Certificate MD-Prarambha Pathah - II (IKS)	Multi-Disciplinary Course (MD-2) Practical	3
Contact Hrs: 90		Max. Marks: 75	External Marks: 60	Internal Marks: 15
				Passing Marks: 24

- Vattamvechukalasham in Chembada Tala (Nritta set used in padams)
- Vattamvechukalasham in Chemba Tala (Nritta set used in padams)
- Edakalasham (Intricate study of Nritta Tala Verbal patterns)
- Kummi (Beautiful Nritta combination set)

Learning Objectives:

9. To introduce students to the traditional Nritta sets used in Kathakali, specifically *Vattamvechukalasham* in Chembada and Chemba Tala.
10. To enable detailed practice of Edakalasham, focusing on its complex tala-verbal structures.
11. To develop rhythmic accuracy and bodily coordination through the Kummi set, integrating joy and discipline in performance.
12. To strengthen students' foundation in pure dance (nritta) elements that accompany expressive performance (nritya and natya).

Learning Outcomes:

9. Students will be able to execute Vattamvechukalasham and Edakalasham with correct tala alignment and movement structure.
10. Students will demonstrate clarity in footwork, posture, and rhythmic variations, improving their stage readiness.
11. Learners will develop a keen understanding of how nritta enhances emotional and narrative segments in Kathakali padams.
12. Participants will engage in structured improvisation within the boundaries of traditional tala systems.

IKS Integration (Indian Knowledge System Consciousness):

9. Reinforces Nāṭyaśāstra-based tala and movement systems, contextualized through the Kerala tradition.
10. Draws from the oral transmission methods of Kerala's gurukula parampara, preserving living intangible heritage.
11. Connects rhythm (laya), geometry (kāla), and body kinetics, rooted in Vedic and post-Vedic performance traditions.
12. Encourages respect for regional arts as sacred, embodied knowledge, celebrating continuity through disciplined training.

Pedagogical Approach:

7. Use of call-and-response method with live tala recitation to teach alignment of verbal phrases and body movements.
8. Breakdown technique—each set is taught in slow tempo with incremental complexity to ensure embodied understanding.
9. Peer-led group practices, rhythmic clapping, and mirroring used to internalize tala cycles and enhance coordination.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
III	MDKD03P	Kathakali Diploma MD-Madhyama Pathah – III (IKS)	(MD-3) Practical	3
Contact Hrs: 90		Max. Marks: 75	External Marks: 60	Internal Marks: 15
				Passing Marks: 24

- Purappadu Onaam Nokku(Traditional Nritta Set)
- Purappadu Nalaam Nokku (Traditional Nritta Set)
- Usages of Hast-Mudras
- Navarasabhinayam

Learning Objectives:

13. To train students in executing Purappadu Onnaam Nokku and Nalaam Nokku, focusing on traditional rhythmic choreography and precision.
14. To introduce the systematic application of Hast-Mudras (hand gestures) as codified in Kathakali.
15. To explore and practice Navarasabhinayam (the enactment of the nine emotional states) through facial expression and body language.
16. To build a strong foundation in movement, gesture, and abhinaya, key components of classical storytelling in Kathakali.

Learning Outcomes:

13. Learners will perform both Onnaam Nokku and Nalaam Nokku with rhythmical clarity and posture accuracy.
14. Students will demonstrate a basic vocabulary of mudras and their contextual usage in storytelling.
15. Participants will be able to identify and enact the Navarasas, expressing them through coordinated facial and bodily articulation.
16. Students will apply learned nritta and abhinaya components in short expressive compositions or sequences.

Indian Knowledge System (IKS) Integration:

13. Draws from Nāṭyaśāstra and regional Kerala treatises, showing the continuity of codified expression systems.
14. Reaffirms the tripartite foundation of classical Indian performance—nritta (pure dance), nritya (expressive dance), and natya (dramatic performance).
15. Uses gestural language (mudras) as a means of non-verbal storytelling rooted in ancient Indian communication systems.
16. Reinforces rasa theory and emotional psychology, offering insight into traditional Indian aesthetic philosophies.

Pedagogical Approach:

10. Step-wise demonstration and guided repetition to master rhythmic units in Purappadu sets.
11. Use of mirror exercises and peer feedback to enhance clarity and discipline in mudra presentation.
12. Emphasis on facial muscle training and emotion-mapping techniques for Navarasa enactment.

References for Theory Kathakali Dance BPA Courses.

