



# **BENGALURU CENTRAL UNIVERSITY**

## **ACADEMIC SYLLABUS & RESOLUTION CBCS & SEMESTER SCHEME**

**FOUR SEMESTER (2 YEARS M.V.A) DEGREE PROGRAMME**

### **MASTER OF VISUAL ARTS (M.V.A)**

**PAINTING - APPLIED ARTS – SCULPTURE**

**PRINTMAKING - ART HISTORY**

# Contents

1. Department of Painting----- 3-10
2. Department of Applied Art-----11-23
3. Department of Sculpture-----24-33
4. Department of Print Making-----34-42
5. Department of Art History-----43-55

## **REGULATIONS FOR ADMISSIONS MASTER OF VISUAL ARTS COURSE (M.V.A)**

The duration of the Undergraduate Course leading to the degree of MVA in Painting, Sculpture, Graphic Art, Art History and Applied Art shall be **TWO Years** or a total of **Four Semesters**. The medium of instruction in English. Students can give their written exams in either English or Kannada.

### **ADMISSION CRITERIA FOR FOUNDATION COURSE:**

(Admission I semester MVA- PG seats allotment as per BCU norms)

A candidate who has passed any ONE of the following examinations shall be eligible to join the MVA First Semester.

1. Candidates who have passed BVA/BFA in recognized institute affiliated to Universities in India.
2. A candidate who has passed Visual Art degree from any recognized institution in India and abroad (considered equivalent to BVA, the condition that the parent University approves) is

### **ENTRANCE TEST:**

The Bangalore School of Visual Arts conducts an entrance test for MVA candidates. The candidate must clear the entrance test in order to get admission. The entrance test is conducted at three levels which includes written, practical and oral tests as prescribed by the Bangalore School of Visual Arts administration.....

### **ADMISSION TO PG SPECIALIZATIONS:**

Students who have successfully completed Degree Course in the specializations of **Painting, Sculpture, Printmaking, Applied Art, Art History**, Seat allotment for different specializations will be on a first-come-first-served basis as there are fixed and limited quotas for each specialization. Students are encouraged to select their specializations after discussions with their me

**CREDITS:** Each course shall carry certain number of credits. Credits normally represent the weightage of a course and are a function of teaching, learning and evaluation strategies such as the number of contact hours, the course content, teaching methodology, learning expectations, maximum marks etc. In the proposed programs, generally 1 to 2 hours of instructions per week in a semester is assigned one credit. Considering the importance of the subjects and the weightage of the subjects are indicated in the credits in Credit Column. Total Credits for MVA PG Program will be ....

The general features of the Credit Based Semester Scheme are

- a) The relative importance of subjects of study are quantified in terms of credits.
- b) The subjects of study include foundation, core and skill development courses
- c) The programs permit chose the Core electives
- d) The students shall take part in co-curricular and extension activities.
- e) The declaration of result is based on the Aggregate Percentage of marks obtained as well as on Aggregate or Cumulative Grade Point Average (CGPA) earned.

#### **TITLE AND COMMENCEMENT:**

- a. These regulations shall be called “The Regulations Governing the Choice Based Credit System (Semester Scheme) in the Undergraduate Degree Programs in the Faculties of Visual Arts.
- b. These regulations shall come into force for award of the degrees from the date of assent of the Chancellor (2019 batch & onwards).
- c. The programs such as mentioned below shall be under Masters of Visual Arts of MVA.

1. **Painting**
2. **Sculpture**
3. **Printmaking**
4. **Applied Art**
5. **Art History**

#### **DURATION OF THE PROGRAMMES, REQUIREMENTS AND OPTIONS:**

- i. Durations of the MVA undergraduate programs shall extend over Four Semesters (Two academic years) for the regular Master’s Degree.
- ii. Each semester shall consist of at least 16 to 18 weeks of study with a minimum of 90 working days (excluding the time spent for the conduct of final examination of each semester).
- iii. The candidates shall complete courses equivalent to at least 156 credits to become eligible for the Regular Master Degree in MVA. Further, all candidates will be awarded masters Degrees on successful completion of Four semesters (Two academic years) of the undergraduate programs.

#### **PROGRAMMES:**

#### **FACULTY OF ARTS**

Bachelor of Visual Arts called as MVA.

## **ELIGIBILITY FOR ADMISSION:**

### **Master of Visual Arts / MVA.**

- a) A candidate who has passed the Degree in Visual Art with required Specialization in recognized institute affiliated any Universities, shall be eligible for admission to these programs
- b) Additional Conditions of Eligibility are as per the University Guidelines
- c) For a Foreign student Conditions of Eligibility are as per the University Guidelines

## **5. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMMES:**

The candidate shall complete the programs within the period as prescribed in the regulation governing the maximum period for completing various degree/diploma programs from the dates of admissions. It is generally twice the number of years of the programs. The term completing the programs means passing all the prescribed examinations of the p programs to become eligible for the degree.

## **MEDIUM OF INSTRUCTION:**

The medium of instruction and examination shall be English or Kannada

## **SUBJECTS OF STUDY:**

Subjects of study shall comprise the following:

## **ATTENDANCE AND CHANGE OF SUBJECTS:**

- A candidate shall be considered to have satisfied the requirement of attendance for a semester if he/she attends not less than 75% of the number of classes actually held up to the end of the semester in each of the subjects.
- There shall be no minimum attendance requirement for the Co-curricular and extension activities.
- Whenever a change in a subject is permitted the attendance in the changed subject shall be calculated by taking into consideration the attendance in the previous subject studied.
- If a candidate represents his/her institution / University/ Karnataka State/ Nation in Sports / NCC / NSS / Cultural or any officially sponsored activities he/she may be permitted to claim attendance for actual number of days participated, based on the recommendation of the Head of the Institution concerned.
- If a candidate is selected to participate in national level events such as Republic Day Parade etc., he/she may be permitted to claim attendance for actual number of days participated based on the recommendation of the head of the Institution concerned.

## **Evaluation process of IA marks shall be as follows.**

The first component (C1) of assessment is for 15% marks. This shall be based on test, assessment and score process should be completed after completing 50% of syllabus of the course/s and within 45 working days of semester program.

The second component (C2) of assessment is for 15% marks. This shall be based on test, assignment, seminar, case study, field work, internship / industrial practicum / project work etc. This assessment and score process should be based on completion of remaining 50 percent of syllabus of the courses of the semester.

During the 18th – 20th week of the semester, a semester end examination of 3 hours duration shall be conducted by the University for each Theory course. Practical Courses are assessed by External Jury through the display of all the works done by the student during the semester. This forms the third and final component of assessment (C3) and the maximum marks for the final component will be 70%.

In case of a student who has failed to attend the C1 or C2 on a scheduled date, it shall be deemed that the student has dropped the test. However, in case of a student who could not take the test on scheduled date due to genuine reasons, such a candidate may appeal to the Program Coordinator / Principal. The Program Coordinator / Principal in consultation with the concerned teacher shall decide about the genuineness of the case and decide to conduct special test to such candidate on the date suitable to the concerned teacher but before commencement of the concerned semester end examinations

For assignments, tests, case study analysis etc., of C1 and C2, the students should bring their own answer scripts (A4 size), graph sheets etc. required for such tests/assignments and these be stamped by the concerned department using their department seal at the time of conducting tests / assignment / work etc.

The outline for continuous assessment activities for Component-I (C1) and Component-II (C2) of a course shall be as under.

Outline for continuous assessment activities for C1 and C2 Activities C1 C2

### **Total Marks**

Session Test 10% marks 10% marks 20% Seminars 05% marks 05%

Case study / Assignment / Field work / Project work etc. 05% marks 05%

Total 15% marks 15% marks 30%

For practical course of full credits, Seminar shall not be compulsory. In its place, marks shall be awarded for Practical Record Maintenance.

Conduct of Seminar, Case study / Assignment, etc. can be either in C1 or in C2 component at the convenience of the concerned teacher.

The teachers concerned shall conduct test / seminar / case study, etc. The students should be informed about the modalities well in advance. The evaluated courses / assignments during component I (C1) and component II (C2) of assessment are immediately provided to the candidates after obtaining acknowledgement in the register by the concerned teachers(s) and maintained by the Chairman in case of a University Post-Graduate Department and the Principal / Director in the case of affiliated institutions. Before commencement of the semester end examination, the evaluated test assignment etc. of C1 and C2 shall be obtained back to maintain the same till the announcement of the examination results of the concerned semester. The marks of the internal assessment shall be published on the notice board of the department / college for information of the students. The Internal assessment marks shall be communicated to the Registrar (Evaluation) at least 10 days before the commencement of the University examinations and the Registrar (E) shall have access to the records of such periodical assessments.

There shall be no minimum in respect of internal assessment marks. Internal assessment marks shall be shown separately in the marks card. A candidate who has failed or rejected the result, shall retain the internal assessment marks.

#### **REGISTRATION FOR EXAMINATIONS:**

A candidate shall register for all the papers of a semester when he/she appears for the examination of that semester for the first time.

#### **CONDUCT OF EXAMINATIONS:**

- There shall be Theory and Practical examinations at the end of each semester, ordinarily during November for odd semesters and during May for even semesters, as prescribed in the Scheme of Examinations.
- Unless otherwise stated in the schemes of examination, practical examinations shall be conducted at the end of each semester. They shall be conducted by two examiners, one internal and one external and shall never be conducted by both internal examiners.
- The statement of marks sheet shall be sent to the Registrar (Evaluation)
- The candidate shall submit the record book for practical examination duly certified by the course teacher and the H.O.D/staff in-charge. It shall be evaluated at the end of the Semester at the practical examination.

#### **MINIMUM FOR A PASS:**

- No candidate shall be declared to have passed the Semester Examination as the case may be under Part I / Part II / Part III unless he/she obtains not less than 35% marks in written examination / practical examination and 40% marks in the aggregate of written / practical examination and internal assessment put together in each of the subjects and 40% marks (including IA) in Project work & viva wherever prescribed.

- If a candidate fails in a subject, either in theory or in practical, he/she shall appear for that subject only at any subsequent regular examination, within the maximum three period prescribed for completing the programme. He/she must obtain the minimum marks for a pass in that subject (theory and practical separately) as stated above.

**CARRY OVER:**

A candidate who fails in a lower semester examination may go to the higher semester

**CLASSIFICATION OF SUCCESSFUL CANDIDATES: CLASSES & GRADES:**

Each semester result shall be declared in terms of Classes on the basis of Percentage of Aggregate Marks scored and in terms of grading system based on the marks scored. The results of successful candidates at the end of IV semester and aggregate or Cumulative Grade Point Average (CGPA) for award of Master’s Degree in Visual Arts.

**Table I: Conversion of Percentage of Marks into Grade Points in a Paper**

| <b>% Marks in a paper/practical</b> | <b>Grade Point (GP)</b> |
|-------------------------------------|-------------------------|
| 96-100                              | <b>10</b>               |
| 91-95                               | <b>9.5</b>              |
| 86-90                               | <b>9.0</b>              |
| 81-85                               | <b>8.5</b>              |
| 76-80                               | <b>8.0</b>              |
| 71-75                               | <b>7.5</b>              |
| 66-70                               | <b>7.0</b>              |
| 61-65                               | <b>6.5</b>              |
| 56-60                               | <b>6.0</b>              |
| 51-55                               | <b>5.5</b>              |
| 46-50                               | <b>5.0</b>              |
| 41-45                               | <b>4.5</b>              |
| 40                                  | <b>4.0</b>              |
| Below 40                            | <b>0</b>                |

- The Semester Grade Point Average (SGPA) shall be computed by dividing the sum of the Credit Points (CP) of all the subjects of study by the maximum credits for the semester.
- The CP are in turn calculated as the product of the grade points earned in the paper and the credits assigned to that paper.



The details are given in Appendix B.

- **Appendix B** gives a summary of marks and credits assigned to different subjects of study in Bachelor Degree programmes in all the semesters. In these tables, 100(2), indicates the maximum total mark in a subject of study is 100, while the credit assigned is 2. These tables are followed with illustrations of computing semester grade point averages (SGPA) and aggregate or cumulative grade point averages (CGPA).
- The Aggregate or Cumulative SGPA (CGPA) at the end of the fourth, sixth and ten semesters shall be calculated as the weighted average of the semester grade point averages. The CGPA is obtained by dividing the total of semester credit weightages by the maximum credits for the program.
- A candidate shall be declared to have passed the UG program if he/she secures at least an aggregate SGPA/CGPA of 4.0 (or Course Alpha-Sign Grade P).

**Table II: Final Result / Grades Description Semester / Program % of Marks**

**Semester GPA / Program CGPA Alpha-Sign /Letter Grade Result /  
Class Description**

|            |            |                                       |
|------------|------------|---------------------------------------|
| 90.0-100   | 9.00-10.00 | O (Outstanding) Outstanding           |
| 80.0-<90.0 | 8.00-<9.00 | A+ (Excellent) First Class Exemplary  |
| 70.0-<80.0 | 7.00-<8.00 | A (Very Good) First Class Distinction |
| 60.0-<70.0 | 6.00-<7.00 | B+ (Good) First Class                 |
| 55.0-<60.0 | 5.50-<6.00 | B (Above Average) High Second Class   |
| 50.0-<55.0 | 5.00-<5.50 | C (Average) Second Class              |
| 40.0-<50.0 | 4.00-<5.00 | P (Pass) Pass Class                   |
| Below 40   | Below 4.00 | F (Fail) Fail/Reappear                |
| Absent 0   |            | Ab (Absent)                           |

- The candidates who pass all the semester examinations in the first attempts are eligible for ranks provided they secure above 60% marks or at least an Alpha-Sign Grade B+.
- The results of the candidates who have passed the Eighth semester examination but not passed the lower semester examinations shall be declared as NCL (Not Completed Lower semester examinations). Such candidates shall be eligible for the degree only after completion of all the lower semester examinations.

- A candidate who passes the semester examinations in parts is eligible for only class and not for ranking.

### **REJECTION OF RESULTS:**

A candidate may be permitted to reject result of the whole examination of any semester. Rejection of result paper wise / subject wise shall not be permitted. The candidate who has rejected the result shall appear for the immediately following examination.

The rejection shall be exercised only once in each semester and the rejection once exercised shall not be revoked.

Application for rejection of results along with the payment of the prescribed fee shall be submitted to the Registrar (Evaluation) through the College of study together with the original statement of marks within 30 days from the date of publication of the result.

A candidate who rejects the result is eligible for only class and not for ranking

### **Conditions for transfer of admission of students within the University.**

- i) His/her transfer admission shall be within the intake permitted to the college.
- ii) Availability of same combination of subjects studied in the previous college.
- iii) He/she shall fulfil the attendance requirements as per the University Regulation.
- iv) He/she shall complete the program as per the regulation governing the maximum duration of completing the program

**DEPARTMENT OF**  
**PAINTING**

## Master of Visual Arts (MVA) – Painting

### Duration of Course: IV Semesters (Two Years)

Painting Department Post Graduate studies aims at:

Advance studies / practices in painting with interest to develop a distinct personal language / approach. This is in order to make the students aware of the contemporary practices in a technologically driven society. It is a research attitude to understand the inter-disciplinary contemporary art contexts. The course does not restrict the paint and canvas surface but encourages a wider usage of other materials & technological developments.

