

KERALA PUBLIC SERVICE COMMISSION

SYALLABUS FOR THE POST OF LECTURER IN DANCE (KERALA NATANAM)- COLLEGIATE EDUCATION (MUSIC COLLEGES)

PAPER I

Total Marks: 100

MODULE 1 :History and Sanctuary of Keralanatanam (10 Marks)

Unit 1 : Background to the emergence of Keralanatanam Origin and the development of Keralanatanam

- ❖ List of dance performance choreographed by Dr.Guru Gopinath.
- ❖ Five presentation methods envisioned by Guru Gopinath
- ❖ Changes from Kathakali to Keralanatanam
- ❖ Creativity of Keralanatanam

Unit 2 : Factors of Keralanatanam

- ❖ Guru Gopinath and his work
- ❖ Raginidevi's contributions
- ❖ Makeup and costumes of Guruji's work
- ❖ Dance forms and techniques taken from Kathakali
- ❖ Music , instruments and literature of Keralanatanam created by Guruji

MODULE 2: Renaissance of Kathakali (10 Marks)

Unit 1 : Exploration of the history and Literature of Kathakali

- ❖ The origin & development of Kathakali
- ❖ The History and evolution
- ❖ The literature of kathakali dance drama
- ❖ Ramanattam and Krishnattam - the form that existed before Kathakali

- ❖ Music of Kathakali

Unit 2 : Influence and Structure

- ❖ Art forms that have greatly influenced Kathakali
- ❖ Kathakali make-up and costumery
- ❖ Kathakali styles: Sampradaya
- ❖ Musical instruments
- ❖ Kathakali Performance structure

MODULE 3 : Main scripture study (10 Marks)

Unit 1 : Hasthalakshanadeepika

- ❖ Review about the text
- ❖ Detailed codification
- ❖ Basic Mudra with Sloka
- ❖ The text that is associated with Indian classical dance forms
- ❖ Performance training with viniyogams of 24 hand gestures
- ❖ Samaana and Misra Mudras with sloka

Unit 2 : Mudras

- ❖ Mudras in the Vedic Period
- ❖ Hasthamudras in Dance
- ❖ Origin of the mudras and significance
- ❖ Hastha Karanas
- ❖ Vedic/Tantric roots of Keralanatanam
- ❖ The mudras adopted by Kathakali from the text of Natyashastra , Abhinayadarpanam and Balaramabharatham
- ❖ Mudras from Karadeepika

MODULE 4 : Significance of Abhinaya (10 Marks)

Unit 1 : Based on text Natyashastra

- ❖ Angikaabhinaya
- ❖ Vachikaabhinaya
- ❖ Aharyaabhinaya
- ❖ Satvikaabhinaya

Unit 2 : Basis of Performance

- ❖ Angikaabhinaya of Keralanatanam
- ❖ Vachikaabhinaya of Keralanatanam

❖ Aharyaabhinaya of Keralanatanam

❖ Lokadharmi and Natyadharmi

MODULE 5 : Study of Natyashastra (10 Marks)

Unit 1: Relevance of Natyashastra

❖ The significance of Natyashastra

❖ The relevance of Commentaries of Natyashastra

❖ Natyolpathi and Mandapavidhi of Natyashastra

❖ Chapterisation of Natyashastra

❖ Poorvangam behind the front curtain and open the front curtain

Unit 2 : Sampradaya of Rangapooja

❖ Purification of the stage

❖ Invocation of deities

❖ Worship of Jarjara

❖ Worship of Instruments

❖ Timing and significance

MODULE 6 : Rhythm of Dance (10 Marks)

Unit 1 : Talas and their classifications

❖ Definition of Talam

❖ Saptha Talas and its angas

❖ Tala system in Carnatic Music

❖ Keraleeya Talas with syllables

Unit 2 : Philosophy of rhythm in Dance

❖ Natabhedas in Dance

❖ Chappu Talas

❖ Tala dashapranas

❖ Yathi Prayoga

❖ Deshadhi Madhyadhi Talas

MODULE 7 : Basic Principle of Keralanatanam (10 Marks)

Unit 1 : Practice of Upanga Kriyas

❖ Shirobheda, Drishtibheda

❖ Drishti Vyapara, Broo Vyapara

❖ Greevabheda, Chibuka Karma

❖ Nose, Cheek, Lip movements

- ❖ Mugharagam

Unit 2 : Stiffness Anga Kriyas as per Natyashastra

- ❖ Natanam
- ❖ Anga, Upanga, Prathyangas
- ❖ Mandalas, Sthanakas
- ❖ Charis, Gathis
- ❖ Vritti , Pravritti

