



# *Hindusthan Art & Music Society*

**(Govt. Regd)**

**An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture**

## **Subject – Mohiniyattam Dance**

**Year – Primary**

**Full Marks -100**

**Oral- 25**

**Practical-75**

### **Theory (Oral)**

- 1. Adavu-Taganam part II.**
- 2. Illustration of Roopak taala in hand through Laghu and Drut.**
- 3. Padabheda and Drishtibheda (according to Balarama Bharatam Shastra).**
- 4. Presentation of 1 Rabindra Nritya (Pooja or Prem) based on Kaharva taala.**
- 5. 24 Samyukta Hasta Mudras along with Shlokam.**

### **Practical**

- 1. Definition of the following: Adavu, Nataraj, Mohini**
- 2. Name of own Dance Guru.**
- 3. Reason behind liking Mohiniyattam Dance.**
- 4. Mention the Classical Dances of India and their places(region) of origin.**
- 5. Introduction to Rabindra Nritya.**
- 6. Study of the oldest Shastra of Indian Classical dance. Mention the writer of the particular Shastra.**
- 7. Study of the Shastra of Mohiniyattam Dance. Mention the writer of the particular Shastra.**
- 8. Knowledge of Kerala's Mohiniyattam Dance Institute, its year of establishment and the founder of the institute.**



# *Hindusthan Art & Music Society*

**(Govt. Regd)**

**An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture**

<b>Subject –Mohiniyattam Dance</b>			
<b>Year – First Year</b>	<b>Full Marks -150</b>	<b>Oral- 50</b>	<b>Practical-100</b>

## Theory

1. Adavu: Jaganam, Dhaganam, Mutaipu(Tirunam)
2. Cholkeu: Saurashtram raaga and 1 Shlokam.
3. Demonstrating Misradapu taalam in Ekgun, Dwigun and Chaugun By hand (Laghu and Dru) )
4. Knowledge of Griva bheda, Shirobheda and Chari according to Balarama Bharatam Shastra.
5. Application of Pataka Mudra along with Shlokam.
6. Presentation of 1 Modern or Creative dance in Jhaptaal.

## Practical

1. Definition of the following: Nritya, Nritya, Natya, Anga, Pratyanga and Upanga .
2. Definition of Abhinaya and its kinds.
3. Practice of writing notation of Adi taalam, Roopak taalam and Milchapu taalam.
4. Description of Cholku
5. Biography: Maharaja Swati Tirunal.

**Courses prescribed for the previous years included.**



# *Hindusthan Art & Music Society*

**(Govt. Regd)**

**An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture**

<b>Subject –Mohiniyattam Dance</b>			
<b>Year –Second Year</b>	<b>Full Marks -150</b>	<b>Oral- 50</b>	<b>Practical-100</b>

## Theory

1. Knowledge of 1 Mukhchalam and Swarayoti (Todi raaga).
2. Illustrating Dhruvam and Mattiyam taalam in hand in Ekgun, Dwigun and Chaugun layas.( Laghu and Drut)
3. Application of Mudrakshiyam and Katakam Mudras along with Shlokam.
4. Demonstrating Panchajati through dance.

## Practical

1. Gradual development of Mohiniyattam dance form.
2. Definition of the following:  
Taalam, Jaati, Division, Drut, Laghu, Matra, Rhythm.
3. Knowledge of origination of Mohiniyattam Mudras from specific Shastra.
4. Detailed knowledge of Balarama Bharatam Shastra of Mohiniyattam Dance.
5. Practice of writing Dhruvam and Mattiyam notation.
6. Knowledge of Mukhchalamajh and Swaramati
7. Biography: Bhallakhol Narayan Menon

**Courses prescribed for the previous years included.**



# Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture

Subject –Mohiniyattam Dance			
Year –Third Year	Full Marks -150	Oral- 50	Practical-100

## Theory

1. Knowledge of 1 Ganesh Vandana.
2. Knowledge of Padam of any raaga written by Swati Tirunal.
3. Bhanam: Adi taalam in Shankara Bharanam raaga.
4. Illustrating Jhamp and Triput taalam in hand in Ekgun, Dwigun and Chaugun layas.(Laghu and Drut)
5. Kerala Taalam: Illustrating Chambara and Chamba taalam in hand (Laghu and Drut).
6. Application of Mushthi and Kartarimukham Mudras.

## Practical

1. Brief history of Kerala.
2. Knowledge of other classical dances of Kerala except Mohiniyattam namely Kathakali, Kudiyattam, Ottantullal.
3. Definition of the following:  
Sangeet, Nada, Swara, Sruti, Sthan.
4. Knowledge of 2 stories of the Puranas where Lord Vishnu disguised himself as Mohini to save the Prithvi(earth) from destruction.
5. Ability to write notation of Jhampa and Triput taalam.
6. Definition of Padam and Bhanam.
7. Biography: *Irayimman Thampi* and *Chinnampu Amma*.

Courses prescribed for the previous years included.