Each semester will be divided as practice, presentation and research (practical base). Journal and individual tutorials are mandatory apart from group discussion.

### I - Semester

| Sl. No                                   | QP |                       | Subjects                     | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-----------------------|------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                       |                              |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b>    | EARLY INDIAN ART-            | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                       | EARLY WESTERN ART-           | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    |                       | PHILOSOPHY OF INDIAN ART-    | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |    | <b>CORE-PRACTICAL</b> | CREATIVE PAINTING            | 8                    | -                      | 75    | 175  | 250        | 8         |
| 5  |    |                       | ART JOURNAL-I                | 2                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    |                       | INTER DISCIPLINARY SUBJECT-I | 2                    | -                      | 50    | 100  | 150        | 6         |
| 7  |    | <b>SOFT CORE</b>      | 1-T. New Media-              | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                       |                              |                      |                        |       |      | <b>900</b> | <b>26</b> |

### **CORE THEORY**

#### **1.1PTG -- Early Indian Art:**

This study develops a skill of understanding, seeing, grasping and personally experiencing visuals of Indian artworks through the ages in a chronological mode. It is an attempt to understand practical visual creations ‘through’ theoretic and historic understanding of the development of visuals:

- Pre Historic Art- Development of Cave Painting- Socio –Religious nuances. Important examples of Cave Paintings like Bhimbedka, Maski, Sanganakallu etc. to be studied in the context of paintings.
- Indus Valley Pottery paintings to be seen and studied: development of animal and human figures-flora and fauna forms to be studied.
- Early Buddhist Art- manifestation of Buddhist iconography and early paintings from Ajanta. The development of Stupa and Vihara, religious and literary nuances of the period are to be considered.
- Architectural developments, establishment of various Buddhist schools and art centers like Sanchi, Amaravathi, Western Indian rock-cut Chaityas and Viharas and their artistic creation are studied.
- Later Ajanta period and contemporary technical treatises on paintings to be studied together. Texts like Chitra Sutra from Vishnu Dharmottara are considered in the context of Visual Art. Historical contributions of Vakataka family, Gupta hegemony to be discussed in the creation of Buddhist art at Ajanta.

### **1.2PTG -- Early Western Art:**

The story of art works tells the story of cultures in a visual media as against the well acknowledged written media. It is also an act to introduce the students to read more into what is visually created and its difference from naturally existing. It is an attempt to understand a concept called visual language.

To introduce, explain and discuss the art forms of Western Art from Pre-Historic time to Contemporary art, mainly from Europe.

- Prehistoric Art: Introduction to important pre historic sites of Europe: Alta Mira, Lascaux etc. the forms and regional artistic features to be considered.
- Introduction to early Civilization: Egypt and Mesopotamia the sculptures, paintings and architecture of Egypt, their *magico-religious* practices leading to artistic creations to be discussed.
- Greek and Roman Art(Study of Sculpture, painting and Architecture )
- Development of Christian Art: introduction to early symbols and visual representations. Byzantine, Romanesque, Gothic periods (Painting, Sculpture and Architecture) paintings and sculptures of these period to be studied.

### **1.3PTG -- Philosophy of Indian Art:**

To study Aesthetics as a branch of Philosophy, Theory of, Alamkara, Rasa, Dhvani. Introduction to ShadangaSutra. A brief introduction to the theories of, Bharatha, Bhamaha. Anandavardhana. These theories shall be studied in the context of Indian Art. Suitable examples from Indian Art to be given.

## CORE PRACTICAL

### **1.4 PTG -- Creative Painting:**

Students are expected to use critical analysis research, visual experimentation and exploration to arrive at a concept or thought, subject for their painting. Exercises are to focus on the understanding of visual language. A comparison between artists is a helpful aid. Extensive research (practical) i.e. studies of different works of art from different periods of history are to be done.

Plenty of drawings are focused here with particular stress on the language of drawing, painting narration, concept building etc.

### **1.5 PTG: –ART Journal:**

It needs to be documented in both words and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works. Plenty of self-realized, observed, experienced intrigued facts, questions, forms etc. could be part of the documentation.

### **1.6 PTG: -- Inter Disciplinary subject (Opted by the Students):**

MVA Painting students need to select one minor subject from other discipline such as graphics/applied art/sculpture, and the same subject will continue from through II Semester.

## SOFT CORE

### **1.7 PTG: 1-T(Theory) New Media**

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

## Master of Visual Arts (MVA) – Painting II – Semester

| Sl. No                                   | QP |                       | Subjects                      | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-----------------------|-------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                       |                               |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b>    | CLASSICAL INDIAN ART          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                       | CLASSICAL WESTERN ART         | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    |                       | PHILOSOPHY OF WESTERN ART-    | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |    | <b>CORE-PRACTICAL</b> | CREATIVE PAINTING             | 8                    | -                      | 75    | 175  | 250        | 8         |
| 5  |    |                       | Art Journal-II                | 2                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    |                       | INTER DISCIPLINARY SUBJECT-II | 2                    | -                      | 50    | 100  | 150        | 6         |
| 7  |    | <b>SOFT CORE</b>      | 1-TTheory(New Media)          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                       |                               |                      |                        |       |      | <b>900</b> | <b>26</b> |

### CORE THEORY

#### 2.1 PTG: -- CLASSICAL INDIAN ART:

Study of Indian Medieval art architecture and paintings; study of the development of form and narrative in Indian Art.

- Survey of Indian Art from C-6<sup>th</sup> Century CE to 17<sup>th</sup> C.CE, The development of Indian art both sculpture and architecture as well as painting to be studied.
- Chalukya, Rashtrakuta, Kalyan Chalukya, Hoysala Chandela, Kalinga art architecture to be studied. Manuscript Painting, Early Miniature, Rajasthani and Mughal, Daccani and Pahadi paintings to studied. The forms and aesthetic values of the artistic creation of this period to be addressed with suitable examples.

#### 2.2 PTG: - CLASSICAL WESTERNART:

Classical western art embodies the International Gothic and foundations of early renaissance Art. The art in Italy and elsewhere in Europe to addressed.

- Beginning of the Renaissance Art in Italy: Cimabue, Giotto, Albert etc. are to considered for the study. Renaissance art being the classical in nature revival in nature. Masaccio-Verrocchio-Leonardo- Raphael Michelangelo, Giorgione and Titian's art works to studied. Humanistic approach and new inventions in visual art are to be addressed.
- Mannerism art represented by Sarto, Russo, Parmigianino, Pontorno, Bronzino, Veronese, Tintoretto, El Greco art works to be studied.
- Baroque Period art represented by light theory, and color. Art works of Caravaggio, Ruben's, and Rembrandt etc. are to be seen and studied.

### **2.3 PTG: - PHILOSOPHY OF WESTERN ART-**

Introduction to important philosophy and aesthetics of Western world. Art as Mimesis, empathy, imitation, psychic theory is to be studied. Theories of Marxism, psychological analysis of work of art.

- Socrates, Plato Aristotle, Plotinus and their theories to be studied.
- Medieval and age of enlightenment scholars gave new dimension to the aesthetics and philosophy. Addison, Shaftesbury, Alexander Gottlieb Baumgarten, Kant, Hegel, Schopenhauer, Lessing, Goethe and Schiller etc.

Marxism and related theories in connection with philosophy to be addressed.

### **CORE PRACTICAL**

#### **2.4 PTG: -- CREATIVE PAINTING:**

Here the work is in progress. Research and documentation continues. Arriving at personal interpretation of images and expression with responsible freedom is exercised in this semester. Paintings can be produced. Choice of media reflecting and supporting their concepts is to be developed. Constant discussion with the faculty and fellow students is to be done. Plenty of exercises to understand technique & materials are to be executed.

#### **2.5 PTG: – ART JOURNAL-II**

The visual record continues with more focus on the growth of personal approach to visual language. It needs to exhibit the learning process. Journal working as a source book is appreciated. It continues as a mandatory part of practical submission

#### **2.6 PTG -- Inter Disciplinary Studies**

Opted by the Students

**The same subject opted in the I Semester will continue through IV Semester.**

### **SOFT CORE**

#### **2.7 PTG: – 1-T (Theory) New Media Art**

The paper aims at introducing the human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. The detailed concepts of digital skill in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/animation/gaming concepts/ photo-manipulations and alike.



| I. No                                    | QP | Subjects                                   | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|--|----------------------|------------------------|-------|------|------------|-----------|
|  |    |  |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b><br>MODERN INDIAN ART-   | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    | MODERN WESTERN ART-                        | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    | <b>CORE-PRACTICAL</b><br>CREATIVE PAINTING | 10                   | -                      | 75    | 175  | 250        | 8         |
| 4  |    | Project                                    | 2                    | -                      | 30    | 70   | 100        | 4         |
| 5  |    | INTER DISCIPLINARY SUBJECT-II              | 4                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    | <b>OPEN ELECTIVE</b><br>PICTORIAL DRAWING  | 2                    | -                      | 30    | 70   | 100        | 4         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |  |                      |                        |       |      | <b>750</b> | <b>24</b> |

### CORE THEORY

#### 3.1 PTG: --MODERN INDIAN ART

The various factors that influenced, framed and formulated visual arts and culture in India, like the impact of cultural Colonization, the Bazaar paintings, Company Paintings, the European influence that led to Eclecticism in image making and visual culture in the Indian context (like the Miniatures, Kalighat Paintings, traditional paintings, leather puppetry, Dokra bronzes, Worli paintings, Madhubani paintings) during the prevalence of European power in India, is to be studied. The initiation and impact of formal British art schools at Madras, Bombay and Calcutta is to be analyzed. The provincial impact of such urban art schools are to be taken note of.

#### Content:

The idea, implications and the results of multiple Modernity of Raj Ravi Varma, Amrita Shergil, the Art Movements (pre and post Indian Independence) like Bengal Renaissance (Kala Bhavana, Santiniketan), Progressive Art Group (Bombay) is to be probed into. The way in which the writings on India art by both Indian and European writers is to be looked into (like Mildred Archer, AnandaCoomaraswamy, Rabindranath Tagore, Abanindranath Tagore). The notions of Orientalism and Occidental is to be addressed.

#### Scope:

There is an immense scope for the subject of Indian art of last two centuries. Museumisation, curatorial exercises, archiving, art history, art criticism and art journalism are the opportunities available for this subject.

### **3.2 PTG: -- MODERN WESTERN ART-**

The student will study art history at the M.V.A level, after a summarized understanding of the overall history of the world art and the means employed to understand it: writing and photography. At the master level, the student need to understand the now formalized modernism of Europe between 1800 to 1945. It consists of the birth of modernism, the high period of modernism and the logical conclusion of it by the end of the second world war. It was a period when art related modern gadgets like photography and cinema came into existence along with the locomotives which also became symbols of modernist representations.

#### **Content:**

The art of the Romanticists, Neo-classical, the art of Modernism (ISMS) between 1850s to 1950s will be the major chronological period that should be covered in this period, keeping in mind all the intricacies necessary to understand that art has been appreciated even beyond its aesthetics value.

#### **Scope:**

This was also a period when writing about art itself became a full-fledged course, impacting the circulation of the art works, its popularity and its appreciation through museumization, auctions and as a means of cultural understanding. Hence the student, along with studying the various period division of art, should also remember the modes in which art of this period was appreciated: iconography, formalism, art-as-object, Ready-mades, Constructivist methods.

The loss of religiosity, the urge to represent what is seen around, a commitment to be responsible to what one depicts were the three mantras that the European art of this period contributed to the overall human perception.

### **CORE PRACTICAL**

### **3.3 PTG: -- Creative Painting:**

Here the work is in progress. Research and documentation continues. Arriving at personal interpretation of images and expression with responsible freedom is exercised in this semester. Paintings can be produced. Choice of media reflecting and supporting their concepts is to be developed. Constant discussion with the faculty and fellow students is to be done. Plenty of exercises to understand technique & materials are to be executed.

### **3.4 PTG: -- Project**

The visual record continues with more focus on the growth of personal approach to visual language. It needs to exhibit the learning process. Journal working as a source book is appreciated. It continues as a mandatory part of practical submission

### 3.5 PTG: Inter Disciplinary Studies

Opted by the Students

The same subject opted in the I Semester will continue through IV Semester.

#### OPEN ELECTIVE

### 3.6 PTG: -- One of the following subjects may be chosen for open elective

#### a. Pictorial Drawing

The students should explore contemporary modes of drawing, beyond the representational, figurative ways of drawing. They should do exercises in how to convert drawings of various genres (portrait, landscape, still life) into creative premise.

#### b. Video Art:

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analog video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

#### c. New Media:

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.).The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

### Master of Visual Arts (MVA) – Painting IV– Semester

| Sl. No                                   | QP |                               | Subjects                    | Instruction Hrs /week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS    |
|--|----|-------------------------------|-----------------------------|-----------------------|------------------------|-------|------|------------|------------|
|  |    |                               |                             |                       |                        | IA    | EXAM | TOTAL      |            |
| fen 1                                    |    | CORE-<br>SUBJECTS & ELECTIVES | CONTEMPORARY INDIAN ART-    | 3                     | 3                      | 30    | 70   | 100        | 2          |
| 2  |    |                               | CONTEMPOARA RY WESTERN ART- | 3                     | 3                      | 30    | 70   | 100        | 2          |
| 3  |    |                               | CREATIVE PAINTING           | 12                    | 10                     | 105   | 245  | 350        | 12         |
| 4  |    |                               | INTER DISCIPLINARY SUBJECT  | 3                     | 10                     | 30    | 70   | 100        | 4          |
| 5  |    |                               | DISSERTATION                | 3                     |                        | 30    | 70   | 100        | 4          |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                               |                             |                       |                        |       |      | <b>750</b> | <b>24</b>  |
| <b>PROGRAM GRANT TOTAL CREDITS</b>       |    |                               |                             |                       |                        |       |      |            | <b>100</b> |

## CORE THEORY

### 4.1 PTG: -- CONTEMPORARY INDIAN ART:

Study the art movements of India post-independence like Cholamandal (Madras), Shilpi Chakra (New Delhi), Radical Group (Kerala) are to be studied with all its intricacies. The contribution of individual stalwarts is to be studied in relation to the group and school activities.

The impact of the nature of Modern Museums (like NGMA), gallery traditions and art writing practice on artistic practice is to be grasped. The influence of pedagogy, art education and its practitioners upon the making of modernism in Indian art is to be studied, with an introduction to important texts by practitioners of art (like K.G. Subramanyan's "Living Tradition", Geeta Kapoor's "When was Modernism?").

