

B-A DANCE
BA Mohiniyattom

61C

M G UNIVERSITY
KOTTAYAM

SHEME AND SYLLABUS FOR B.A. DEGREE

BHARATHANATYAM SUBSIDIARIES

MOHINIYATTOM

PRACTICAL

Marks : 50

1. Adavus ,
Taganam, Gaganam, Daganam, Misra, Vakram
2. Cholkottu (Adi Thalam)
3. Padavarnam (Any Raga - Any tala)
4. Hand Gestures - (24)



Kalal
Principal
M. V. College of Music &
Institute of Fine Arts
Tripunthura

Rudheni
K.A. Rudheni
(B.O.D)

A
Bharathanatyam (Main & Mohiniyattam
and Abhinaya Sangeetham)

SCHEME AND SYLLABUS FOR B.A. DEGREE

BHARATHANATYAM SUB-SIDIARIES

SUBSIDIARIES - PAPER Ist

TOPIC - ABHINAYA SANGEETHAM

Total Marks : 100

THEORY

1. Saptha Swarangal
2. Jenda Varisakal
3. Alankaram (Various five nadas)
4. Contribution of Maharaja Swathi Thirunal
5. Contribution of Irayimman Thampi

(50 Marks)

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(Mohiniyattom - Sub - Bharathanatyam
and Abhinaya Sangeetham)

SCHEME AND SYLLABUS FOR B.A. DEGREE
MOHINIYATTOM SUBSIDIARIES

| | | | |
|-------|----|---|-------------|
| Paper | I | Abhinaya Sangeetham | Marks : 100 |
| Paper | II | Bharathanatyam | Marks : 100 |
| Paper | I | ABHINAYA SANGEETHAM | Marks : 50 |
| | | <u>THEORY</u> | |
| 1. | | Hand gestures single and combined | |
| 2. | | A brief study of the life and contributions of the following composers and dance music. | |
| 1. | | Jaya deva, 2) Narayanan Theerthair | |
| 3. | | Tanjore Brothers, 4) Papanasam Sivan | |
| 5. | | Maharaja Swathi Thirunal, | |
| 6. | | Kshetranjan | |
| II | | History of Bharathanatyam | |
| III | | Functions ^{accompany} of the following music and forms used in Bharathanatyam. | |

SCHEME AND SYLLABUS FOR B.A. DEGREE

BHARATHANATYAM SUBSIDIARIES

ABHINAYA SANGEETHAM.

PRACTICAL

50 MARKS.

1. Saptha Swarangal
2. Jenda Varisakal
3. Alankaram (Various five nadas)
4. Contribution of Maharaja Swathi thirunal
5. Contribution of Irayimman Thampi

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PAPER IIIrd - PRACTICAL

1. Astapadi - Any two from Jayadeva's Getha Govindam
2. Keerthanam - Pannageendra Sayana
Ragamalika - Adi Tala
3. Saptham - Ramasaptham
or
Siva Saptham
4. Slokam - Any Ragaslokam from Astapadi,
Soudarya Lahari, Narayaneeyam

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PAPER - III

THEORY OF MOHINIYATTOM

- I A brief study of the life and contributions of the following composers of Dance and Music.
1. Vallathol Narayana Menon
 2. Jayadeva,
 3. Mukunda Raja
 4. Leela Omcheri
 5. Maharaja Swathi Thirunal
 6. Unnayi Variyar,
 7. Irayimman Thampi
 8. Kottayam Tampuram
 9. Kalamandalam Kalyani Amma
 10. Kalamandalam Kalyani Kutty amma
 11. Kalamandalam Satya Bhama.
- II Pre-requisites for the Arangettam of an Artist
- III Detailed knowledge of the four kinds of Abhinaya's
- IV Natya Dharmi - Loka Dharmi
- V Padavarnam and Kathakali Padams
- VI Knowledge of Kathakali and Thiruvathira Padams
- VII Sapta Tala
Scheme of 175 Talas
Nada Bhedas
- VIII Describe the functions of Nandikesa's Abhinaya Darpana
- IX A contribution of Kerala Kalamandalam.
- X Impact of other Mudras in Hasthalakshna Deepika.