# Hindusthan Art & Music Society

(Govt. Regd)

An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture

Subject –Mohiniyattam Dance			
Year –Fourth Year	Full Marks -150	Oral- 50	Practical-100

## Theory

1. Knowledge of Tillana of any raaga.
2. Padam: *Irayimman Thampi* composed.
3. Application of Shuktundam and Kapithhakam Mudras.
4. Kerala taalam: Demonstration of Lakshmitaal, Marmataal, Carnatacitaal attyo and Ekam taala in hand (Laghu and Drut).

## Practical

1. Significance and importance of Abhinaya in Mohiniyattam.
2. Role of Mridangam, Madyalam and Edakkar in Mohiniyattam dance.
3. Description of Tillana.
4. Definition of Panchajati and practice of its writing in notation.
5. History of Kerala's Kalamandalam and its work in the field of arts.
6. Biography: Kalamandalam Kalyanikutty Amma and Chinnampu Amma.
  - Courses prescribed for the previous years included.



# *Hindusthan Art & Music Society*

**(Govt. Regd)**

**An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture**

<b>Subject –Mohiniyattam Dance</b>			
<b>Year –Fifth Year</b>	<b>Full Marks -400</b>	<b>Oral- 100+100</b>	<b>Practical-200</b>

## **Theory (First Paper and Second Paper)**

- 1. Knowledge of Ashtapadi and Navras.**
- 2. Application of Hanshapaksha and Shikharam Mudras.**
- 3. Kerala Taalam: Illustrating Kumbha taalam and Kundanachi taalam in hand (Laghu and Drut)**
- 4. Presentation of 1 Rabindra Nritya in Mohiniyattam style of dance.**

## **Practical**

- 1. Knowledge of Nayak and Nayika Bhed.**
- 2. Definition of the following:  
Rasa, Bhav, Tandav, Lasya.**
- 3. Description of Ashtapadi and Navras.**
- 4. Characteristics of a dancer.**
- 5. Historical knowledge of Indian Dhrupadi Dance Tradition.**
- 6. History of development of Bharatnatyam and Kuchipudi Dance.**
- 7. Significance of the impact of Mohiniyattam dance on Rabindra sangeet based dance.**

**Courses prescribed for the previous years included.**



# *Hindusthan Art & Music Society*

**(Govt. Regd)**

**An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture**

<b>Subject –Mohiniyattam Dance</b>			
<b>Year –Sixth Year</b>	<b>Full Marks -500</b>	<b>Oral- 100+100</b>	<b>Practical-300</b>

## **Theory (First Paper and Second Paper)**

- 1. Knowledge of a Devi Stuti.**
- 2. Knowledge of Dasavatar.**
- 3. Knowledge of a Padam of Roopak taalam.**
- 4. Knowledge of a Keertan.**
- 5. Application of the following Mudras along with Shlokam:  
Hangshapaksham, Anjali, Ardhachandran, Mukuran.**
- 6. Knowledge of any Folk dance of Kerala.**

## **Practical**

- 1. Description of Dasavatara.**
- 2. Comparative study of Carnatic and Hindusthani Taalam and Raagam.**
- 3. Definition of Devdasis and knowledge of the Devdasi Pratha of Kerala.**
- 4. Idea and basic knowledge of the following Folk dances of Kerala:  
Teiyam, Kaikuttikali, Mudiyetu, Kolkali.**
- 5. Role of Konkorele and Bharati Shivaji behind the popularity of Mohiniyattam dance.**

**Courses prescribed for the previous years included.**



# *Hindusthan Art & Music Society*

**(Govt. Regd)**

**An ISO 9001:2015 certified Global Examination Board of Indian Art & Culture**

<b>Subject –Mohiniyattam Dance</b>			
<b>Year –Seventh Year</b>	<b>Full Marks -500</b>	<b>Oral- 100+100</b>	<b>Practical-300</b>

## **Theory (First Paper and Second Paper)**

- 1. Knowledge of Ashtanayika.**
- 2. Knowledge of Jiva (Moksh)**
- 3. Knowledge of 1 Kaikuttikali (Folk dance of Kerala)**
- 4. Enacting any Pauranik and historical story through Mohiniyattam dance form.**
- 5. Illustrating 2 yati each of Edakkar and Madyamal through dance.**

## **Practical**

- 1. Knowledge of 4 types of Abhinaya and their application in Mohiniyattam dance form.**
- 2. Impact of the use of Kerala's own sangeet (Sopan Sangeet) on Mohiniyattam dance.**
- 3. Knowledge of Kerala's own Taalam and its effect and application in Mohiniyattam dance.**
- 4. Knowledge of different temples of Kerala, their impact and role in the development of Mohiniyattam dance.**
- 5. Definition of Ashtapadi. Spread of Ashtapadi in Kerala. Importance of Ashtapadi in recent times in the temples of Kerala.**
- 6. Contribution of Sri Kavalam Narayan Menon in the field of music of Mohiniyattam dance.**

**Courses prescribed for the previous years included.**