The relation between administrative and creative discourses is to be brought in, in relation to the activities of Lalitkala Akademies, art schools, art fairs (like NandanMela, Baroda Art Fair, Kala Goda festival, Delhi Art Fair). The notion of Diaspora, the way postcolonial, subaltern discourses and the activities of artistic initiatives and art residencies like KHOJ (New Delhi) have affected the artistic practice is to be studied.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

---

### 4.2 PTG: -- CONTEMPORARY WESTERN ART:

The end of Modern Art and the beginning of Postmodernism, Conceptual Art, Contemporary Curatorial practices, the nature of and relation between Art and Activism is to be elaborated. The changing nature of art institutions, circulation of images and the way they affected the visual arts, from Modern Museums to Contemporary Museums is to be studied. The philosophy and theory behind shows like the Biennale, Art Fairs and Documenta shows (Kassel, Germany) is to be explained.

The changing nature of cutting edge art, artist residencies, new media and the advent of film and moving images (like Video Art, Video Performance, Photo Performance), the sophistication involved in the display, catalogue and archiving of visual culture in general and visual arts in particular is to be elaborated. The continental drift of artistic practices, the Diaspora and exile Dom to be specifically addressed. Theories related to visual culture from cultural study, the dialogue between art history and cultural theory is to be introduced.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

## **CORE PRACTICAL & PROJECT**

### **4.3 PTG: -- Creative Painting:**

Painting/work of art is at an advanced stage. It should exhibit individuality, digested influences, eclectic approach and in-depth concept. Written supports in the form of journal go mandatory. The journal should reflect the process of their arrival as an artist/their work of art, their choice of media and material.

### **4.4 PTG: -- Inter Disciplinary Studies.**

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

### **4.5 PTG: -- Dissertation:**

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues.

#### **Submission:**

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

**DEPARTMENT OF**  
**APPLIED ART**

## Master of Visual Arts (MVA) – Applied Art

### Duration of Course: IV Semesters (Two Years)

The Post Graduate Study enables the students to be committed from the early stages as a *deep thinker, risk taker* and an *innovative practitioner* in visual communication and Graphic Design. Students will study the same modular as under graduates but on a higher level when as they will move on to study at Master Level for four semesters.

Further, students will explore the exciting and rapidly evolving areas of Graphic Design including the latest development in Design, Publishing, Branding, Advertising, the Internet, Screen-based and moving images and contemporary practices. The ethical impact of practice and individuality as a ‘designer’, by questioning and challenging what the subject can be; and pushing boundaries is encouraged. Students will produce in-depth original, creative ideas through various design projects.

### Master of Visual Arts (MVA) – Applied Art      I - Semester

| Sl. No                                   | Q P | Subjects  | Instruction Hrs/Week | Duration of Exams(Hrs ) | MARKS |      |            | CREDITS   |
|--|-----|---|----------------------|-------------------------|-------|------|------------|-----------|
|  |     |   |                      |                         | IA    | EXAM | TOTAL      |           |
| 1  |     | <b>Core-Theory</b><br>Marketing Management                  | 3                    | 3                       | 30    | 70   | 100        | 2         |
| 2  |     | Service Management  | 3                    | 3                       | 30    | 70   | 100        | 2         |
| 3  |     | Integrated Marketing Communications                         | 3                    | 3                       | 30    | 70   | 100        | 2         |
| 4  |     | <b>Core-Practical</b><br>Exhibition Design & Art Exhibition | 8                    | -                       | 75    | 175  | 250        | 8         |
| 5  |     | Art Journal-I   | 2                    | -                       | 30    | 70   | 100        | 4         |
| 6  |     | Inter Disciplinary subject-I                                | 2                    | -                       | 45    | 105  | 150        | 6         |
| 7  |     | <b>Soft Core</b><br>Information Technology (New Media)      | 3                    | 3                       | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |     |   |                      |                         |       |      | <b>900</b> | <b>26</b> |

## Core Theory:

### 1.1AA MARKETING MANAGEMENT

**Objective:** Students should gain insights of marketing approach and should understand how to market their artistic work to the customers.

**INTRODUCTION TO MARKETING:** Meaning & Definition – Goals – Concepts of Marketing – Approaches to Marketing – Functions of Marketing. Recent trends in Marketing - Green Marketing – Relationship Marketing – Retailing – Concept Marketing and Virtual Marketing.

**MARKET SEGMENTATION:** Meaning & Definition - Bases of Market Segmentation – Types of market segmentation, Target Markets, Concept of Target Market, Positioning and differentiation strategies, Concept of positioning – Value Proposition & USP, Marketing Information System, and Strategic marketing planning.

**MARKETING MIX:** Meaning – Elements – Product - New Product Development – Pricing – Objectives – Factors influencing Pricing Policy and Methods of Pricing. Physical Distribution – Meaning – Factors affecting Channel Selection – Types of Marketing Channels. Promotion – Meaning and Significance of Promotion – Promotion Mix

**Assignment:**

As assigned by the Tutor.

**1.2AA: SERVICE MANAGEMENT**

**OBJECTIVE:** The objective is to train the students with different services and prepare them with vital skills to manage quality services and to market products.

**INTRODUCTION TO SERVICES MANAGEMENT:** Meaning of Services – Concepts - Characteristics of Services – Classification of Services – Growth of Service Sector.

**SERVICE MARKETING:** Meaning – Differences between Products and Services – Importance of Services Marketing – Marketing Mix for Services – 7 P's (in detail). Service Delivery Process: Quality issues in Services – GAP Model, Managing moments of Truth

**SERVICE QUALITY:** Concept of Quality, Meaning and Definition of Service Quality, Factors influencing customer expectation and perception, Types of Service Quality, Service Quality Dimensions, Measuring Service Quality, Service Quality measurement Scales

**Assignment:**

As assigned by the Tutor.

**1.3AA: INTEGRATED MARKETING COMMUNICATIONS**

**Objective:** To familiarize the students with the different elements of Integrated marketing communications, so that they can look at marketing communications with a holistic approach. The course is designed to enable the students to learn the basics of marketing communications.

**Integrated Marketing Communication (IMC):** Marketing Communication, Objectives of Marketing Communication, Factors contributing to IMC, Participants in IMC, IMC Promotion Mix, IMC Management & Planning Model, Challenges in IMC,



**Emerging Concepts and Issues in Marketing Communications Sponsorship:** POP: Supportive Communication, Role of E-Commerce in Marketing Communication. Corporate Communication, Public Relations – Types of PR, Sales Promotion – Different types of Sales Promotion, relationship between Sales promotion and advertising, Publicity – Types of Publicity, relationship between advertising and publicity, Personal Selling, Direct marketing and direct response methods, Event Management.

**Assignment:**

As assigned by the Tutor.

**Core Practical:**

**1.4 AA, Exhibition Design & Art Exhibition**

Exhibition designers create the world in which plays, musicals and movies take place. Exhibition designers are very creative people who must often call upon a variety of artistic skills to do their jobs. They have to understand the world the director, envisions exhibition designers usually sketch out all aspects of various scenes including stage construction, and how each scene make use of costumes and various props. After sketches, exhibition designers build scale models to execute the finalized plans.

Art Exhibition design is the process of developing an exhibit – from a concept through to a physical, three dimensional exhibitions. It is a continually evolving field, drawing on innovative, creative, and practical solutions to the challenge of developing communicative environments that ‘tell a story’ in a three dimensional space.

**Content:**

The students will be trained to conceptualize and design the sets and other related aspects of the design where, pavilions and stage for performance and shooting. Later, they will be introduced to the materials and skill to setup an artificial sets or mobile sets. This is another prime aspect of the visual art student as they may opt for a career in art direction movies and events. Students will be exposed to the masters and professional of the field to develop their concept according to the current market scenario. Students have to attend various workshops and internship to adopt the experience.

**Scope:**

This subject develops the student’s ability to make complex data understandable to users. Students creatively use methods integrating symbols, images, formats, communication structures and languages to develop solutions to applied projects, making complex data expressive, impressive and accessible to defined end users. Projects include a combination of illustration print and interactive media.

**Assignment:**

As assigned by the tutor.

### **1.5 AA, Art Journal -I**

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display; discussion or critique of practical works. Maintaining a journal would help the student in realizing their growth process which would yield benefits over a long period of time. Observing, realizing, discovering, acknowledging one's own self is most necessary to build confidence in a student more so in an artist. Acceptance of their limits, capacities, abilities prove the best in an artist's career.

#### **Assignment:**

As assigned by the tutor.

### **1.6 AA, Inter Disciplinary Subject**

MVA Applied Arts students need to select one minor subject from other discipline such as graphics/applied art/sculpture, and the same subject will continue from through II Semester.

### **Soft Core:**

### **1.7 AA, Strategic Business Communication**

#### **Objective:**

1. To identify various communication skills involved in the business organization.
2. To develop business communication skills among the students

**Nature of Communication** –Definition: -Need and Importance of Communication skills - Basic types of Communication – Reading, -Writing,- listening,- speaking -Forms of Communication -Verbal,- written.- oral, - Non-verbal oral Communication, principles of successful oral communication, effective listening, Body language, Paralanguage. -The Communication Process, -Barriers of Communication and ways in overcoming barriers.

**The Process of Formal Written Communication:** deciding purpose, analyzing audience, deigning a message, organizing, selecting, arranging ideas and preparing outlines, developing message- writing, Evaluating, Revising and Editing.

**Presentation Skills:** Definition of presentation: elements of presentation, designing a presentation, advanced visual support for business presentation, types of visual aid, appearance & posture, practicing delivery of presentation.

#### **Assignment:**

- ✓ Students should give presentation on the current marketing and advertising trends.
- ✓ Students should submit a report on Verbal and Non-verbal signs, mudra and the like.

| Sl. No                                   | QP | Subjects   | Instruction Hrs/Week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|--|----------------------|------------------------|-------|------|------------|-----------|
|  |    |  |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>Core-Theory</b><br>Advertising Management             | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    | Consumer Behaviour                                       | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    | Advertising Media Strategy                               | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |    | <b>Core-Practical</b><br>Promotional/ Information Design | 8                    | -                      | 75    | 175  | 250        | 8         |
| 5  |    | Art Journal-II   | 2                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    | Inter Disciplinary Subject-II                            | 2                    | -                      | 45    | 105  | 150        | 6         |
| 7  |    | <b>Soft Core</b><br>Digital Branding                     | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |  |                      |                        |       |      | <b>900</b> | <b>26</b> |

### Core Theory:

#### 2.1AA: ADVERTISING MANAGEMENT

Objective: To understand evolution of advertisement and basic concepts from the following contents is useful to the art students for their intensive study about advertising.

**ORIGIN OF ADVERTISING:** Pre- Printing Period, The invention of the printing press, Period of Expansion, Period of Scientific Development, Period of Business and Social Integration, The origin of commercial advertising, History of Advertising agencies, technological advancement in media. Modernization of media, Ancient India Advertising techniques.

**ADVERTISING MANAGEMENT:** Meaning, Nature and Scope of Advertising, Advertising – Classification of advertising, Types of advertising, advertising appropriation, advertising campaigns, Process of Advertising. Advertising Agencies – their role, functions, organization, Remuneration, client agency relationship. Management of Advertising Agencies, Testing of Advertising Effectiveness, Preparation and Choice of Methods of Advertising Budget, Ethical and Social Issues in Advertising.

#### Assignment:

As assigned by the Tutor.

## **2.2AA: CONSUMER BEHAVIOUR**

**Objective:** This course covers the theoretical frameworks and applications based on the understanding of consumer behavior for marketing success and aims at understanding various factors shaping consumer choice.

**CONSUMER BEHAVIOUR:** Overview of Consumer Behavior Understanding Consumer Behavior- Meaning and Concept of Consumer and Customer, Consumer Learning, Different Models in Consumer Behavior, Consumer Decision making process-Concept of Consumer Decision; Levels of Consumer Decision Making; Consumer Decision Making Model, Changing Indian Consumer Behavior-Drivers of Change; Changing Consumer Trends; Rural Consumer Behavior; New Consumption Patterns, Organizational Buying Behavior

**PSYCHOLOGY OF CONSUMERS:** Factors Influencing Consumer Buying Decision: Demographic, Psychographic, Socio-cultural and Behavioral. Online behavior of consumers.

### **Assignment:**

As assigned by the Tutor.

## **2.3AA: ADVERTISING MEDIA STRATEGY**

*Objective: Advertising Media Management program prepares the students for the role of strategic media planning and buying within the advertising and communications industry and to achieve strategic results and to expand their knowledge of emerging media.*

**Advertising and Campaign Planning:** Marketing strategy & Situation analysis; Advertising plan; Advertising objectives; DAGMAR approach; Advertising strategy; Advertising campaign-planning process. Economic, social & ethical aspects of advertising.

**Media Plan** – reach and frequency of advertisements – cost of advertisements related to sales –and scheduling. **Measuring impact of advertisements, Message development.**

**Advertising Media Strategy:** Role of media; types of media; their advantages and disadvantages; Media research & advertising decisions; selection & scheduling strategies.

**Media Planning:** Type and choice criteria, Research, Frequency and Continuity, Media information and selection, media plan frame work -**Advertising and Media Vehicles:** Newspaper, Radio, Television, Outdoor Ads, Exhibitions, Boardings, Hand Bills etc., Computerized media selection - determining the size and timing of insertion -determining the reach and frequency and GRP goals - creativity in media planning – media strategy, scheduling and patterns of scheduling.

## **Core – Practical:**

### **2.4 AA Promotional Design**

#### **Introduction:**

The student should attempt to come up with Product Design- (Life style Accessories Design) in order to address the entire spectrum of accessories and life style products, precious and costume jewellery, leather goods, footwear, watches, giftware, tableware, silverware, other life style products and visual merchandising.

#### **Concept:**

Publicity and Promotion- entertainment Promotion surveys the strategy techniques and communication media employment to market the range of entertainment available to the Indian audience. The subject examines the organizations and people, who conceive, create and distribute video, film, print, interactive and new technology within the frame work of the entertainment promotion landscape. The subject demonstrates how advertising, publicity, promotion research and overall marketing promotional are created and the impact on the creative and business operations of entertainment companies

#### **Assignment:**

As assigned by the tutor.

### **2.5 AA, Art Journal II**

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

#### **Assignment:**

As assigned by the tutor.

### **2.6 AA, Inter Disciplinary subject**

Opted by the Students

**The same subject opted in the I Semester will continue for II Semester.**

## **Soft Core:**

### **2.7 AA: DIGITAL BRANDING:**

**Objective:** To enhance the knowledge of students in the current practices of digital marketing and to understand the concept of digital branding through social media.

**Digital Market:** Introduction to marketing in the digital environment, Types of web presence, common e-commerce business models, pure play, hybrid and multi-channel options. Media options online, Fulfilment options and strategies.