R. S. S. S.

IIInd PAPER - THEORY
A study of Dance and Music

1. The Dance and its Relation to life - Physical, Intellectual, and spiritual values of dancing, the Triple aspects of Sangeetha, Geeta, Vadya and Nritha.
2. A study of Bhava and Rasa with Reference to Indian Dances, Navarasas and Sthaibhavas of dance forms, wherein they occur Nayaka Nayaki bhedas in Indian Dances.
3. The Seven Talas
4. Pancha Nata
5. The Thirty five talas
6. Theory of Single hand Gestures
7. Viniyogas for first eight (8) mudras (upto Hamsapasha)
8. Neek Movements (
9. Glances (Eye movements)
10. Head Movements
11. Lips movements

All there in the basis of
Hastalakshana Deepika.

PRACTICAL

1. Revision for the previous practical lessons
2. Padams : 1. Pahikailasam
Devagandhari Ragam Adi Talam
2. Karuna Chai Venendu
Sree Ragam - Adi thalam
3. Viniyogas upto Pallava 16 mudras (in the basis of Hastalakshana Deepika)
4. Varnam : 1. Thodi Ragam - Adi Talam .
5. Varnam : 2. Suma Sayaka (Sudhakapi) Roopaka-Talam
6. Mandala Bhedas, Nila's , Padabbedas.



B.A. DEGREE IN MOHINIYATTOM

PAPER Ist HISTORY OF DANCE

1. Natya Sastra the origin of Natya veda.
2. The general introduction of the following dance forms
 1. Kathakali
 2. Koodiyattom
 3. Bharathanatyam
 4. Ottamthullal
 5. Thiruvathirakali
 6. Odissi
 7. Manipuri
 8. Kathak
 9. Uasha Ganam
 10. Yatra.
3. The history of Mohiniyattom (Origin, destruction, revival)
4. Impact of other classical dances in Mohiniyattom.
5. History of Devadassi

100 marks



SCHEME AND SYLLABUS FOR B.A. DEGREE COURSE IN MOHINIYATTOM

| | | | | Mark |
|-------|-----|---------------------------|---------|------|
| Paper | I | History of Dance | 3 Hrs | 100 |
| Paper | II | Theory of Dance and Music | 3 Hrs | 100 |
| Paper | III | Theory of Mohiniyattom | 3 Hrs | 100 |
| Paper | IV | Practical | 90 Mts. | 100 |
| Paper | V | Practical | 90 Mts. | 100 |
| Paper | VI | Practical | 90 Mts. | 100 |

Subsidiary

| | | | |
|---------------------------|---------------|---------|-----|
| Abhinaya Music | | 60 Mts. | 100 |
| Bharathanatyam | OR | | |
| Rathakali | | 60 Mts. | 100 |

PRACTICAL Ist YEAR

- Lessons :
1. Adavus (Thaganam, Jaganam, Vakram, Daganam)
 2. Anga Upanga Exercises with Slokas
All these in the basis of Hasthalakshana Deepika
 3. Cholkotta (Vandana nrutham)
 4. Jathisarasam (Any Raga -
Any Tala)
 5. Single hand Gestures

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SCHEME AND SYLLABUS FOR B.A. DEGREE

BHARATHANATYAM SUBSIDIARIES

Marks 50

TOPIC - MOHINIYATTOM-PAPER II

THEORY

1. Adavus,
Taganam , Gaganam, Daganam, Misram, Vakram
 2. Cholkottu (Adi Thalam)
 3. Padavarnam (Any Raga - Any tala)
 4. Hand Gestures (24)
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SCHEME AND SYLLABUS FOR B.A. DEGREE
MOHINIYATTOM SUBSIDIARIES

PRACTICAL

I Adavus

Thattadavu - 4
Nattadavu - 4
Thathai thaitha - 2
Thaiha Thaiha - 2
Thaiya Thai - 5
Tha thai Thaha - 2
Thahathajamthara - 1
Kidathaka Tharikad - 1

II Alarippu - 1 (Any tala)

III Varnam - 1 (Any Raga & Any Tala)



Rachemian

Principal
R.L.V. College of Music &
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Rachemian 100. Rachemian (B.A. D)