

ದೂರವಾಣಿ ಸಂಖ್ಯೆ : 2419677/2419361
ಫ್ಯಾಕ್ಸ್ : 0821-2419363/2419301

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ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಸ್ಥಾಪನೆ : 1916

ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ಕಾರ್ಯಸೌಧ
ಕ್ರಾಫರ್ಡ್ ಭವನ, ಮೈಸೂರು-570005

ಸಂಖ್ಯೆ:ಎಸಿ.6/152/2020-21

ದಿನಾಂಕ: 26-11-2021

ಅಧಿಸೂಚನೆ

ವಿಷಯ:- 2021-22ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿನಿಂದ ಕಾವಾ ಸಂಸ್ಥೆಯಲ್ಲಿನ M.F.A.(Master of Fine Arts) ಶಿರೋನಾಮೆಯನ್ನು M.V.A.(Master of Visual Arts) ಎಂದು ಬದಲಾಯಿಸುವ ಬಗ್ಗೆ .

- ಉಲ್ಲೇಖ:- 1. ದಿನಾಂಕ: 12-02-2021 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಸಭೆಯ ಶಿಫಾರಸ್ಸು.
2. ದಿನಾಂಕ: 07-04-2021 ರಂದು ಜರುಗಿದ ಶಿಕ್ಷಣ ಮಂಡಳಿಯ ನಡವಳಿ.

2021-22ನೇ ಶೈಕ್ಷಣಿಕ ಸಾಲಿನಿಂದ ಕಾವಾ ಸಂಸ್ಥೆಯಲ್ಲಿನ M.F.A.(Master of Fine Arts) ಶಿರೋನಾಮೆಯನ್ನು M.V.A.(Master of Visual Arts) ಎಂದು ಬದಲಾವಣೆ ಮಾಡಿ, PG, CBCS ವಿನಿಯಮಾವಳಿ ಅನುಸಾರ ಪಠ್ಯಕ್ರಮ ರಚಿಸಿರುವುದನ್ನು ಸಂಬಂಧಿಸಿದ ಅಧ್ಯಯನ ಮಂಡಳಿಯು ಒಪ್ಪಿ ಶಿಫಾರಸ್ಸು ಮಾಡಿದೆ.

ದಿನಾಂಕ: 12.02.2021 ರಂದು ಜರುಗಿದ ಕಲಾ ನಿಕಾಯ ಹಾಗೂ 07.04.2021ರಂದು ನಡೆದ ಶಿಕ್ಷಣ ಮಂಡಳಿ ಸಭೆಯು ಮೇಲಿನ ಪ್ರಸ್ತಾವನೆಯನ್ನು ಅನುಮೋದಿಸಿರುವುದರಿಂದ ಈ ಅಧಿಸೂಚನೆ ಹೊರಡಿಸಲಾಗಿದೆ.

M.V.A.(Master of Visual Arts) ಸ್ನಾತಕೋತ್ತರ ಪಠ್ಯಕ್ರಮ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಧಾನಗಳನ್ನು www.uni-mysore.ac.in ನಿಂದ ಪಡೆಯಬಹುದಾಗಿದೆ.

ಕುಲಸಚಿವರಿಂದ ಕರಡು ಅನುಮೋದಿಸಲ್ಪಟ್ಟಿದೆ.

03/12
ಉಪಕುಲಸಚಿವರು (ಶೈಕ್ಷಣಿಕ)
ಕುಲಸಚಿವರು. (ಶೈಕ್ಷಣಿಕ)
ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮೈಸೂರು-570 005
26/11

ಗೆ:-

1. ಡೀನರು, ಕಾವಾ, ಚಾಮರಾಜೇಂದ್ರ ದೃಶ್ಯಕಲಾ ಕಾಲೇಜು, ಸಿದ್ದಾರ್ಥನಗರ, ಮೈಸೂರು.
2. ಅಧ್ಯಕ್ಷರು, ಕಾವಾ ಅಧ್ಯಯನ ಮಂಡಳಿ(ಸಂಯುಕ್ತ), ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
3. ಕುಲಸಚಿವರು (ಪರೀಕ್ಷಾಂಗ), ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
4. ಡೀನರು, ಕಲಾ ನಿಕಾಯ, ರಾಜ್ಯಶಾಸ್ತ್ರ ವಿಭಾಗ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು.
5. ನಿರ್ದೇಶಕರು. ಐ.ಸಿ.ಡಿ, ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು- ಇವರಿಗೆ ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ವೆಬ್‌ಸೈಟ್‌ನಲ್ಲಿ ಪ್ರಕಟಿಸಲು ಕೋರಲಾಗಿದೆ.