MODULE 8 : Fundamentals of Keralanatanam (10 Marks)

Unit 1 : Basic elements

- ❖ Rangavandanam
- ❖ Mei sadhakam
- ❖ Hand waving , (Kai veeshal) Foot Swing (Kal veeshal)
- ❖ Karanam Mariyal, Dhandakramam according to Natana Kairali
- ❖ Jumps

Unit 2 : Chuvadu Sadhakam

- ❖ Chempata, Panchari, Triputa, Jampa, Adanta, Muriyadanta, Tala Chuvadu,
- ❖ Madhyavarthi & Parshwavarthi Chuvadu
- ❖ Tandavam & Lasya Chuvadu
- ❖ Theerumanams in different Talas
- ❖ Kalashams (Different types)

MODULE 9 : Aesthetics of Keralanatanam (10 Marks)

Unit 1 : Rasa Nishpathi (Natyashastra)

- ❖ Vibhavam, Anubhavam
- ❖ Alambanam, Uddheepanam
- ❖ Sthayeebhava, Vyabhichari/Sanchari bhava
- ❖ Navarasabhinayam
- ❖ The heroine conditions in Sambhoga and Vipralambha Sringara

Unit 2 : Nayika Nayaka Bhedas

- ❖ Nayika Bheda on the basis of Trividha Prakruthi
- ❖ Nayaka Bheda on the basis of social status
- ❖ Ashtanayikas with sloka
- ❖ General classification of heroes and heroines

MODULE 10 : Repertoire of Keralanatanam (10 Marks)

Unit 1 : Stage Presentation

- ❖ Nrithyanjali, Suddha Nrittam (Sari Nrittam, Jathiswaram) its structure, importance , musical forms used . Identify the Talas, Kalashams and Theerumanam
- ❖ Kathakali Padams and different types of Padams : Importance of Kathakali Padams, difference between Kathakali Padams and other Padams : Its lyrics with meaning: Define the nayika nayakas conditions in it.
- ❖ Keerthanam: Its structure, importance, musical forms used , Peculiarities of traditional Keerthanam and its choreography and music composers. Notating the Kalashams and Panchanata Prayogas
- ❖ Ashtapathi and Bhajans (importance of Abhinaya)
- ❖ Tillana/Kalasha Nrittam (Notating the Panchanata and Kalashams)
- ❖ Slokaabhinaya

Unit 2 : Vadhyas Application in Keralanatanam

- ❖ Tata, Avanaddha, Ghana and Sushira Vadhyas: Its structure and playing techniques
 - ❖ Mridangam
 - ❖ Chenda
 - ❖ Idakka
 - ❖ Violin
 - ❖ Veena
 - ❖ Flute
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PAPER 2

(TOTAL 100 Marks)

MODULE 1

Kshetrakalas (10 Marks) :

Peculiarities of art

:

Unit1

History of Sopana Sangeetham

Instruments of Sopana Sangeetham

Performance structure and Method of singing sopana style of music

Leading masters and institutions

Connection with Kathakali and

Keralanatanam

Unit 2 : Ashtapathiyattom

History of Ashtapathiyattom

Structure of Ashtapathiyattom

Influence of Gita Govinda

Performance details of Ashtapathiyattom: Specialization of the character and

their costumes, Illustrate the Vachikaabhinayam

Madhurabhakthi in Gita Govinda

MODULE 2 : RITUAL ART (10 Marks)

Unit 1 : Koodiyattom

Historical background

Social changes happening everywhere affected Koodiyattom

Sanskrit plays used for Koodiyattom

The dramas presented on Koodiyattom stage

Performance style (Prabhanda Koothu, Nangiar Koothu, Koodiyattam)

Unit 2 : Purity of structure

Temple Theatre, Koothambalam

Types of structure

The Decoration of the stage (Rangaprasadhana)

Panchavadhya, instrumental music

MODULE 3 : Qualities of Guru and Gurulakshanam
Artists : (10 Marks)

Unit 1

Core concept of Gurulakshanam

Role and Knowledge

Guru Shishya Parampara

Guru Vandana, Bani/style

Transmission of values and importance in Dance practice, spiritual connection

Unit 2 : Theory values of Artist

The gunaas /qualities of male and female dancer

The doshaas or disqualification of a female dancer

Understand the Indian epics

Influence of these epics on dance

Chapter and characters of these epics

The concept of deities of Veda

MODULE 4 : ABHINAYA

SANGEETHAM

Unit 1 : Musical Compositions used for dance

(10 Marks)