1. THE NATYASASTRA – M.P. Ghosh, Pub: Royal Asiatic Society of Bengal, Calcutta – 1950.
2. INTRODUCTION TO BHARATA'S NATYASASTRA - AdyaRangacharya, Pub: Popular Prakasham, Calcutta – 1958.
3. KATHKALI – The dance - theatre - Kala:GovindanKutty, Pub: The Asiatic Society, Calcutta – 1998.
4. INDIAN CLASSICAL DANCE ART - Sunil Kotari, Pub: Marg Publishers, Bombay – 1979.
5. INDIAN CLASSICAL DANCE -KapilaVatsyayan, Pub: Director of Pub. Dept. – 1974.
6. A GUIDE TO KATHAKALI - David Bolland, Pub: National book trust, Delhi – 1980.
7. THE KATHAKALI COMPLEX -Zerilli Philip, Pub: Abhinav Publications, Delhi – 1984.
8. KATHKALI ENCYCLOPAEDIA - A.KrishnaKaimal, Pub: National Book stalls – Kottayam – 1986.
9. KATHAKALI PLAYS - Agatha Jain Pillar, Pub: D.C. Books – Kottayam – 1993.
10. KATHAKALI -K. BharataIyyer, Pub: luzac and company – London – 1965.
11. THE OTHER MIND - Beryl De Zoete, Pub: Victor Gollance – London – 1965.
12. TRADITIONS ORF INDIAN FOLK ARTS - KapilaVatsyayan, Pub: Clarion Books new Delhi – 1978.
13. NATYA SASTRA - K.P.N. Pisharodi, Pub: D.C. Books – Kottayam – 1983.
14. ABHINAYA DARPAN -Translation - Manmohan Ghosh, Metropolitan Printing House – Calcutta – 1934.
15. PHILOSOPHY OF AESTHETICS - M.P. Patwardhan, Pub: Central Research Institute – Pune – 1969.
16. THE THEATRE UNIVERSE - Pramod Kale, Pub: popular Prakasham – Bombay – 1974.
17. IMITATION IN INDIAN AESTHETICS - A.C. Sukla, Pub: Rupa and company – 1977.
18. THE DANCES OF INDIA - Reginald & Massy, Pub: Tri color Books – Great Briton – 1989.
19. AESTHETIC MEANING - RekhaJhanji, Pub: Ajanta publication – Bombay – 1980.
20. TRADITIONS INDIANS OF INDIAN FOLK ART - KapilaVatsyayan, Pub: Clarion Books – New Delhi – 1982.
21. KATHAKALI - G.R. Pillai., Pub: Travancore University Series – 1957.

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayana, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos

Skill Enhancement Course on Kathakali Dance

Learning Objectives: This course is designed to deepen the practical skills of learners who already possess foundational knowledge in dance, with a focus on advanced Kathakali techniques. The objectives include refining expressive abilities (abhinaya), perfecting rhythmic footwork (kalasams and chollukettu), and enhancing technical elements such as makeup (chutti) and costume handling. The course seeks to provide learners with rigorous training modules that elevate their interpretative and performative capacities in selected Kathakali repertoires.

Learning Outcomes: Upon completion of the course, students will be able to demonstrate a marked improvement in specialized Kathakali competencies including facial expression (navarasas), precise tala-aligned movement, and character embodiment. Learners will perform selected padams and scenes with greater depth, command over rhythm, and aesthetic clarity. Additionally, they will apply traditional techniques of costume preparation and stage presentation with authenticity and precision, contributing to performance-readiness and professional growth.

Indian Knowledge System (IKS) Consciousness (Integration): The course embeds the values and techniques of the Nāṭyaśāstra, Hastha Lakshana Deepika, and regional oral traditions of Kerala. Learners are encouraged to internalize the rasa theory, understand the symbolism in Kathakali's aharyam (costume and makeup), and embody the performance principles handed down through the guru-shishya parampara. By situating technical training within the philosophical, ritualistic, and aesthetic frameworks of Indian knowledge systems, the course nurtures a holistic awareness of Kathakali as both a skill and a spiritual discipline.

Pedagogical Approach: The course follows a practice-intensive pedagogy under expert guidance with a focus on repetitive training, individualized feedback, character study, and guided improvisation. Practical sessions are supported by demonstrations, video analysis, peer observation, and lecture-demonstrations by seasoned performers. Students will also be encouraged to participate in mock stage rehearsals, explore interdisciplinary collaborations, and undertake reflective documentation to track progress and deepen engagement with the tradition. The approach is experiential, mentorship-driven, and aligned with classical Indian training methodologies.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
I	SECKD01P	Kathakali Certificate SEC-Prarambha Pathah – I (IKS)	Skill Enhancement Course (SEC-1) Practical	3
Contact Hrs: 90		Max. Marks: 75	External Marks: 60	Internal Marks: 15
				Passing Marks: 24

- Kathakali Paccha-Vesham Facial Make-up
- Kathakali Paccha-Vesham Costume preparation (to wear)
- Kathakali Stri-Vesham Facial Make-up
- Kathakali Stri-Vesham Costume preparation (to wear)

Learning Objectives

- To introduce students to the traditional techniques of Kathakali facial make-up (chutti) for Paccha Vesham (noble male characters) and Stri Vesham (female characters).
- To develop hands-on skill in wearing the costumes (aharyam) for both vesham types with authenticity and accuracy.
- To understand the symbolic and aesthetic significance of each step in the make-up and costume process.
- To inculcate discipline and patience required for elaborate vesham preparation rooted in performance tradition.