6. ಕುಲಪತಿಗಳು/ವಿಶೇಷ ಅಧಿಕಾರಿಗಳು/ ಆಪ್ತ ಸಹಾಯಕರು/ಕುಲಸಚಿವರು/ ಉಪಕುಲಸಚಿವರು/ ಸಹಾಯಕ ಕುಲಸಚಿವರು/ಅಧೀಕ್ಷಕರು, ಆಡಳಿತ ವಿಭಾಗ/ಸಾಮಾನ್ಯ/ಪಿಡಿಐ/ಪ್ರಾಧಿಕಾರ ಮತ್ತು ಪರೀಕ್ಷಾ ವಿಭಾಗ, ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.
7. ಕಾರ್ಯನಿರ್ವಾಹಕರು, ಆಡಳಿತಶಾಖೆಯ, AC2(S)/ AC-3/ AC-7(a)/ AC-9, ಶೈಕ್ಷಣಿಕ ವಿಭಾಗ, ಮೈಸೂರು ವಿಶ್ವವಿದ್ಯಾನಿಲಯ, ಮೈಸೂರು.- ಈ ಸಂಬಂಧ ಮುಂದಿನ ಕ್ರಮವಹಿಸುವಂತೆ ತಿಳಿಸಲಾಗಿದೆ.
8. ರಕ್ಷಾ ಕಡತಕ್ಕೆ.

SVN

UNIVERSITY OF MYSORE

GOVERNMENT OF KARNATAKA

**CHAMARAJENDRA GOVERNMENT
COLLEGE OF VISUAL ARTS
(CAVA)**

[Affiliated to the University of Mysore]

Siddartha Nagar, Mysuru-570011

ACADEMIC SYLLABUS & RESOLUTION

CBCS & Semester Scheme

TWO YEAR (Four Semesters) Degree Program

MASTER OF VISUAL ARTS [M.V.A.]

Phone: 0821-2438931, E-Mail: deancava@gmail.com, www.cavamysore.in

UNIVERSITY OF MYSORE
Regulations for
Choice Based Credit System (CBCS) and
Continuous Assessment and Grading Pattern (CAGP)
For Postgraduate Program 2021-22

Undergraduate Program Offered

Master of Visual Arts (M.V.A.) 4 Semesters

Semesters and Program Structure

1. All the PG degree programs shall be of four semester duration which will include workshops, seminars, discussions & study tours.
2. An academic year consists of two semesters: odd semester and even semester.
3. A semester normally extends over a period of 16 weeks (6 day week) with 90 working days.

Program structure

1. Every course offered may have three components: Lecture (L) Tutorial (T) and Practicals (P). Tutorial sessions consist of participatory discussion/self-study/desk work/ seminar presentations by students and such other novel methods.
2. The credit pattern of M.V.A. course (LTP):
 - A) Credit means the unit by which the course work is measured. One hour session of Lecture per week for 16 weeks amounts to 1 Credit. Two hour session of Tutorial or Practicals per week for 16 weeks amounts to 1 credit per semester. The total duration of a semester is 20 weeks inclusive of semester end examination.
 - B) In the M.V.A. degree program, Department of Painting, Sculpture, Graphics [Printmaking], Applied Art and Photography & Photojournalism courses are considered as practical oriented courses. The Department of Art History course is considered as a theory oriented course. The theory subjects of Painting, Sculpture, Graphics [Printmaking] i.e. Art History and

Philosophy of Art will be conducted & syllabuses prepared by Department of Art History.

C) The ratio of all practical oriented courses is 60% of practicals and 40% of theory. The ratio of theory oriented courses is 80% of theory & project and 20% of practicals.

D) In practicals, each subject includes: 2 Credit Tutorial (T) and 4 Credits of Practical (P). In theory, each subject includes: 2 Credit Tutorial (T) and 4 Credits of Lecture (L).

3. A course of 3 to 6 credits will be evaluated for 100 marks. A course with less than 3 credits will be evaluated for 50 marks.

Definitions:

1. Discipline specific course/ Hard Core (DSC) is a core course which should compulsorily be studied by a student as a core requirement of the program.
2. Elective course is a course which can be chosen from a pool of courses. It may be very specific of specialized or advanced or supportive to the discipline/ subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the student's proficiency/skill.
 - a) Discipline Specific Elective / Soft Core (DSE) is a course offered under the main discipline/subject of study or project/dissertation.
 - b) Project/Dissertation is an elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work. A student has to study such a course on his/her own with advisory support of a faculty member.
 - c) Generic Elective/Open Elective (GE) is an elective course chosen from an unrelated discipline/subject with an intention to seek exposure beyond discipline/subject.
3. Fee means the fee prescribed by the University for the PG programs from time to time.
4. Grade is a score assigned to the percentage of the marks awarded in courses.