Swathi Tirunal's Contributions to the music and dance
Early life and training of the royal poet and composer
A brief account of the most important works
The Uthsava Prabhandam and Navaratri Keerthana
The grand royal audience at Maharaja's palace

Unit 2 : Life history and contributions of Vaggeyakaras

Thyagaraja Swami, Muthuswamy Dikshitar, Syamasastri
Papanasam Sivan
Uthukad Venkita Subbaiyar
Lalgudi Jayaraman

MODULE 5 Unit 1 ::

Attakathas

Dakshayagam

(10 Marks)

Story and author of Dakshayagam

Main characters/Primary characters in Dakshayagam

Parvathi's Rebirth, Character types and roles

stDescribe the 21 Scene

Describe the literature with meaning of these characters (Daksha, Sathi, Shiva)

Unit 2 : Nalacharitham

Story of Nalacharitham

About the author (Unnayi warrior)

Structure and theme

Characters and literary style

Describe the 4 days performance

MODULE 6 Unit 1

Kathakali Vaggeyakaras

Peculiarities of Attakatha

(10 Marks)

:

and artists :

Kalyana Sougandhikam, Bakavadham, Kirmeeravadham, Nivathakavacha
Kalakeyavadham, Utthara Swayamvaram, Keechakavadham and Poothana moksham: A

detailed study

Structure and the role of each characters of all Attakatha

Define the Kalashams used for the main characters

Analyse the lyrics with meaning of this Attakatha mentioned for main character

Unit 2 : Explore the great patrons of Dance and Music

Kottarakkara Tampuran

Kottayam Tampuran

Kutti Kunju Thankachi

Kalamadalam Krishnan Nair

Guru Chandra Sekharan

MODULE 7

:

Nataraja the Dancing

Panchabootha & Sabhas

(10 Marks)

Unit 1

God :

The concept of Nataraja Tandava Moorthy

Detailed study of Tandava Lakshanam as per Natyashastra

The sacrifice of sage Patanjali

Mudras and principle on the Nataraja Idol

Lord shiva adorned with five natural elements (Panchabhoota)

Unit 2 : Performance of Shiva

Illustrate about five sabhas

Panchakshara and its meaning

Chidambara Mahatmyam

12 Tandavas and their origin

MODULE 8: Classical texts related to Keralanatanam

(10 Marks)

Unit 1 :

A detailed study of Sanskrit text

(Historical importance, concepts , relevance, connection to the dance)

1. Balarama Bharatham
2. Gita Govinda , Abhinaya Daranam
3. Natyashastra
4. Abhijnanashakunthalam:

Unit 2

Indian Dance

: An introduction to the books written on

Nandikeswara's Abhinaya darpanam

Nandikeswara's Bharatharava

Saranga Deva's Sangeetha Ratnakaram

Ramayana and Mahabharatha (Story , characters, Chapters, Influence of Dance)

Natana Kairali, Abhinayankuram, Talavum Natanavum, Yenta jeevitha smaranakal, Classical Dance poses of India, Kathakali Nadanam (Dr.Guru Gopinath)

MODULE 9 : Indian Dance and Culture (10 Marks)

Unit 1 : Legendary Study

Indian dance and sculpture

Indian dance and painting

Indian dance and literature

Indian dance and drama

Unit 2 : Indian classical dance – A simple analytical study

Kathak

Manipuri

Kuchipudi

Mohiniyattom

Odissi

Satriya

Bharathanatyam

Module 10 :Unit 1

(10 Marks) : An overview of Kerala Folk

Psychology of Rhythm in Folk dance and Ritual Dances

Folk dances and their importance in the lives of people

Padayani and Theyyam

Thiruvathirakkali, Mudi yettu

Oppana, Margamkali

^s Performing arts in the 21 century

Unit 2 : An Overview of Major folk dance

Folk dance of Andhra and Karnataka

Folk dance of Tamilnadu and Maharashtra

Folk dance of Rajastan and Madhyapradesh

Folk dance of Bihar and Orissa

Folk dance of Assam and Punjab (Appreciation and Criticism of any art)

NOTE: - It may be noted that apart from the topics detailed above, questions from other topics prescribed for the educational qualification of the post may also appear in the question paper. There is no undertaking that all the topics above may be covered in the question paper.