**DIGITAL BRANDING:** Digital Medias - The New Media Environment – Building and managing online Brands - Marketing Communication Options – Using Social Media to Build Brands – E-Commerce & Brands

Using Facebook, Linked-in, twitter, you tube including creating a channel on You Tube, Content guidelines for online communications, Social Media measuring, monitoring & reporting, Tracking & Monitoring platforms. Content seeding, How to use blogs, forums and discussion boards, Blogs, forums and communities, Viral campaigns and the social graph. Building relationships with different stakeholders online

### **Master of Visual Arts (MVA) – Applied Art III – Semester**

| Sl. No                                   | QP |                       | Subjects                         | Instruction Hrs/Week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-----------------------|----------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                       |                                  |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>Core-Theory</b>    | Creative Strategy in Advertising | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                       | Advertising Research - I         | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    | <b>Core-Practical</b> | Visual Merchandising             | 10                   | -                      | 75    | 175  | 250        | 8         |
| 4  |    |                       | Journal: Case Study-I            | 2                    | -                      | 30    | 70   | 100        | 4         |
| 5  |    |                       | Inter Disciplinary Subject-III   | 4                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    | <b>Open Elective</b>  | Pictorial Drawing                | 2                    | -                      | 30    | 70   | 100        | 4         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                       |                                  |                      |                        |       |      | <b>750</b> | <b>24</b> |

#### **Core Theory:**

#### **3.1AA: CREATIVE STRATEGY IN ADVERTISING**

**Objective:** To introduce various concepts and creative strategy so as to understand the process of creativity to make the students understand the fact that Advertising has persuasive forms of Communication.

**Introduction to Copy Writing:** Headline, sub-headlines, body, logo, copy style, different types of copy. Writing for print, creative strategy for print media - writing for newspapers, magazines, outdoors, direct mails. Writing for consumer advertising - corporate advertising – financial advertising - Industrial advertising.

**Creative Strategy & Advertising Budget:** Creative approaches; The art of copywriting; Advertising copy testing; creativity in communication, motivational approaches & appeals,

Advertising budget process; Methods of determining Advertising budget. Methods of measuring advertising effectiveness;

### **3.2AA: ADVERTISING RESEARCH - I**

**OBJECTIVE:** To motivate the students to conduct research on specified area or selected topic and to prepare a research proposal.

**INTRODUCTION TO RESEARCH:** Meaning – Objectives – Types of Research – Scope of Research – Research Approaches – Research Process — Research Methods Vs Research Methodology - Steps in Research – Problem Formulation – Statement of Research Objective – Exploratory – Descriptive – Experimental Research

**DATA COLLECTION AND MEASUREMENT:** Types data: Primary & Secondary, Data collection techniques, Scales of Measurement, Classification of Scales - Single Item v/s Multi Item Scales, Comparative v/s Non-Comparative scales, Continuous Rating Scales; Criteria for Good Criteria for Questionnaire Designing; Types of Questionnaire; Questionnaire Design Procedure, Pilot test, validity and reliability of Questionnaire, Cranach's alpha, interview schedule

#### **Assignment:**

Students should submit a synopsis on current issues of advertising or marketing in the prescribed below format.

- a. Introduction (Theoretical Background)
- b. Review of literature (as cited in synopsis)
- c. Statement of the problem/Need for the study
- d. Objectives of the study
- e. Scope of the study
- f. Hypothesis(if any)
- g. Operational definition of the concepts
- h. Methodology
- i. Sampling
- j. Data collection
- k. Plan of analysis
- l. Limitations of the study
- m. Chapter Scheme:

Assignment: Student should prepare a research proposal/synopsis issue of proposed topic.

## **Core Practical:**

### **3.3 AA, Visual Merchandising:**

#### **Introduction:**

Visual Merchandising consists of visual communication, the idea of visual display and information. The idea through the visual display information by using dimensional 2D images which includes alpha numeric art science and electronic resources. The merchandising also includes broadcast, media, communication, management, print, new media and film studies. The students are expected to undergo various aspects of media through rigorous assignments. Projects demanding high competency to create, produce, present the contents for different media meetings are integral part of visual merchandising.

#### **Content:**

Skill development in the creation of showroom or retail store window/interior displays that sell merchandise. The study of basic techniques of store planning, mannequins dressing, alternate form design, display space conceptualization and implementation. This will help the students to obtain a broad understanding of display and be able to employ strategies for making timely and attractive, profitable display decisions within retailing.

#### **Scope:**

New media/design interactive- user experience design, interactivity, motion graphics and technology. Students learn to adapt to the changing demands and emerging opportunities in the new media. Interactive design market place projects and explorations that challenge traditional methods of communication and employ new approaches to engage audiences across a full spectrum and digital products and interfaces.

#### **Assignment:**

As prescribed by the tutor.

### **3.4 AA, JOURNAL: CASE STUDY-1**

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

#### **Assignment:**

As prescribed by the tutor.

### **3.5AA, Inter Disciplinary subject**

Opted by the Students

**The same subject opted in the I Semester will continue through IV Semester.**



## OPEN ELECTIVE

### Soft Core: 3.6AA, Painting/Sculpture/Printmaking:

The students should choose any one of the subjects from other departments other than Applied Arts subjects, that he/she has not studied in earlier to this or the earlier semesters in U.G. The syllabus of the respective selected department should be followed.

## Master of Visual Arts (MVA) – Applied Art IV – Semester

| Sl. No                                    | QP |                              | Subjects                   | Instruction Hrs/Week | Duration of Exams (Hrs) | MARKS |      |            | CREDITS    |
|---|----|------------------------------|----------------------------|----------------------|-------------------------|-------|------|------------|------------|
|   |    |                              |                            |                      |                         | IA    | EXAM | TOTAL      |            |
| 1   |    | Core-<br>Subject & Electives | Brand Management           | 3                    | 3                       | 30    | 70   | 100        | 2          |
| 2   |    |                              | Advertising Research -II   | 3                    | 3                       | 30    | 70   | 100        | 2          |
| 3   |    |                              | Corporate Identity         | 12                   | 10                      | 105   | 245  | 350        | 12         |
| 4   |    |                              | Inter Disciplinary subject | 3                    | 10                      | 30    | 70   | 100        | 6          |
| 5   |    |                              | Project work Dissertation  | 3                    | -                       | 30    | 70   | 100        | 2          |
| <b>SEMESTER TOTAL MARKS &amp; CREDITS</b> |    |                              |                            |                      |                         |       |      | <b>750</b> | <b>24</b>  |
| <b>Program Grand Total Credits</b>        |    |                              |                            |                      |                         |       |      |            | <b>100</b> |

## CORE THEORY:

### 4.1 AA: BRAND MANAGEMENT

**BRAND MANAGEMENT:** Meaning of Brand – Brand Development: Extension, Rejuvenation, Re launch- Product Vs Brands, Goods and services, Retailer and distributors, People and organization, Brand challenges and opportunities, The brand equity concept, Identity and image.

**BRAND LEVERAGING AND BRAND PERFORMANCE:** Establishing a brand equity management system, measuring sources of brand equity and consumer mind-set, Co-branding, celebrity endorsement. Brand Positioning & Brand Building – Brand knowledge, Brand portfolios and market segmentation – Steps of brand building, Identifying and establishing brand positioning, Defining and establishing brand values. **DESIGNING & SUSTAINING BRANDING STRATEGIES:** Brand hierarchy, Branding strategy, Brand extension and brand transfer – Managing brand over time.

## 4.2 AA: ADVERTISING RESEARCH -II

**Objective:** To instil a comprehensive and step-wise understanding of the research process with a balanced blend of theory and applicative technique and to facilitate them develop insights about basic concepts of research designs and methodology aimed at solving business problems.

**SAMPLING AND DATA PREPARATION:** Concept of Sample and Target Population, Sample frame, Sample unit and size, Characteristics of a Good Sample, Sampling Design Process; Probability and Non Probability Sampling Design, Determination of Sample Size. Data Preparation, Field Validation, Data editing, Coding, Content Analysis, Classification and Tabulation of Data.

**DATA ANALYSIS:** Basic data analysis: Descriptive Statistics, Parametric & Non-Parametric Tests; Null & Alternative Hypothesis, Critical Region, Degrees of Freedom, One Tailed & Two Tailed Tests, Standard Error; Procedure for Testing of Hypothesis.

**REPORT WRITING:** Types of Research Report, Report Structure, Report Writing: Report Formulation, Guidelines for effective Documentation and visual representation (Graphs) and Research Briefing –Oral Presentation.

## CORE - PRACTICAL & PROJECT

### 4.3 AA, Corporate Identity

#### **Introduction:**

A Corporate identity is the persons of the corporation. It is a set of values and principles held by the firm and it is the way these values are communicated verbally in writing and graphically in the corporate logo, design and colors putting all of these elements together and you get an Image of the corporation – the corporate identity.

#### **Content;**

The student will be encouraged to use your creative practice to explore issues that are of importance to you. Critical practice draws on wide expertise to enable you to define your ideas and develop your skills during a period of conceptual study. The resulting body of images will reflect the aims and intentions of each individual project in addition to a significant body of photo based work. You will also produce a written critical analysis, reflecting upon the social and cultural context of images as well as a professional report. These outcomes are intended to assist you further career progression by extending your understanding of photography as a medium.

#### **Scope:**

The corporate identity is made up of the tangible attributes assigned to help visualize the brand and further gives it personality. These attributes are carried out it color, typography,

stationary, marketing, products and all things visually tied to the brand. One of these visual elements is a company logo as it becomes the brand identity.

**Assignment:**

As prescribed by the tutor.

**4.4 AA, Inter Disciplinary subject**

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

**4.5 AA Dissertation (13P)**

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The same guide too will continue. The student should follow the previous semester guidelines in order to comprehensively complete the dissertation.

Viva-Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department, Guide and external experts.

**Submission:**

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antique, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

**Assignment:** Final Three copies in Book format A4 size, and PDF : Soft and hard copy of the Dissertation.

Viva-Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department, Guide and external experts.

**Note:**

384 Hrs in Semester. Total Contact Hours: 340. Timings: 5.30 to 9.30 (4 Hrs a Day) 44 Hrs may be used for Library/Workshop/study trip/Gallery visit/Industry Visit/Sports/Extra Curricular Activities. Remaining hours should be appropriately used for reference purposes.

**Note: -**

Any ONE of the TWO subsidiary subjects should be opted at the beginning of ODD semester. It is compulsory to have one subsidiary subject for at least two semesters. Subsidiary can be changed ONLY during ODD semester.

**Inter disciplinary subject:** available in the Applied Arts Dept.

**Site specific Photography: (P3) For I to IV Semester**

The Minor Optional (inter disciplinary) curriculum enables students to explore other related field in Visual Arts. The (Fine) art photography option prepares students for careers as visual artists, educators or freelance artists. The primary goal is to nurture the artist's personal aesthetic vision through photographic expression. Studying the basic heretical and practical skills needed to create thought provoking and meaningful images, develops technical, conceptual and conceptual abilities.

**Scope:**

Upon training in different art disciplines students are prepared to pursue career in a variety of fine art fields commercial photography, media, publishing house web designers and much more.

**Assignments:**

As prescribed by the tutor.

**Serigraphy (Screen Printing) (P3) For I to IV Semester**

Advance techniques of serigraphy (screen printing) methods of emulsion mixing, exposing conventional process /photo film based process - best practices to achieve best results on fabric / special paper / boards with suitable inks.

**Assignments:**

Developed designs artworks / computer-based artworks for screen printing, a minimum of two final work print - maximum of two final works print.

**Elective Subjects:****1. Video Art:**

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analog video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

## **2. New Media:**

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.).The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

**DEPARTMENT OF**  
**SCULPTURE**

## Master of Visual Arts (MVA) – Sculpture

### Duration of Course: IV Semester (Two Years)

Advance studies in sculpture is a progression through the development of increasingly independent personal learning skills. Students are encouraged to take experimental and individual approach. The manipulation of structures construction, human behavior, society and culture are in focus. The course prepares students for opportunities and challenges in the inter-disciplinary field of contemporary art. Students are expected to experiment with various medias, new medias. It will allow student expose to contemporary practices in sculpture.

#### I - Semester

| Sl. No                                   | QP | Subjects                                      | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|---|----------------------|------------------------|-------|------|------------|-----------|
|  |    |   |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b><br>EARLY INDIAN ART-       | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    | EARLY WESTERN ART-                            | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    | PHILOSOPHY OF INDIAN ART-                     | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |    | <b>CORE-PRACTICAL</b><br>Creative Sculpture-I | 8                    | -                      | 75    | 175  | 250        | 8         |
| 5  |    | Art Journal-I                                 | 2                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    | INTER DISCIPLINARY SUBJECT-I                  | 2                    | -                      | 45    | 105  | 150        | 6         |
| 7  |    | <b>SOFT CORE</b><br>IT(NEW MEDIA)             | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |   |                      |                        |       |      | <b>900</b> | <b>26</b> |

#### CORE THEORY

##### 1.1SC -- Early Indian Art:

This study develops a skill of understanding, seeing, grasping and personally experiencing visuals of Indian artworks through the ages in a chronological mode. It is an attempt to understand practical visual creations ‘through’ theoretic and historic understanding of the development of visuals:

- Pre-Historic Art- Development of Cave Painting- Socio –Religious nuances. Important examples of Cave Paintings like Bhimbetka, Maski, Sanganakallu etc. to be studied in the context of paintings.
- Indus Valley Pottery paintings to be seen and studied, development of animal and human figures-flora and fauna forms to be studies.

- Early Buddhist Art- manifestation of Buddhist iconography and early paintings from Ajanta. The development of Stupa and Vihara, religious and literary nuances of the period are to be considered.
- Architectural developments, establishment of various Buddhist schools and art centres like Sanchi, Amaravathi, Western Indian rock-cut Cavitys and Viharas and their artistic creation are studied.
- Later Ajanta period and contemporary technical treatises on paintings to be studied together. Texts like Chitra Sutra from Vishnu Dharmottara are considered in the context of Visual Art. Historical contributions of Vakataka family, Gupta hegemony to be discussed in the creation of Buddhist art at Ajanta.

### **1.2 SC -- Early Western Art:**

The story of art works tells the story of cultures in a visual media as against the well acknowledged written media. It is also an act to introduce the students to read more into what is visually created and its difference from naturally existing. It is an attempt to understand a concept called visual language.

To introduce, explain and discuss the art forms of Western Art from Pre-Historic time to Contemporary art, mainly from Europe.

- Prehistoric Art: Introduction to important pre historic sites of Europe: Alta Mira, Lascaux etc. the forms and regional artistic features to be considered.
- Introduction to early Civilization: Egypt and Mesopotamia the sculptures, paintings and architecture of Egypt, their *magico-religious* practices leading to artistic creations to be discussed.
- Greek and Roman Art (Study of Sculpture, painting and Architecture)
- Development of Christian Art: introduction to early symbols and visual representations. Byzantine, Romanesque, Gothic periods (Painting, Sculpture and Architecture) paintings and sculptures of these period to be studied.

### **1.3SC -- Philosophy of Indian Art:**

To study Aesthetics as a branch of Philosophy, Theory of, Alamkara, Rasa, Dhvani. Introduction to ShadangaSutra A brief introduction to the theories of, Bharatha, Bhamaha. Anandavardhana. These theories shall be studied in the context of Indian Art. Suitable examples from Indian Art to be given.



## CORE PRACTICAL

### **1.4 SC -- Creative Sculpture:**

Advance studies in sculpture are a progression through the development of increasingly independent personal learning skills. Students are encouraged to take experimental and individual approach in the class works. The manipulation of structures construction, human behavior, society and culture are to be in focus. The course prepares students for opportunities and challenges in the inter-disciplinary field of contemporary art.