Learning Outcomes

- Learners will be able to apply Kathakali facial make-up for Paccha and Stri vesham following classical guidelines.
- Learners will demonstrate the ability to prepare and wear the Kathakali costumes correctly for both character types.
- Students will recognize the differences in color codes, patterns, and make-up layers based on character nature (satvika, rajasa, tamasa).
- Learners will support or lead costume and make-up preparation for stage performances with minimal assistance.

Indian Knowledge System (IKS) Integration

- These lessons integrate ancient principles of Indian aesthetics such as Rasa, Bhava, and Aharya Abhinaya, as defined in the Nāṭyaśāstra.
- Vesham preparation is approached as a sacred ritual, echoing traditional Indian values of transformation (roopantar) and character embodiment.
- The training respects the guru-shishya parampara, emphasizing transmission of oral, visual, and performative knowledge.
- Symbolism in color, ornamentation, and design is studied in relation to Indian philosophical classifications of gunas (sattva, rajas, tamas).

Pedagogical Approach

- A demonstration-based and mentor-guided hands-on approach is followed under experienced costume artists and performers.
- Training includes step-by-step application, supervised repetition, peer-assisted learning, and real-time correction.

Dept. RSDD, Kathakali Dance BPA Certificate (1 Year Course)

Sem.	Course Code	Paper Title	Course	Credits
II	SECKD02P	Kathakali Certificate SEC-Prarambha Pathah – II (IKS)	Skill Enhancement Course (SEC-2) Practical	3
Contact Hrs: 90		Max. Marks: 75	External Marks: 60	Internal Marks: 15
				Passing Marks: 24

- Tala practice in hand (Todayam First Half)
- Tala practice in hand (Todayam Second Half)
- Tala practice in hand (Chembada Kalasham – 4 Nos)
- Tala practice in hand (Astakalasham)

Learning Objectives

- To train students in rhythmic synchronization through hand-based tāla practice using traditional sets such as Todayam and Kalashams.
- To develop a strong foundational understanding of Chembada and Astakalasham rhythmic patterns through tactile and auditory exercises.
- To cultivate rhythmic memory and coordination essential for nritta (pure dance) and abhinaya in Kathakali.
- To familiarize students with the metrical logic and internal pulse of Kathakali tāla systems.

Learning Outcomes

- Students will demonstrate precise hand-gesture execution of Todayam (First and Second Halves) and Chembada Kalasham (4 types).
- Learners will perform the Astakalasham tāla structure accurately, maintaining consistency in beat division and tempo.
- Students will be able to translate hand practice into footwork and performance timing, showing clarity in rhythmic integration.
- Learners will recognize and replicate metrical variations, internal silences, and transitions with enhanced rhythmic awareness.

Indian Knowledge System Consciousness (IKS Integration)

- Reinforces the core principles of Nāṭyaśāstra's tāla system, emphasizing the sacred link between rhythm (tāla) and movement (nṛtta).
- Anchors the practice within the oral and embodied transmission of rhythm from the guru to shishya.
- Emphasizes the cyclic and recursive nature of Indian rhythm, mirroring cosmological time cycles (kāla-chakra).
- Integrates desi (regional) and margi (classical) rhythmic elements as seen in Kerala's musical heritage within Kathakali tradition.

Pedagogical Approach

- Call-and-response method for learning tāla syllables and beat patterns guided by the teacher.
- Incremental learning from slow tempo (vilambit) to medium (madhya) and fast (drutam) for each segment.
- Use of body percussion and vocal recitation (sollukattu) to internalize patterns before execution.

Dept. RSDD, Kathakali Dance BPA Diploma (2 Years Course)

Sem.	Course Code	Paper Title	Course	Credits
III	SECKD03P	Kathakali Diploma SEC-Madhyama Pathah – III (IKS)	(SEC-3) Practical	3
Contact Hrs: 90		Max. Marks: 75	External Marks: 60	Internal Marks: 15
				Passing Marks: 24

- Vocal Practice of (Sari)
- Vocal Practice of (Kummi)
- Vocal Practice of (Paripahimam)
- Vocal Practice of (Parshati)

Learning Objectives:

- To introduce students to traditional Kathakali vocal renditions with focus on clarity, pitch, and rhythm.
- To train learners in correct intonation and expression (bhāva-laden singing) suited for Kathakali padams like *Paripāhimām* and *Parśati*.
- To develop voice control and breath management through Sari and Kummi, essential for foundational musical strength.
- To cultivate sensitivity to rāga, tāla, and lyrical structure specific to Kathakali vocal music.

