

UNIVERSITY OF MUMBAI

CIRCULAR :-

No.UG/ 59 of 2008

MUMBAI-400 032

12<sup>th</sup> February, 2008

The Principal,  
Nalanda Nriya Kala Mahavidyalaya  
Plot No. '4' 7/1, N.S. Road, No.10  
Juhu Vile Parle Development Scheme  
Vile Parle (West)  
MUMBAI-400 049.

Madam,

I am to invite your attention to the Ordinances, Regulations and syllabi relating to the Bachelor of Fine Art (Performing Art) (Dance) degree course vide this office Circular No.UG/56 of 1997 dated 3<sup>rd</sup> February, 1997 and No.UG/408 of 2006, dated 4<sup>th</sup> October, 2006 and to inform you that the recommendation made by the Ad-Hoc Board of Studies in Dance at its meeting held on 24<sup>th</sup> September, 2007 has been accepted by the Academic Council at its meeting held on 14<sup>th</sup> December, 2007 vide item No.4.17 and that, in accordance therewith, the certain modifications carried out in the syllabus of B.F.A. (Dance) Final Year Degree Course is as per Appendix and that the same will be brought into force with effect from the academic year 2008-2009.

Yours faithfully

for I/c. REGISTRAR

A.C./4.17/14.12.2007

No.UG/ 59 - A of 2008, MUMBAI-400 032 12<sup>th</sup> February, 2008

Copy forwarded with compliments for information to :-

- 1) The Dean, Faculty of Fine Art
- 2) The Chairperson, Ad-hoc Board of Studies in Dance
- 3) The Offg. Controller of Examinations,
- 4) The Co-Ordinator, University Computerization Centre

for I/c. REGISTRAR

Copy to :-

The Director, Board of College and University Development, the Deputy Registrar (Eligibility and Migration Section), the Director of Students Welfare, the Executive Secretary to the Vice-Chancellor, the Pro-Vice-Chancellor, the Registrar and the Assistant Registrar, Administrative sub-center, Ratnagiri for information.

The Officer on Special Duty and Controller of Examinations (10 copies), the Finance and Accounts Officer (2 copies), Record Section (5 copies), Publications Section (5 copies), the Deputy Registrar, Enrolment, Eligibility and Migration Section (3 copies), the Deputy Registrar, Statistical Unit (2 copies), the Deputy Registrar (Accounts Section), Vidyarnagari (2 copies), the Deputy Registrar, Affiliation Section (2 copies), the Director, Institute of Distance Education, (10 copies) the Director University Computer Center (IDE Building), Vidyarnagari, (2 copies) the Deputy Registrar (Special Cell), the Deputy Registrar, (PRO) the Assistant Registrar, Academic Authorities Unit (2 copies) and the Assistant Registrar, Executive Authorities Unit (2 copies). They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above Circular and that no separate Action Taken Report will be sent in this connection. the Assistant Registrar Constituent Colleges Unit (2 copies), BUCT (1 copy), the Deputy Account, Unit V (1 copy), the In-charge Director, Centralize Computing Facility (1 copy), the Receptionist (1 copy), the Telephone Operator (1 copy), the Secretary MUASA (1 copy), the Superintendent, Post-Graduate Section (2 copies), the Superintendent, Thesis Section (2 copies)

MUMBAI/21/7203



UNIVERSITY OF MUMBAI

B.P.A. DEGREE

BHARATA NATYAM AND MOHINI ATTAM

THEORY – 200 MARKS

90 Marks

Paper – I

HISTORY, DEVELOPMENT AND COMPARATIVE STUDY OF DANCE

Section – I

History and Development of Indian Dance through the ages :-

1. Ancient rituals in tribal dancing e.g. magic, hunting, sacrifice, etc. which led to dancing.
2. Mythical origins of dance.
3. Beginning of dance in the historical periods from the Buddhist era. (Satavahana, Andhra, Ikshvaku periods).
4. The flowering of dance through the 'Bhakti' and 'Shakti' cults.
5. The posts Bharata development of classical dance – Gupta and Vakataka periods.
6. The dance in Pallava, Chola, Pandya, Kakatiya, Hoysala, Vijayanagar and Nayak periods.
7. The question of Persian and Arabic influences in the Moghul era.
8. The development of major styles as prevailing in the 18<sup>th</sup> Century.
9. Modern development and trends.

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## Section – II

1. A comparative study of the prevalent Classical Dance Styles – Natyam, Kathak, Kathakali, Manipuri, Mohini Attam, Kuchipudi, Odissi in terms of their
  - (i) Origins and History of Development
  - (ii) General Characteristics
  - (iii) Aesthetics
2. A study of the major tribal and folk Dances and theatre – Yakshagana, Bhagvat, Mela, Kuravanji, Nataka, Ottam, Bhagavati Payettu, Chhau, Bhil, Lavani and Gondhal, Garba Ras, Bhavai, Ghummar, Ram Leela, Folk Dances of the North Eastern States and Ladiakh and Sikkim etc.

## **Paper – II**

**Sculpture, Painting, Iconography and Temple Architecture of South East Asian Dances.**

90 Marks

## Section – I

Influence of Sculpture, Painting and Iconography and Drama on Indian Classical Dance. The concepts of Aesthetics or Poetics applicable to these arts and their influence on one another. Also the basic principles governing these arts in the Indian tradition.

1. Analysis of dance sculptures in temple – Tanjore Chidambaram, Kumbhakonam, Bhuvaneshvar, Konark, Khajuraho, Belur, Halebid, etc. – musical instruments relating to dance.
2. The cave paintings and murals as models and illustrations of dance movements. Paintings like the Ragmala series and other miniatures inspiring 'natya' moods and movements.
3. The importance of iconography in relation to hastas, mudras and sthanas.

**Section – II**

A comparative study of dance systems of the countries of South East Asia.

1. South East Asian Dance – Balinese, Javanese, Cambodian, Thai, Kandyani, Burmese – their relationship to the parent dance of India.
2. The provenance of Ramayana and Mahabharata in South East Asian stage.

**Note :-**

Both the papers will have project of 10 marks for the final exam. Thus the papers will be 90 marks each.

In Paper-I (History, Development and Comparative Study of Dance) project will be done on the Workshop undertaken in the college.

In Paper-II (Sculpture, Painting, Iconography, Temple, Architecture and South East Asian Dances) project work will be undertaken in relation to Sculpture or South East Asian Dances.

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