Students should demonstrate the ability to conduct specific and focused research to organize the materials into a coherent presentation. It aims to expand and advance the technical knowledge to co-relate idea and process.

### **1.5 SC -- Visual Art Journal:**

The Visual Art Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

### **1.6 SC -- Minor:**

Opted by the Students.

The students of MVA sculpture need to select one minor subject from other discipline such as graphics/applied art/painting, and the same subject will continue throughout the II Semester.

## SOFT CORE

### **1.7 SC: 1-T (Theory) New Media**

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

| Sl. No                                   | QP | Subjects                                       | Instruction Hrs /week | Duration of Exams (Hrs) | MARKS |      |            | CREDITS   |
|--|----|--|-----------------------|-------------------------|-------|------|------------|-----------|
|  |    |  |                       |                         | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b><br>CLASSICAL INDIAN ART     | 3                     | 3                       | 30    | 70   | 100        | 2         |
| 2  |    | CLASSICAL WESTERN ART                          | 3                     | 3                       | 30    | 70   | 100        | 2         |
| 3  |    | PHILOSOPHY OF WESTERN ART-                     | 3                     | 3                       | 30    | 70   | 100        | 2         |
| 4  |    | <b>CORE-PRACTICAL</b><br>Creative Sculpture-II | 8                     | -                       | 75    | 175  | 250        | 8         |
| 5  |    | Art Journal-II                                 | 2                     | -                       | 30    | 70   | 100        | 4         |
| 6  |    | INTER DISCIPLINARY SUBJECT-II                  | 2                     | -                       | 45    | 105  | 150        | 6         |
| 7  |    | <b>SOFT CORE</b><br>IT(NEW MEDIA)              | 3                     | 3                       | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |  |                       |                         |       |      | <b>900</b> | <b>26</b> |

### **CORE THEORY**

#### **2.1 SC -- CLASSICAL INDIAN ART:**

Study of Indian Medieval art architecture and paintings; study of the development of form and narrative in Indian Art.

- Survey of Indian Art from C-6<sup>th</sup> Century CE to 17<sup>th</sup> C. CE, the development of Indian art both sculpture and architecture as well as painting to be studied.
- Chalukya, Rashtrakuta, Kalyan Chalukya, Hoysala Chandela, Kalinga art architecture to be studied. Manuscript Painting, Early Miniature, Rajasthani and Mughal, Daccani and Pahadi paintings to studied. The forms and aesthetic values of the artistic creation of this period to be addressed with suitable examples.

#### **2.2 SC -- CLASSICAL WESTERNART:**

Classical western art embodies the International Gothic and foundations of early renaissance Art. The art in Italy and elsewhere in Europe to addressed.

- Beginning of the Renaissance Art in Italy: Cimabue, Giotto, Albert etc are to considered for the study. Renaissance art being the classical in nature revival in nature. Masaccio-Verrocchio-Leonardo- Raphael Michelangelo, Giorgione and Titian's art works to studied. Humanistic approach and new inventions in visual art are to be addressed.
- Mannerism art represented by Sarto, Russo, Parmigianino, Pontormo, Bronzino, Veronese, Tintoretto, El Greco art works to be studied.
- Baroque Period art represented by light theory, and color. Art works of Caravaggio, Ruben's, and Rembrandt etc. are to be seen and studied.

### **2.3 SC -- PHILOSOPHY OF WESTERN ART-**

Introduction to important philosophy and aesthetics of Western world. Art as Mimesis, empathy, imitation, psychic theory is to studied. Theories of Marxism, psychical analysis of work of art.

- Socrates, Plato Aristotle, Plotinus and their theories to be studied.
- Medieval and age of enlightenment scholars gave new dimension to the aesthetics and philosophy. Addison, Shaftesbury, Alexander Gottlieb Baumgartner, Kant, Hegel, Schopenhauer, Lessing, Goethe and Schiller etc.

Marxism and related theories in connection with philosophy to addressed.

### **CORE PRACTICAL**

#### **2.4 SC -- Creative Sculpture:**

The semester will explore the process through which an original outcome can be derived from an external source.

The course will be about “site –specific” / environment art. The practice will begin with a historical, technical and theoretical overview of art within architecture and environment and conclude with the practical production of such creative sculptural product/object.

This subject can be dealt with either individually as well as collectively.

#### **2.5 SC -- Visual Art Journal:**

The visual record continues with more focus on the growth of personal approach to visual language. It needs to exhibit the learning process. Journal as a working source book is appreciated. It continues as a mandatory part of practical submission.

#### **2.6 SC -- Inter Disciplinary Studies:**

Opted by the Students.

The subject opted in the I Semester will continue as the compulsory subject through II Semester.

### **CORE SOFT**

#### **2.7 SC: – 1-T (Theory) New Media Art**

The paper aims at introducing the human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. The detailed concepts of digital skill in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/ animation/gaming concepts/ photo-manipulations and alike.

## Master of Visual Arts (MVA) – Sculpture III – Semester

| Sl. No                                   | QP |                       | Subjects                       | Instruction Hrs /week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-----------------------|--------------------------------|-----------------------|------------------------|-------|------|------------|-----------|
|  |    |                       |                                |                       |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b>    | MODERN INDIAN ART-             | 3                     | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                       | MODERN WESTERN ART-            | 3                     | 3                      | 30    | 70   | 100        | 2         |
| 3  |    | <b>CORE-PRACTICAL</b> | Creative Sculpture-III         | 10                    | -                      | 75    | 175  | 250        | 8         |
| 4  |    |                       | Project                        | 2                     | -                      | 30    | 70   | 100        | 4         |
| 5  |    |                       | INTER DISCIPLINARY SUBJECT-III | 4                     | -                      | 30    | 70   | 100        | 4         |
| 6  |    | <b>OPEN ELECTIVE</b>  | PICTORIAL DRAWING              | 2                     | -                      | 30    | 70   | 100        | 4         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                       |                                |                       |                        |       |      | <b>750</b> | <b>24</b> |

### CORE THEORY

#### 3.1 SC -- MODERN INDIAN ART-

The various factors that influenced, framed and formulated visual arts and culture in India, like the impact of cultural Colonization, the Bazaar paintings, Company Paintings, the European influence that led to Eclecticism in image making and visual culture in the Indian context (like the Miniatures, Kalighat Paintings, traditional paintings, leather puppetry, Dokra bronzes, Worli paintings, Madhubani paintings) during the prevalence of European power in India, is to be studied. The initiation and impact of formal British art schools at Madras, Bombay and Calcutta is to be analyzed. The provincial impact of such urban art schools are to be taken note of.

#### **Content:**

The idea, implications and the results of multiple Modernity of Raj Ravi Varma, Amrita Shergil, the Art Movements (pre and post Indian Independence) like Bengal Renaissance (Kala Bhavana, Santiniketan), Progressive Art Group (Bombay) is to be probed into. The way in which the writings on India art by both Indian and European writers is to be looked into (like Mildred Archer, AnandaCoomaraswamy, Rabindranath Tagore, Abanindranath Tagore). The notions of Orientalism and Occidental is to be addressed.

#### **Scope:**

There is an immense scope for the subject of Indian art of last two centuries. Museumisation, curatorial exercises, archiving, art history, art criticism and art journalism are the opportunities available for this subject.

### **3.2 SC -- MODERN WESTERN ART-**

The student will study art history at the M.V.A level, after a summarized understanding of the overall history of the world art and the means employed to understand it: writing and photography. At the master level, the student needs to understand the now formalized modernism of Europe between 1800 to 1945. It consists of the birth of modernism, the high period of modernism and the logical conclusion of it by the end of the second world war. It was a period when art related modern gadgets like photography and cinema came into existence along with the locomotives which also became symbols of modernist representations.

#### **Content:**

The art of the Romanticists, Neo-classical, the art of Modernism (ISMS) between 1850s to 1950s will be the major chronological period that should be covered in this period, keeping in mind all the intricacies necessary to understand that art has been appreciated even beyond its aesthetics value.

#### **Scope:**

This was also a period when writing about art itself became a full-fledged course, impacting the circulation of the art works, its popularity and its appreciation through museumisation, auctions and as a means of cultural understanding. Hence the student, along with studying the various period division of art, should also remember the modes in which art of this period was appreciated: iconography, formalism, art-as-object, Ready-mades, Constructivist methods.

The loss of religiosity, the urge to represent what is seen around, a commitment to be responsible to what one depicts were the three mantras that the European art of this period contributed to the overall human perception.

## **CORE PRACTICAL**

### **3.3 SC -- Creative Sculpture:**

The semester provides an opportunity for students of sculpture to engage in executing sculpture work in public art context. This could take the form of development of a proposal at the studio space. It aims to familiarize the students with the issues, constraints and challenges of public art.

### **3.4 SC -- Project:**

The Project will be ten day program. Students can choose any subject of their choice guidance of their teacher. It could cover a wide range of subjects related to fine arts, crafts, traditions, and cultures. The subject must have relevance to their practices. It could include documentation of a site, culture, monument, a happening, an event with cultural/regional inheritance etc. Demonstrate of an awareness and understanding of current debates in the

field is appreciated. Report and documentation must be submitted by the end of the semester; apart a presentation to the foundation course

### **3.5 SC -- Inter Disciplinary Studies**

Opted by the Students.

MVA sculpture students need to select one minor subject from other discipline such as graphics/applied art/sculpture, and the same subject will continue through IV Semester.

## **CORE ELECTIVE**

### **3.6 SC: -- One of the following subjects may be chosen for open elective**

#### **Pictorial Drawing**

The students should explore contemporary modes of drawing, beyond the representational, figurative ways of drawing. They should do exercises in how to convert drawings of various genres (portrait, landscape, still life) into creative premise.

#### **Video Art:**

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analog video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

#### **New Media:**

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.).The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

## IV - Semester Master of Visual Arts (MVA) – Sculpture

| Sl. No                                   | QP |  | Subjects                      | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS    |
|--|----|--|-------------------------------|----------------------|------------------------|-------|------|------------|------------|
|  |    |  |                               |                      |                        | IA    | EXAM | TOTAL      |            |
| 1  |    | <b>Core-<br/>Subject &amp; Electives</b> | CONTEMPORARY INDIAN ART-      | 3                    | 3                      | 30    | 70   | 100        | 2          |
| 2  |    |  | CONTEMPOARAR Y WESTERN ART-   | 3                    | 3                      | 30    | 70   | 100        | 2          |
| 3  |    |  | Creative Sculpture            | 12                   | 10                     | 105   | 245  | 350        | 12         |
| 4  |    |  | INTER DISCIPLINARY SUBJECT-IV | 3                    | 10                     | 30    | 70   | 100        | 4          |
| 5  |    |  | DISSERTATION                  | 3                    | -                      | 30    | 70   | 100        | 4          |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |  |                               |                      |                        |       |      | <b>750</b> | <b>24</b>  |
| <b>PROGRAM GRANT TOTAL CREDITS</b>       |    |  |                               |                      |                        |       |      |            | <b>100</b> |

### CORE THEORY

#### 4.1 SC -- CONTEMPORARY INDIAN ART:

Study the art movements of India post-independence like Cholamandal (Madras), Shilpi Chakra (New Delhi), Radical Group (Kerala) are to be studied with all its intricacies. The contribution of individual stalwarts is to be studied in relation to the group and school activities.

The impact of the nature of Modern Museums (like NGMA), gallery traditions and art writing practice on artistic practice is to be grasped. The influence of pedagogy, art education and its practitioners upon the making of modernism in Indian art is to be studied, with an introduction to important texts by practitioners of art (like K.G. Subramanyan's "Living Tradition", Geeta Kapoor's "When was Modernism?").

The relation between administrative and creative discourses is to be brought in, in relation to the activities of LalitkalaAkademies, art schools, art fairs (like NandanMela, Baroda Art Fair, Kala Goda festival, Delhi Art Fair). The notion of Diaspora, the way postcolonial, subaltern discourses and the activities of artistic initiatives and art residencies like KHOJ (New Delhi) have affected the artistic practice is to be studied.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

#### **4.2SC -- CONTEMPORARY WESTERN ART:**

The end of Modern Art and the beginning of Postmodernism, Conceptual Art, Contemporary Curatorial practices, the nature of and relation between Art and Activism is to be elaborated. The changing nature of art institutions, circulation of images and the way they affected the visual arts, from Modern Museums to Contemporary Museums is to be studied. The philosophy and theory behind shows like the Biennale, Art Fairs and Document shows (Kassel, Germany) is to be explained.

The changing nature of cutting edge art, artist residencies, new media and the advent of film and moving images (like Video Art, Video Performance, Photo Performance), the sophistication involved in the display, catalogue and archiving of visual culture in general and visual arts in particular is to be elaborated. The continental drift of artistic practices, the Diaspora and exile Dom to be specifically addressed. Theories related to visual culture from cultural study, the dialogue between art history and cultural theory is to be introduced.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

#### **CORE PRACTICAL &PROJECT**

#### **4.3 SC -- Creative Sculpture:**

Further self-initiated development within this semester is designed to enable the students to establish a strong personal direction of their sculptural languages. Students are supposed to locate their developing ideas and practical works against the broad spectrum of contemporary fine art practice.

#### **4.4 SC -- Inter Disciplinary Studies**

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

#### **4.5 SC -- Dissertation:**

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues. They should follow the format approved as in synopsis.

#### **Submission:**

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.



The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism)

**DEPARTMENT OF**  
**PRINTMAKING**

## Master of Visual Arts (MVA) – Printmaking

### Duration of Course: IV Semesters (Two Years)

Advance studies on Graphic Art structured into four distinctive semesters. During this study period students are encouraged to develop their visual language in relation with changing culture and social needs. Students are also expected to adopt new technology (computer, photography, etc.) in creating effective graphic images. Students are encouraged to study inter-disciplinary subjects to feel the visual art on the whole. Students are exposed to other Fine Art forms to develop suitable visual language and concepts. Students are expected to work on various medias and techniques to explore the possibilities of the image.

### I - Semester

| Sl. No                                   | QP |                       | Subjects                     | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-----------------------|------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                       |                              |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b>    | EARLY INDIAN ART-            | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                       | EARLY WESTERN ART-           | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    |                       | PHILOSOPHY OF INDIAN ART-    | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |    | <b>CORE-PRACTICAL</b> | Advanced GRAPHIC ART-I       | 8                    | -                      | 75    | 175  | 250        | 8         |
| 5  |    |                       | Art Journal-I                | 2                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    |                       | INTER DISCIPLINARY SUBJECT-I | 2                    | -                      | 45    | 105  | 150        | 6         |
| 7  |    | <b>SOFT CORE</b>      | 1-T(NEW MEDIA)               | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                       |                              |                      |                        |       |      | <b>900</b> | <b>26</b> |

### CORE THEORY

#### 1.1PM -- Early Indian Art:

This study develops a skill of understanding, seeing, grasping and personally experiencing visuals of Indian artworks through the ages in a chronological mode. It is an attempt to understand practical visual creations ‘through’ theoretic and historic understanding of the development of visuals:

- Pre-Historic Art- Development of Cave Painting- Socio –Religious nuances. Important examples of Cave Paintings like Bhimbetka, Maski, Sanganakallu etc. to be studied in the context of paintings.