Learning Outcomes:

- Learners will perform Sari and Kummi vocally with proper tonal quality, pitch stability, and rhythm alignment.
- Students will sing Paripāhimām and Parśati padams with basic bhāva integration and melodic discipline.
- Participants will identify and reproduce specific rāgas and tālas used in the selected padams.
- Learners will demonstrate improved vocal modulation suited for narrative accompaniment in Kathakali.

Indian Knowledge System Consciousness (IKS Integration):

- Upholds the oral tradition of musical transmission, echoing the guru-shishya parampara in Carnatic and Kerala-based traditions.
- Reinforces the integration of music and storytelling in classical Indian performance arts, as outlined in the Nāṭyaśāstra.
- Encourages a holistic understanding of Indian aesthetics (rasa and bhāva) through musical expression.
- Links regional folk (Kummi) and classical musical expressions (Paripāhimām, Parśati) within the Kathakali tradition.

Pedagogical Approach:

- Listen-and-replicate methodology led by a teacher using live demonstrations and guided vocalization.
- Layered learning, starting with Sari (basic notes) and Kummi (rhythmic syllables), moving to full lyrical padams.
- Use of audio recordings, notation sheets, and individual feedback to support practice and correction.

References for Theory Kathakali Dance BPA Courses.

1. THE NATYASASTRA – M.P. Ghosh, Pub: Royal Asiatic Society of Bengal, Calcutta – 1950.
2. INTRODUCTION TO BHARATA'S NATYASASTRA - AdyaRangacharya, Pub: Popular Prakasham, Calcutta – 1958.
3. KATHKALI – The dance - theatre - Kala:GovindanKutty, Pub: The Asiatic Society, Calcutta – 1998.
4. INDIAN CLASSICAL DANCE ART - Sunil Kotari, Pub: Marg Publishers, Bombay – 1979.
5. INDIAN CLASSICAL DANCE -KapilaVatsyayan, Pub: Director of Pub. Dept. – 1974.
6. A GUIDE TO KATHAKALI - David Bolland, Pub: National book trust, Delhi – 1980.
7. THE KATHAKALI COMPLEX -Zerilli Philip, Pub: Abhinav Publications, Delhi – 1984.
8. KATHKALI ENCYCLOPAEDIA - A.KrishnaKaimal, Pub: National Book stalls – Kottayam – 1986.
9. KATHAKALI PLAYS - Agatha Jain Pillar, Pub: D.C. Books – Kottayam – 1993.
10. KATHAKALI -K. BharataIyyer, Pub: luzac and company – London – 1965.
11. THE OTHER MIND - Beryl De Zoete, Pub: Victor Gollance – London – 1965.
12. TRADITIONS ORF INDIAN FOLK ARTS - KapilaVatsyayan, Pub: Clarion Books new Delhi – 1978.
13. NATYA SASTRA - K.P.N. Pisharodi, Pub: D.C. Books – Kottayam – 1983.
14. ABHINAYA DARPAN -Translation - Manmohan Ghosh, Metropolitan Printing House – Calcutta – 1934.
15. PHILOSOPHY OF AESTHETICS - M.P. Patwardhan, Pub: Central Research Institute – Pune – 1969.
16. THE THEATRE UNIVERSE - Pramod Kale, Pub: popular Prakasham – Bombay – 1974.
17. IMITATION IN INDIAN AESTHETICS - A.C. Sukla, Pub: Rupa and company – 1977.
18. THE DANCES OF INDIA - Reginald & Massy, Pub: Tri color Books – Great Briton – 1989.
19. AESTHETIC MEANING - RekhaJhanji, Pub: Ajanta publication – Bombay – 1980.
20. TRADITIONS INDIANS OF INDIAN FOLK ART - KapilaVatsyayan, Pub: Clarion Books – New Delhi – 1982.
21. KATHAKALI - G.R. Pillai., Pub: Travancore University Series – 1957.

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayana, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti, Chennai / Swar Sindhu e- Journal, etc.

Suggestive Digital Platforms for Study Material:

Sl. No	Digital Platforms	Web Links
1.	ePG- Pathshala	https://epgp.inflibnet.ac.in/
2.	National Digital Library	https://ndl.iitkgp.ac.in/
3.	e-Gyan Kosh	https://egyankosh.ac.in/
4.	Swayam Portal	https://swayam.gov.in/
5.	Swayam Prabha Channel	https://www.swayamprabha.gov.in/
6.	Shodh Ganga	https://shodhganga.inflibnet.ac.in/
7.	Shodh Gangotri	http://shodhgangotri.inflibnet.ac.in/
8.	NCERT Official YouTube Channel	https://www.youtube.com/@NCERTOFFICIAL/videos