- Indus Valley Pottery paintings to be seen and studied, development of animal and human figures-flora and fauna forms to be studied.
- Early Buddhist Art- manifestation of Buddhist iconography and early paintings from Ajanta. The development of Stupa and Vihara, religious and literary nuances of the period are to be considered.
- Architectural developments, establishment of various Buddhist schools and art centers like Sanchi, Amaravathi, Western Indian rock-cut Cavitys and Viharas and their artistic creation are studied.
- Later Ajanta period and contemporary technical treatises on paintings to be studied together. Texts like Chitra Sutra from Vishnu Dharmottara are considered in the context of Visual Art. Historical contributions of Vakataka family, Gupta hegemony to be discussed in the creation of Buddhist art at Ajanta.

### **1.2 PM -- Early Western Art:**

The story of art works tells the story of cultures in a visual media as against the well acknowledged written media. It is also an act to introduce the students to read more into what is visually created and its difference from naturally existing. It is an attempt to understand a concept called visual language.

To introduce, explain and discuss the art forms of Western Art from Pre-Historic time to Contemporary art, mainly from Europe.

- Prehistoric Art: Introduction to important pre historic sites of Europe: Alta Mira, Lascaux etc. the forms and regional artistic features to be considered.
- Introduction to early Civilization: Egypt and Mesopotamia the sculptures, paintings and architecture of Egypt, their *magico-religious* practices leading to artistic creations to be discussed.
- Greek and Roman Art (Study of Sculpture, painting and Architecture)
- Development of Christian Art: introduction to early symbols and visual representations. Byzantine, Romanesque, Gothic periods (Painting, Sculpture and Architecture) paintings and sculptures of these period to be studied.

### **1.3PM -- Philosophy of Indian Art:**

To study Aesthetics as a branch of Philosophy, Theory of, Alamkara, Rasa, Dhvani. Introduction to Shadanga Sutra. A brief introduction to the theories of, Bharatha, Bhamaha. Anandavardhana. These theories shall be studied in the context of Indian Art. Suitable examples from Indian Art to be given.

## CORE PRACTICAL

### **1.4 PM -- Advanced GRAPHIC ART:**

Advance studies on Graphic Art structured into four distinctive semesters. During this study period students are encouraged to develop their visual language in relation with changing culture and social needs. Students are also expected to adopt new technology (computer, photography, etc.) in creating effective graphic images.

1<sup>st</sup> Semester students are encouraged to study inter-disciplinary subjects to feel the visual art on the whole. Students are exposed to other Fine Art forms to develop suitable visual language and concepts. Students are expected to work on various Medias and techniques to explore the possibilities of the images.

### **1.5 PM -- Art Journal-I:**

The Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

### **1.6 PM -- Interdisciplinary Subject-I:**

(Opted by the Students) MVA print making students need to select one minor subject from other discipline such as painting/applied art/sculpture, and the same subject will continue from through II Semester.

## SOFT CORE

### **1.7PM: 1-T(Theory) New Media**

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

- The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

## Master of Visual Arts (MVA) – Printmaking II - Semester

| Sl. No                                   | QP |                       | Subjects                      | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-----------------------|-------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                       |                               |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b>    | CLASSICAL INDIAN ART          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                       | CLASSICAL WESTERN ART         | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    |                       | PHILOSOPHY OF WESTERN ART-    | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |    | <b>CORE-PRACTICAL</b> | Advanced GRAPHIC ART-II       | 8                    | -                      | 75    | 175  | 250        | 8         |
| 5  |    |                       | Art Journal-II                | 2                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    |                       | INTER DISCIPLINARY SUBJECT-II | 2                    | -                      | 45    | 105  | 150        | 6         |
| 7  |    | <b>SOFT CORE</b>      | IT(NEW MEDIA)                 | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                       |                               |                      |                        |       |      | <b>900</b> | <b>26</b> |

### CORE THEORY

#### 2.1PM -- CLASSICAL INDIAN ART:

Study of Indian Medieval art architecture and paintings; study of the development of form and narrative in Indian Art.

- Survey of Indian Art from C-6<sup>th</sup> Century CE to 17<sup>th</sup> C. CE, the development of Indian art both sculpture and architecture as well as painting to be studied.
- Chalukya, Rashtrakuta, Kalyan Chalukya, Hoysala Chandela, Kalinga art architecture to be studied. Manuscript Painting, Early Miniature, Rajasthani and Mughal, Daccani and Pahadi paintings to studied. The forms and aesthetic values of the artistic creation of this period to be addressed with suitable examples.

#### 2.2 PM -- CLASSICAL WESTERNART:

Classical western art embodies the International Gothic and foundations of early renaissance Art. The art in Italy and elsewhere in Europe to addressed.

- Beginning of the Renaissance Art in Italy: Cimabue, Giotto, Albert etc are too considered for the study. Renaissance art being the classical in nature revival in nature. Masaccio- Verrocchio-Leonardo- Raphael Michelangelo, Giorgione and Titian's art works to studied. Humanistic approach and new inventions in visual art are to be addressed.
- Mannerism art represented by Sarto, Russo, Parmigianino, Pontormo, Bronzino, Veronese, Tintoretto, El Greco art works to be studied.
- Baroque Period art represented by light theory, and color. Art works of Caravaggio, Ruben's, and Rembrandt etc. are to be seen and studied.

### **2.3 PM -- PHILOSOPHY OF WESTERN ART**

Introduction to important philosophy and aesthetics of Western world. Art as Mimesis, empathy, imitation, psychic theory is to be studied. Theories of Marxism, psychological analysis of work of art.

- Socrates, Plato Aristotle, Plotinus and their theories to be studied.
- Medieval and age of enlightenment scholars gave new dimension to the aesthetics and philosophy. Addison, Shaftesbury, Alexander Gottlieb Baumgarten, Kant, Hegel, Schopenhauer, Lessing, Goethe and Schiller etc.

Marxism and related theories in connection with philosophy to be addressed.

### **CORE PRACTICAL**

#### **2.4PM -- Advanced GRAPHIC ART-II:**

2<sup>nd</sup> Semester students continue the studio practice mainly concentrating on graphic images. Students are encouraged to develop their communicative skills.

#### **2.5PM – Art Journal-II:**

Journal is a record of visual evolution, experience and resource of the student. It needs to be documented in both verbal and graphic format. This is a mandatory process. It needs to be presented at each display, discussion or critique of practical works.

#### **2.6PM INTERDISCIPLINARY SUBJECT:**

Opted by the Students.

The subject opted in the I Semester will continue as the compulsory subject through II Semester.

### **SOFT CORE**

#### **2.7SC: – 1-T (Theory) New Media Art**

The paper aims at introducing the human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. The detailed concepts of digital skill in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/ animation/gaming concepts/ photo-manipulations and alike.

## Master of Visual Arts (MVA) – Printmaking III - Semester

| Sl. No                                   | QP | Subjects  | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|---|----------------------|------------------------|-------|------|------------|-----------|
|  |    |   |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b><br>MODERN INDIAN ART-          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    | MODERN WESTERN ART-                               | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    | <b>CORE-PRACTICAL</b><br>Advanced GRAPHIC ART-III | 10                   | -                      | 75    | 175  | 250        | 8         |
| 4  |    | Project-I   | 2                    | -                      | 30    | 70   | 100        | 4         |
| 5  |    | INTER DISCIPLINARY SUBJECT-II                     | 4                    | -                      | 30    | 70   | 100        | 4         |
| 6  |    | <b>OPEN ELECTIVE</b><br>PICTORIAL DRAWING         | 2                    | -                      | 30    | 70   | 100        | 4         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |   |                      |                        |       |      | <b>750</b> | <b>24</b> |

### CORE THEORY

#### 3.1 PM- MODERN INDIAN ART-

The various factors that influenced, framed and formulated visual arts and culture in India, like the impact of cultural Colonization, the Bazaar paintings, Company Paintings, the European influence that led to Eclecticism in image making and visual culture in the Indian context (like the Miniatures, Kalighat Paintings, traditional paintings, leather puppetry, Dokra bronzes, Worli paintings, Madhubani paintings) during the prevalence of European power in India, is to be studied. The initiation and impact of formal British art schools at Madras, Bombay and Calcutta are to be analyzed. The provincial impact of such urban art schools is to be taken note of.

#### Content:

The idea, implications and the results of multiple Modernity of Raj Ravi Varma, Amrita Shergil, the Art Movements (pre and post Indian Independence) like Bengal Renaissance (Kala Bhavana, Santiniketan), Progressive Art Group (Bombay) is to be probed into. The way in which the writings on India art by both Indian and European writers is to be looked into (like Mildred Archer, AnandaCoomaraswamy, Rabindranath Tagore, Abanindranath Tagore). The notions of Orientalism and Occidental is to be addressed.

#### Scope:

There is an immense scope for the subject of Indian art of last two centuries. Museumisation, curatorial exercises, archiving, art history, art criticism and art journalism are the opportunities available for this subject.



### **3.2 PM -- MODERN WESTERN ART-**

The student will study art history at the M.V.A level, after a summarized understanding of the overall history of the world art and the means employed to understand it: writing and photography. At the master level, the student needs to understand the now formalized modernism of Europe between 1800 to 1945. It consists of the birth of modernism, the high period of modernism and the logical conclusion of it by the end of the second world war. It was a period when art related modern gadgets like photography and cinema came into existence along with the locomotives which also became symbols of modernist representations.

#### **Content:**

The art of the Romanticists, Neo-classical, the art of Modernism (ISMS) between 1850s to 1950s will be the major chronological period that should be covered in this period, keeping in mind all the intricacies necessary to understand that art has been appreciated even beyond its aesthetics value.

#### **Scope:**

This was also a period when writing about art itself became a full-fledged course, impacting the circulation of the art works, its popularity and its appreciation through museumisation, auctions and as a means of cultural understanding. Hence the student, along with studying the various period division of art, should also remember the modes in which art of this period was appreciated: iconography, formalism, art-as-object, Ready-mades, Constructivist methods.

The loss of religiosity, the urge to represent what is seen around, a commitment to be responsible to what one depicts were the three mantras that the European art of this period contributed to the overall human perception.

### **CORE PRACTICAL**

#### **3.3 PM -- Advanced GRAPHIC ART-III:**

3rd Semester students will continue to explore the possibilities of techniques in relation with their image and ideas by using any two graphic mediums.

#### **3.4 PM -- PROJECT I**

It will be ten-day program. Students can choose any subject of their choice guidance of their teacher. It could cover a wide range of subjects related to fine arts, crafts, traditions, and cultures. The subject must have relevance to their practices. It could include documentation of a site, culture, monument, a happening, an event with cultural/regional inheritance etc. Demonstrate of an awareness and understanding of current debates in the field is appreciated. Report and documentation must be submitted by the end of the semester; apart a presentation to the foundation course students too is encouraged.

### **3.5 PM INTERDISCIPLINARY SUBJECT-II**

Opted by the Students.

MVA sculpture students need to select one minor subject from other discipline such as graphics/applied art/sculpture, and the same subject will continue through IV Semester.

#### **OPEN ELECTIVE**

### **3.6 PM: -- One of the following subjects may be chosen for open elective**

#### **Pictorial Drawing**

The students should explore contemporary modes of drawing, beyond the representational, figurative ways of drawing. They should do exercises in how to convert drawings of various genres (portrait, landscape, still life) into creative premise.

#### **Video Art:**

The video medium has a renowned background in experimental film and video with a strong relationship between theory and practice like fine arts, encourage students to develop an authorial voice in both concept and process and students work on digital video or analogue video, in order to explore the composition of sound and image through time and space.,

The guidance will be other visual necessity impact in a more artistic way rather than technical approach.

#### **New Media:**

The Art of the twentieth century is that art that involves with the technological inventions that went on in that century (beyond the practices of photography, video, film etc.).The artist here uses these or say are excited with these as their expression of personal statements. The media chosen must continue for two semesters.

## Master of Visual Arts (MVA) – Printmaking IV - Semester

| Sl. No                                   | QP | Subjects                                       | Instruction Hrs/week       | Duration of Exams(Hrs) | MARKS |      |            | CREDITS    |    |
|--|----|--|----------------------------|------------------------|-------|------|------------|------------|----|
|  |    |  |                            |                        | IA    | EXAM | TOTAL      |            |    |
| 1  |    | <b>CORE-THEORY</b><br>CONTEMPORARY INDIAN ART- | 3                          | 3                      | 30    | 70   | 100        | 2          |    |
| 2  |    | CONTEMPOARARY WESTERN ART-                     | 3                          | 3                      | 30    | 70   | 100        | 2          |    |
| 3  |    | <b>CORE-PRACTICAL &amp; PROJECT</b>            | Advanced GRAPHIC ART-IV    | 12                     | 10    | 105  | 245        | 350        | 12 |
| 4  |    |  | INTER DISCIPLINARY SUBJECT | 3                      | 10    | 30   | 70         | 100        | 4  |
| 5  |    |  | DISSERTATION               | 3                      | -     | 30   | 70         | 100        | 4  |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |  |                            |                        |       |      | <b>750</b> | <b>24</b>  |    |
| <b>PROGRAM GRANT TOTAL CREDITS</b>       |    |  |                            |                        |       |      |            | <b>100</b> |    |

### CORE THEORY

#### 4.1PM -- CONTEMPORARY INDIAN ART:

Study the art movements of India post-independence like Cholamandal (Madras), Shilpi Chakra (New Delhi), Radical Group (Kerala) are to be studied with all its intricacies. The contribution of individual stalwarts is to be studied in relation to the group and school activities.

The impact of the nature of Modern Museums (like NGMA), gallery traditions and art writing practice on artistic practice is to be grasped. The influence of pedagogy, art education and its practitioners upon the making of modernism in Indian art is to be studied, with an introduction to important texts by practitioners of art (like K.G. Subramanyan's "Living Tradition", Geeta Kapoor's "When was Modernism?").

The relation between administrative and creative discourses is to be brought in, in relation to the activities of Lalitkala Akademies, art schools, art fairs (like Nandan Mela, Baroda Art Fair, Kala Goda festival, Delhi Art Fair). The notion of Diaspora, the way postcolonial, subaltern discourses and the activities of artistic initiatives and art residencies like KHOJ (New Delhi) have affected the artistic practice is to be studied.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

## **4.2 PM -- CONTEMPORARY WESTERN ART:**

The end of Modern Art and the beginning of Postmodernism, Conceptual Art, Contemporary Curatorial practices, the nature of and relation between Art and Activism is to be elaborated. The changing nature of art institutions, circulation of images and the way they affected the visual arts, from Modern Museums to Contemporary Museums is to be studied. The philosophy and theory behind shows like the Biennale, Art Fairs and Documents shows (Kassel, Germany) is to be explained.

The changing nature of cutting-edge art, artist residencies, new media and the advent of film and moving images (like Video Art, Video Performance, Photo Performance), the sophistication involved in the display, catalogue and archiving of visual culture in general and visual arts in particular is to be elaborated. The continental drift of artistic practices, the Diaspora and exile Dom to be specifically addressed. Theories related to visual culture from cultural study, the dialogue between art history and cultural theory is to be introduced.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

## **CORE PRACTICAL & PROJECT**

### **4.3 PM -- ADVANCED GRAPHIC ART-IV**

4<sup>th</sup> Semester advanced study continues using any two graphic mediums. Students should develop personal visual language and expression. Written support is mandatory. Students should select any one of the following media for the examination and also allowed to use new media visual references.

- 1) Planography
- 2) Intaglio
- 3) Relief printing/Process
- 4) Serigraphy

### **4.4 PM -- INTERDISCIPLINARY SUBJECT**

Opted by the Students.

The same subject opted in the III Semester will continue through IV Semester.

### **4.5PM DISSERTATION**

The Post-Graduate candidates continue the research based on the synopsis submitted in the previous semester. The guide too continues. They should follow the format approved as in synopsis.

**DEPARTMENT OF**  
**ART HISTORY**

## Master of Visual Arts (MVA) – Art History

### Duration of Course: IV Semesters (Two Years)

This is a subject that fulfils Fine Arts or exploration into Humanities. It introduces the history of art by investigating the ways in which art has *developed* and *functioned* within past and present world cultures. It also examines the changing methods of interpretation that have elicited from the study of the art of the past and also the way in which they are used in the contemporary discipline of art history. It focuses on analysing works of art, using both traditional and contemporary approaches and perspectives, for the purpose of understanding the relationship between artistic expression and cultural contexts. It also explores the theoretical and practical aspects of works of art and art forms.

### I - Semester

#### MVA-I- SEMESTER –ART HISTORY

| Sl. No                                   | Q P |                    | Subjects                     | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|-----|--------------------|------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |     |                    |                              |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |     | <b>CORE-THEORY</b> | EARLY INDIAN ART-            | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |     |                    | EARLY WESTERN ART-           | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |     |                    | PHILOSOPHY OF INDIAN ART-    | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |     |                    | Classical Studies – I        | 4                    | 3                      | 45    | 105  | 150        | 8         |
| 5  |     |                    | Archiving and Documentation  | 4                    | 3                      | 45    | 105  | 150        | 8         |
| 6  |     | <b>Practical</b>   | INTER DISCIPLINARY SUBJECT-I | 4                    | -                      | 30    | 70   | 100        | 2         |
| 7  |     | <b>SOFT CORE</b>   | IT(NEW MEDIA)                | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |     |                    |                              |                      |                        |       |      | <b>800</b> | <b>26</b> |

## CORE THEORY

### 1.1 AH - Early Indian Art:

This study develops a skill of understanding, seeing, grasping and personally experiencing visuals of Indian artworks through the ages in a chronological mode. It is an attempt to understand practical visual creations 'through' theoretic and historic understanding of the development of visuals:

- **Pre-Historic Art-** Development of Cave Painting- Socio –Religious nuances. Important examples of Cave Paintings like Bhimbetka, Maski, Sanganakallu etc. to be studied in the context of paintings.
- **Indus Valley** Pottery paintings to be seen and studied: development of animal and human figures-flora and fauna forms to be studied.
- **Early Buddhist Art-** manifestation of Buddhist iconography and early paintings from Ajanta. The development of Stupa and Vihara, religious and literary nuances of the period are to be considered.
- **Architectural developments**, establishment of various Buddhist schools and art centres like Sanchi, Amaravathi, Western Indian rock-cut Cavitys and Viharas and their artistic creation are studied.
- **Later Ajanta period** and contemporary technical treatises on paintings to be studied together. Texts like *Chitra Sutra* from Vishnu Dharmottara are considered in the context of Visual Art. Historical contributions of Vakataka family, Gupta hegemony to be discussed in the creation of Buddhist art at Ajanta.

### 1.2 AH -- Early Western Art:

The story of art works tells the story of cultures in a visual media as against the well acknowledged written media. It is also an act to introduce the students to read more into what is visually created and its difference from naturally existing. It is an attempt to understand a concept called visual language.

To introduce, explain and discuss the art forms of Western Art from Pre-Historic time to Contemporary art, mainly from Europe.

- **Prehistoric Art:** Introduction to important pre historic sites of Europe: Alta Mira, Lascaux etc. the forms and regional artistic features to be considered.
- **Introduction to early Civilization:** Egypt and Mesopotamia the sculptures, paintings and architecture of Egypt, their *magico-religious* practices leading to artistic creations to be discussed.
- **Greek and Roman Art:**(Study of Sculpture, painting and Architecture)
- **Development of Christian Art:** introduction to early symbols and visual representations. Byzantine, Romanesque, Gothic periods (Painting, Sculpture and Architecture) paintings and sculptures of these period to be studied.

### **1.3 AH -- Philosophy of Indian Art:**

To study Aesthetics as a branch of Philosophy, Theory of, Alamkara, Rasa, Dhvani. Introduction to ShadangaSutra A brief introduction to the theories of, Bharatha, Bhamaha. Anandavardhana. These theories shall be studied in the context of Indian Art. Suitable examples from Indian Art to given.

### **1.4 AH Classical Studies:**

The notion of 'Classic' in art is a highly debated and contested term. Keeping this in mind, the notion of classic through the ages is to be thoroughly understood.

#### **1. Pure Theory on Art:**

Notion of Beauty during the Egyptians, Greeks, Romans, Guptas and various Indian religions should define by the works of art of these periods.

3 In-depth Study: Egyptian paintings, reliefs, Greek sculptures (Kore, Kourous, Contropposto), Roman re-copies of Greek sculptures, the sculptures, paintings and murals of the Ajantha, Buddhist Stupas, Rajasthani Traditions- Miniature paintings of Mughal and related periods.

### **1.5 AH -- Archiving and Documentation:**

The paper aims to introduce the tradition, history, concept and principles of archiving, both theoretically and as visually. The practice of Methodical Documentation and its relevance to Art History is to be introduced. The students need to explore the various archiving disciplines and compare them with that of art historical usage.

- History of Archiving in India as well as Europe and the Socio-political relevance to such a practice.
- **Theories of Archiving:** to study the theoretic relevance and methods of archiving. Visit to local archiving and documentation centers are must.

## **PRACTICAL**

**1.6 AH- Inter Disciplinary Subject (Practical)** Students of Art History should select one of the practical subjects any streams of specializations in Visual Art. They need to have practical training and understanding of the subjects.

## **SOFT CORE**

### **1.7AH: 1-T(Theory) New Media**

The paper aims at the field related subjects- to be taught in class. The contemporary technological advancements like Computer Aided Designs, soft Skills supporting the Core



Practical should be addressed. (Students may study software like-Corel Paint, Photo-shop, In-Design and alike.

- The students should learn how to bring in creativity through photography. Using technical gadgets like mobiles and apps and use them to come up with creative images to be studied.

## Master of Visual Arts (MVA) – Art History      II - Semester

| Sl. No                                   | Q P |                    | Subjects                       | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|-----|--------------------|--------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |     |                    |                                |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |     | <b>CORE-THEORY</b> | Classical INDIAN ART-          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |     |                    | Classical WESTERNART-          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |     |                    | PHILOSOPHY OF WESTERN ART-     | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 4  |     |                    | Classical Studies – II         | 4                    | 3                      | 45    | 105  | 150        | 8         |
| 5  |     |                    | Literary Sources of Indian Art | 4                    | 3                      | 45    | 105  | 150        | 8         |
| 6  |     | <b>Practical</b>   | INTER DISCIPLINARY SUBJECT-II  | 4                    | -                      | 30    | 70   | 100        | 2         |
| 7  |     | <b>SOFT CORE</b>   | IT(NEW MEDIA)                  | 3                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |     |                    |                                |                      |                        |       |      | <b>800</b> | <b>26</b> |

### CORE THEORY

#### 2.1 AH -- CLASSICAL INDIAN ART:

Study of Indian Medieval art architecture and paintings; study of the development of form and narrative in Indian Art.

- Survey of Indian Art from C-6<sup>th</sup> Century CE to 17<sup>th</sup> C. CE, the development of Indian art both sculpture and architecture as well as painting to be studied.
- Chalukya, Rashtrakuta, Kalyan Chalukya, Hoysala Chandela, Kalinga art architecture to be studied. Manuscript Painting, Early Miniature, Rajasthani and Mughal, Daccani and Pahadi paintings to studied. The forms and aesthetic values of the artistic creation of this period to be addressed with suitable examples.

#### 2.2 AH -- CLASSICAL WESTERNART:

Classical western art embodies the International Gothic and foundations of early renaissance Art. The art in Italy and elsewhere in Europe to addressed.

- Beginning of the Renaissance Art in Italy: Cimabue, Giotto, Albert etc are to considered for the study. Renaissance art being the classical in nature revival in

nature. Masaccio- Verrocchio-Leonardo- Raphael Michelangelo, Giorgione and Titian's art works to be studied. Humanistic approach and new inventions in visual art are to be addressed.

- Mannerism art represented by Sarto, Russo, Parmigianino, Pontormo, Bronzino, Veronese, Tintoretto, ElGreco art works to be studied.
- Baroque Period art represented by light theory, and color. Art works of Caravaggio, Ruben's, and Rembrandt etc. are to be seen and studied.

### **2.3AH -- PHILOSOPHY OF WESTERN ART-**

Introduction to important philosophy and aesthetics of Western world. Art as Mimesis, empathy, imitation, psychic theory is to be studied. Theories of Marxism, psychological analysis of work of art.

- Socrates, Plato Aristotle, Plotinus and their theories to be studied.
- Medieval and age of enlightenment scholars gave new dimension to the aesthetics and philosophy. Addison, Shaftesbury, Alexander Gottlieb Baumgartner, Kant, Hegel, Schopenhauer, Lessing, Goethe and Schiller etc.
- Marxism and related theories in connection with philosophy to be addressed.

### **2.4 AH -- CLASSICAL STUDIES – II**

Classical Studies-II aims to introduce the various developments in Visual Arts of India and Europe. Indian Art during the early 13-18 th CE need to be addressed. The ancient text and treatises on Art and Architecture are to be considered. The *Manasollasa-AbhilashitarthaChintamani. ChitrShadanga*. Classical features and forms in miniature Paintings, Mural Traditions of Medieval India to be understood.

In the European art too the writings of Giorgio Vasari- Lives of Artists and important artists' art works to be studied in the context of Classicism.

### **2.5 AH -- LITERARY SOURCES OF INDIAN ART**

Studying Indian art through literary sources, after colonization, is to be a compulsory part of this approach. The Occidental writings on the Orientals, the writings of the Jesuits and Nationalists are to be studied. Scholars like Alexander Cunningham, James Burgess, Ludwig Buchofer, Fergusson, Ananda Coomaraswamy, Stella Kramrisch, C. Shivaramamurthy, Jaya Appaswamy, Karl Khandalwala, Mothichandra, Krishna Chaithanya, Ashish Nandy, Partha Mitter, Ratan Parimoo, K.G. Subramanyan, Gulam Mohammad Sheik, Geeta Kapoor, Tapati Guha-Thakurtha are to be referred.

The reflection of these texts on the visual culture (like various commentaries on forms of visual and performing art like painting, sculptures, new media in various texts are to be considered.

## PRACTICAL

### 2.6AH -- INTER DISCIPLINARY SUBJECT-II

**(Practical)** Students of Art History should select one of the practical subjects any streams of specializations in Visual Art. They need to have practical training and understanding of the subjects.

## SOFT CORE

### 2.7PTG: – 1-T (Theory) New Media Art

The paper aims at introducing the human interactive design. The subject deals with the concepts of Design, Soft wares and applications in day today life. The detailed concepts of digital skill in connection with application/software development, which can be applied to the respective specialization discipline. Students can experiment with digital video/animation/gaming concepts/ photo-manipulations and alike.

## Master of Visual Arts (MVA) – Art History III - Semester

| Sl. No                                   | QP |                      | Subjects   | Instruction Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|----------------------|--|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                      |  |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>CORE-THEORY</b>   | MODERN INDIAN ART-   | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                      | MODERN WESTERN ART-  | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    |                      | History Art Criticism  | 4                    | 3                      | 60    | 140  | 200        | 6         |
| 4  |    |                      | History of Art History   | 4                    | 3                      | 45    | 105  | 150        | 6         |
| 5  |    |                      | Iconography & Iconology  | 4                    | 3                      | 45    | 105  | 150        | 6         |
| 6  |    | <b>OPEN ELECTIVE</b> | a)Studies in Museology<br>b)Art Historical Methodologies<br>c)Influence of Indian Art Outside India<br>(Any One) | 4                    | 3                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                      |  |                      |                        |       |      | <b>800</b> | <b>24</b> |

## CORE THEORY

### 3.1AH -- MODERN INDIAN ART

The various factors that influenced, framed and formulated visual arts and culture in India, like the impact of cultural Colonization, the Bazaar paintings, Company Paintings, the European influence that led to Eclecticism in image making and visual culture in the Indian context (like the Miniatures, Kalighat Paintings, traditional paintings, leather puppetry, Dokra bronzes, Worli paintings, Madhubani paintings) during the prevalence of European power in India, is to be studied. The initiation and impact of formal British art schools at Madras, Bombay and Calcutta is to be analyzed. The provincial impact of such urban art schools are to be taken note of.

#### **Content:**

The idea, implications and the results of multiple Modernity of Raj Ravi Varma, Amrita Shergil, the Art Movements (pre and post Indian Independence) like Bengal Renaissance (Kala Bhavana, Santiniketan), Progressive Art Group (Bombay) is to be probed into. The way in which the writings on India art by both Indian and European writers is to be looked into (like Mildred Archer, AnandaCoomaraswamy, Rabindranath Tagore, Abanindranath Tagore). The notions of Orientalism and Occidental is to be addressed.

#### **Scope:**

There is an immense scope for the subject of Indian art of last two centuries. Museumisation, curatorial exercises, archiving, art history, art criticism and art journalism are the opportunities available for this subject.

### 3.2 AH -- MODERN WESTERN ART

The student will study art history at the M.V.A level, after a summarized understanding of the overall history of the world art and the means employed to understand it: writing and photography. At the master level, the student needs to understand the now formalized modernism of Europe between 1800 to 1945. It consists of the birth of modernism, the high period of modernism and the logical conclusion of it by the end of the second world war. It was a period when art related modern gadgets like photography and cinema came into existence along with the locomotives which also became symbols of modernist representations.

#### **Content:**

The art of the Romanticists, Neo-classical, the art of Modernism (ISMS) between 1850s to 1950s will be the major chronological period that should be covered in this period, keeping in mind all the intricacies necessary to understand that art has been appreciated even beyond its aesthetics value.

#### **Scope:**

This was also a period when writing about art itself became a full-fledged course, impacting the circulation of the art works, its popularity and its appreciation through museumisation, auctions and as a means of cultural understanding. Hence the student, along with studying the

various period division of art, should also remember the modes in which art of this period was appreciated: iconography, formalism, art-as-object, Ready-mades, Constructivist methods.

The loss of religiosity, the urge to represent what is seen around, a commitment to be responsible to what one depicts were the three mantras that the European art of this period contributed to the overall human perception.

### **3.3 AH -- HISTORY ART CRITICISM**

The student should study the history and evolution of art writing in English as well as regional languages. The different varieties of art writing like art historical writings, curatorial texts, museum texts, criticism and art journalism is to be studied. The study should be able to convince as to why writing is an integral part of picture making and not an external agent, while in literature, the media of expression is also its critical tool. In this background, the student should study the writings on Art and visual culture during and immediately after the Colonial Period: Early art historical writings by individuals (writings of the like of AnandCoomaraswamy, Stella Kramrisch, E.B. Havell, Percy Brown, Rabindranath Tagore, Jaya Appaswamy, MulkrajAnand, Karl Khandalwala and Moti Chandra), writings before and after independence and the writings by foreigners writing about India and Indian writings about India and Europe.

**Post- Independence writing on art:** The writings of Independent India, in the new light of freedom and nationalistic feel are to be studied. The writings on art by writers like PupulJaykar, KapilaVatsayan, RatanParimoo, K.G. Subramanyam, Gulam Mohammad Sheikh, Geeta Kapoor, TapatiGuhaTakurtha, R.Siva Kumar, R.Nandakumar, Nancy Adajania are to be studied. The question of language and its connection to art writing to be explored more elaborately.

The history of European art writing should also be studied.

#### **Content:**

A thorough understanding of the birth and growth of art criticism into a sophisticated mode of discourse around art, is to be studied by the student, in both European and Asian context.

#### **Scope:**

The study of history of art criticism is an exercise in the discourse around the history of artistic experience, through writing. Hence the academic and journalistic writing is to be practices, alongside.

### **3.4AH -- History of Art History**

Art History is a particular way of looking at art through verbal, oral and vocal traditions of looking. Since Alberti's and Vasari, the history of art evolved into various modes like New Art History and Cultural Studies.

A historic survey of the evolution of Art History's History to be studied as a subject in itself (like an artwork, so to say). The writings of Alberti, Vasari, Wollflin, Erwin Panofsky, E.H.Gombrich, Richard Wolheim, K.G.Subramanyan, Linda Nochlin, Ananda Coomaraswamy, Karl Khandalwala,

### **3.5AH -- Iconography & Iconology**

A visual is often to be seen and more often leads to meanings that the mere eye cannot comprehend. It leads to the birth of symbols, icons, metaphors out of visuals. Iconography and Iconology deals with such issues and the student should have a comprehensive understanding of the different dimensions of visuals through this subject. Studying seminal studies of scholars on this subject is a must. (S.K. RamachandraRao, Erwin Panofsky, Wollflin, Norman Bryson etc..)

#### **Scope:**

The paper introduces the idea of icon and iconology. Irwin Panofsky, T.A.GopinathRao and many other scholars have put-forth the various views on studies of sculptures and paintings. Their understanding and also understanding of these icons in contemporary context will be addressed in this paper.

#### **Guidelines:**

The subject need to be approached from iconographic studies of the Indian and European painting and sculptures. Various important sculptures and painting by the old masters need to be seen and analyzed.

## **OPEN ELECTIVE**

### **3.6 AH: -- One of the following subjects may be chosen for open elective**

- a) Studies in Museology
- b) Art Historical Methodologies
- c) Influence of Indian Art Outside India

## **a) Studies in Museology:**

### **Introduction:**

The student should study the birth and growth of museology and how it was derived from the palatial tradition. The changing nature museum culture, the way it became an integral part of any country's tourism should be of utmost importance. The museum forms a cultural representation of any country and the nation takes pride in its collections. There are broadly two varieties of museums: those that collect global artworks and those that represent the nation's art. The bifurcation between various varieties of museums, like the classical museum, modern art museum, contemporary art museum should be understood. Also the interrelation between museums of art, technology, science and ancient history as well as natural history museum is to be perceived. A museum in itself gains artistic relevance, irrespective of whether they store art or otherwise.

### **Content:**

The formation of museum culture is to be studied. The way the palaces and other important structures were converted into museums, the socio-politics behind it, the way the national museum and all-inclusive museums came into existence is also to be understood. The reason, the philanthropic ventures, the individual contributions of museums are to be understood. The evolution of the well known museums like the Saatchi museum, Victoria and Albert museum (London), Kiasma (Finland), Tate Modern, Tate Britain (London), Louvre (Paris), National Museum and NGMA (India) are to be thoroughly understood along with the museum policies and rituals of museums (Ref: Carol Duncan).

### **Scope:**

Studies in museology also involves becoming aware of restoration and renovation, alongside the exhibition culture, storage and archival culture.

**Or**

## **b) Art Historical Methodologies:**

### **Introduction:**

Art historical methodology involves the way artworks are framed, valued, categorized into hierarchies and the way they lose and gain value, both economical and symbolic. Darwinian notion of survival of the fittest is to be tested against this and the way language, cultural value and antiquarian aspects to be understood.

### **Content:**

The history of art historical methods since the time of the birth of language and social power structures are to be understood. The institutionalization of art history since the Greek and Vedic period is to be studied. The branching of art history from philosophy and art criticism from art history is to be thoroughly understood. The way different nations defined art history

differently, like the Greek, Germanic, European, British, French, Indian is to be taken note of during various time span.

**Scope:**

The scope is to get a panoramic view of the evolution, classical phase and intervention into art history over a period of two thousand years is to be understood.

**Guidelines:**

Various texts in originals and translations, seminal texts pertaining to various standpoints in art historical methodologies like the iconography, iconology, formalism, age of reason, age of enlightenment, art-for-arts sake, art histories extension into museum studies as well as curatorial experiments is to be understood with case studies.

**Or**

**c) Influence of Indian Art Outside India:**

**Introduction:** India was a sub-continent before emerging as a Nation. Since then, through Hinduism, Buddhism and other religious – oriented art, it has spread its influence on the surrounding Asian countries. This has metamorphosed locally.

Such influence in countries like Sri Lanka, Jawa, Indonesia, Cambodia, Afghansitan. Burma, Tibet and Nepal should be studied.

---

**Content:**

The paper is designed in tune with greater Indian Art. The spread of Indian colonies also marks the spread of Art, especially the Buddhist and later the Hindu art had great influence on the culture and society and the religious beliefs of the above mentioned



| Sl. No                                   | QP |                                     | Subjects                          | InstructiOn Hrs/week | Duration of Exams(Hrs) | MARKS |      |            | CREDITS   |
|--|----|-------------------------------------|-----------------------------------|----------------------|------------------------|-------|------|------------|-----------|
|  |    |                                     |                                   |                      |                        | IA    | EXAM | TOTAL      |           |
| 1  |    | <b>Core-Subject &amp; Electives</b> | CONTEMPORARY INDIAN ART-          | 3                    | 3                      | 30    | 70   | 100        | 2         |
| 2  |    |                                     | CONTEMPOARARY WESTERN ART-        | 2                    | 3                      | 30    | 70   | 100        | 2         |
| 3  |    |                                     | Theories on Modern Visual Culture | 4                    | 3                      | 60    | 140  | 200        | 8         |
| 4  |    |                                     | Social History of Art             | 4                    | 3                      | 45    | 105  | 150        | 5         |
| 5  |    |                                     | RESEARCH METHODOLOGY              | 4                    | 3                      | 45    | 105  | 150        | 5         |
| 6  |    |                                     | DISSERTATION                      | 4                    | -                      | 30    | 70   | 100        | 2         |
| <b>SEMESTER TOTAL MARKS&amp; CREDITS</b> |    |                                     |                                   |                      |                        |       |      | <b>800</b> | <b>24</b> |
| <b>PROGRAM GRANT TOTAL CREDITS</b>       |    |                                     |                                   |                      |                        |       |      | <b>100</b> |           |

## CORE THEORY

### 4.1 AH -- CONTEMPORARY INDIAN ART:

Study the art movements of India post-independence like Cholamandal (Madras), Shilpi Chakra (New Delhi), Radical Group (Kerala) are to be studied with all its intricacies. The contribution of individual stalwarts is to be studied in relation to the group and school activities.

The impact of the nature of Modern Museums (like NGMA), gallery traditions and art writing practice on artistic practice is to be grasped. The influence of pedagogy, art education and its practitioners upon the making of modernism in Indian art is to be studied, with an introduction to important texts by practitioners of art (like K.G. Subramanyan's "Living Tradition", Geeta Kapoor's "When was Modernism?").

The relation between administrative and creative discourses is to be brought in, in relation to the activities of LalitkalaAkademies, art schools, art fairs (like NandanMela, Baroda Art Fair, Kala Goda festival, Delhi Art Fair). The notion of Diaspora, the way postcolonial, subaltern discourses and the activities of artistic initiatives and art residencies like KHOJ (New Delhi) have affected the artistic practice is to be studied.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to

submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

---

#### **4.2 AH- CONTEMPORARY WESTERN ART:**

The end of Modern Art and the beginning of Postmodernism, Conceptual Art, Contemporary Curatorial practices, the nature of and relation between Art and Activism is to be elaborated. The changing nature of art institutions, circulation of images and the way they affected the visual arts, from Modern Museums to Contemporary Museums is to be studied. The philosophy and theory behind shows like the Biennale, Art Fairs and Documenta shows (Kassel, Germany) is to be explained.

The changing nature of cutting-edge art, artist residencies, new media and the advent of film and moving images (like Video Art, Video Performance, Photo Performance), the sophistication involved in the display, catalogue and archiving of visual culture in general and visual arts in particular is to be elaborated. The continental drift of artistic practices, the Diaspora and exile Dom to be specifically addressed. Theories related to visual culture from cultural study, the dialogue between art history and cultural theory is to be introduced.

NOTE: students are required to prepare presentations/assignments time to time on various art forms and art schools/theories, as assigned by the concerned teacher. It is mandatory to submit a minimum of TWO assignments for general students and FOUR assignments for Art History students in each paper.

#### **4.3AH -- THEORIES ON MODERN VISUAL CULTURE**

Modern and contemporary visual arts is received as visual culture, which includes many aspects that the discourse about modern art kept away from. Interpreting and experiencing art is always based on theoretic standpoints. Formalism, linguistics, iconography, iconology, gender studies, socio-political theories, structuralism, post-structuralism, post-colonialism, theories about popular culture, subaltern and the like theoretic standpoints are to be studied, understood and a personal viewpoint about interpretation is to be derived by the student.

##### **Content:**

Theories on modern visual culture is a study about art production, interpretation and institutionalization.

##### **Scope:**

Artistic experience should be philosophy based rather than a mere art-for-arts-sake. The scope is to realize how inevitable art is for humanitarian concerns, and interpretation of art mainly through writings should be based on clear standpoint.

**Assignment:**

As prescribed by the concerned tutor.

**Guidelines:**

The student should understand the sophistication inherent in the theories in modern visual culture, within which visual arts is only a part of. The inevitable relation between the theory and practical aspects of visual arts is to be clearly understood and the interpretation and writing habits to be effectively developed.

**4.4 AH – SOCIAL HISTORY OF ART**

The social history of art since the ages till date should be studied in a chronological manner. Art forms do not emerge or exist in isolation, but is the social product of the given socio-political context

**Content:**

The social history of art from prehistory, feudalism, religious context to democracy, both in the Eastern and Western countries to be studied. The way the socio-politics and art affected each other, the interrelation between neighboring art forms is to be studied. The art that emerged during the period prehistory, Assyrian, Sumerian, Mesopotamian, Harappa and Mohenjodaro, Egyptian, Graeco-Roman, Christian era, Renaissance, Baroque, Rococo, Romanticism, the age of reason, the age of enlightenment, the modern and contemporary works is to be understood in summary.

**Scope:**

These subject avails the student with a broader perspective of how art evolved as a straw in the overall weaving of a socio-political-societal context is to be understood.

**Assignment:**

As prescribed by the concerned tutor.

**Guidelines:**

The basic texts of social history of art is to be understood along with individual interpretations by known writers. The classification and institutionalization of art between folk, tribal, traditional, classical, religious, modern and contemporary context is to be studied.

**4.5 AH -- RESEARCH METHODOLOGY:**

Art historical research methodology involves the way artworks are framed, valued, categorized into hierarchies and the way they lose and gain value, both economical and symbolic. Darwinian notion of survival of the fittest is to be tested against this and the way language, cultural value and antiquarian aspects to be understood.

The sources of research like Original/Primary and Secondary Sources of the research are to be addressed.

**Content:**

The history of art historical methods since the time of the birth of language and social power structures are to be understood. The institutionalization of art history since the Greek and Vedic period is to be studied. The branching of art history from philosophy and art criticism from art history is to be thoroughly understood. The way different nations defined art history differently, like the Greek, Germanic, European, British, French, Indian is to be taken note of during various time span.

**Scope:**

The scope is to get a panoramic view of the evolution, classical phase and intervention into art history over a period of two thousand years is to be understood.

**Guidelines:**

Various texts in originals and translations, seminal texts pertaining to various standpoints in art historical methodologies like the iconography, iconology, formalism, age of reason, age of enlightenment, art-for-arts sake, art histories extension into museum studies as well as curatorial experiments is to be understood with case studies.

**4.6AH -- DISSERTATION:**

It is a researched work on selected topic by the Masters' Student. It helps to develop the research interest in the subjects of Art History and allied subjects.

The Post-Graduate candidates should continue the research based on the synopsis submitted in the previous semester. The guide too continues.

**Submission:**

The dissertations should be prepared in the prescribed manner and handed over to the Principal, through the Head of the Department positively before the commencement of the theory examinations.

The Dissertations should be neat type written/computer/DTP/ in double line space, 12 font in New Roman, Bookman, Book Antiqua, Arial, Helvetica. The Dissertation should contain a minimum of 30 pages of type written text along with appropriate visuals. It should have the requisite bibliography and references. No web Materials allowed in downloaded form (or else this would be rejected as it would mount up to plagiarism).

**Pattern for Theory Question paper Maximum Marks – 70**

|              |   |                 |
|--------------|---|-----------------|
| Section A    | Questions : Definitions<br>5 x 2                | 10 Marks        |
| Section B    | Answer any four<br>Write Short Essays<br>4 x 12 | 48 Marks        |
| Section C    | Answer any two<br>Short notes<br>2 x 6          | 12 Marks        |
| <b>TOTAL</b> |   | <b>70 Marks</b> |

**Scheme of Valuation; Practicals; Display/ Examination**

| <b>Maximum Marks</b> | <b>Creativity &amp; Concepts</b> | <b>Main Display / Works</b> | <b>Viva / Presentation</b> |
|----------------------|----------------------------------|-----------------------------|----------------------------|
| 175                  | 50                               | 100                         | 25                         |
| 105                  | 15                               | 75                          | 15                         |
| 100                  | 15                               | 70                          | 15                         |
| 245                  | 50                               | 160                         | 35                         |
| 70                   | 10                               | 50                          | 10                         |