5. Grade Point (GP) of courses refers to the product of credits and the Grade earned by the student in that course.
6. Grade Point Average (GPA) refers to the performance of the student in a given semester. GPA is the ratio of the total grade points earned by the student in all the courses to the total number of credits assigned to the courses in semesters.
7. Subject Grade Point Average (SGPA) refers to the ratio of the total credit points earned by the student in all the courses of all the semesters to the total number of credits assigned to the courses of all the semesters.
8. Cumulative Grade Pointing Average (CGPA) is the ratio of the total credit points earned by the student in the course of the semesters to the courses of all the semesters.

Subject combinations

1. Department of Painting (Creative Painting/ Mural Design – History of Painting - Modern Art - Philosophy of Art - Dissertation)
2. Department of Sculpture (Creative Sculpture/ Metal Casting/ Stone Carving/ Ceramic Sculpture/ Monumental Sculpture – History of Sculpture - Modern Art - Philosophy of Art - Dissertation)
3. Department of Graphics [Print Making] (Relief Printmaking/ Serigraphy/ Intaglio Printmaking/ Planography – History of Printmaking - Modern Art - Philosophy of Art - Dissertation)
4. Department of Applied Art (Illustration/ Visualization - History of Advertising - Business Organisation - Modern Art - Philosophy of Art – Dissertation)

Eligibility for Admission

A candidate should have completed Honor's degree/ P.G. Diploma of 1 year (2 semesters) and should have earned a minimum of 40 credits in a cognate discipline or in a discipline recognized as eligible for admission to Master's degree or should have completed a Bachelor's degree of 4 years duration Or A candidate who has studied a three or four year BFA/BVA course in visual arts with languages recognized by the University as equivalent there in by this University.

1. A candidate who satisfies the minimum qualifications shall be called for an aptitude test in the Institution on the dates notified by the Head of the Institution for selection of eligible candidates for admission.

Aptitude test :

The test shall consist of the following:

Sl.No	Subject	Marks	Duration
1	Drawing & Practical's	50	One hour
2	General Knowledge pertaining to Visual Arts (Objective type)	40	30 Minutes
3	Viva- Voce	10	
	Total	100	

Intake

The total number of candidates for admission in the M.V.A. first Semester is 10 only (for each Departments) and shall be done on the basis of the merit obtained in the above said aptitude test and Honor's degree.

Reservation of seats

Reservation of seats for M.V.A. first Semester shall be made as per Government orders in force from time to time.

Allotment of seats

There is no any change in the choice of a department in the whole program. It has to be finale in first semester admission only.

Medium of Instruction

The Medium of Instruction shall be English/Kannada. However, a student can write the examinations either in English or Kannada.

Scheme of the M.V.A. Degree Program

1. The minimum duration for completion of a PG degree program is four semesters. However, as per the double duration norm of the University, the

maximum period permitted is eight semesters counting from the first semester.

2. A student must earn 94 credits for the successful completion of the four semester PG degree program.
3. Only such students, who successfully complete 94 credits in the four semesters respectively, without break, shall be considered for declaration of ranks and/or medals.

Course Registration

1. Every student is assumed to have registered for all DSC courses offered in that semester.
2. A student is permitted to choose any of the DSE courses offered by the department during odd semesters starting and is not permitted to change the elective in the even semester.
3. A student is permitted to choose any of the GE (Open Elective) courses offered by the college during odd semesters starting only and is not permitted to change the elective in the even semester.
4. After registration, a student can opt out of an elective course registered to earlier, and opt for another elective course giving valid reasons before the prescribed date for withdrawal of courses. This is subject to be condition that the student will be able to fulfill the required minimum attendance in the newly registered course.

Withdrawal from a course will not be permitted for those who undergo late registration. Cancellation of a course (DSE/GE) may be permitted before the conduct of C1 examination.

Attendance

1. Only those students who have at least 75% attendance in a course shall be permitted to take C3 examination for that course.
2. The Heads of the Department/College shall notify the list of all students who have less than 75% attendance in each subject by the beginning of the 16th week. A copy of the same should be sent to the Registrar (Evaluation) of the University. Registration of such students for those courses shall be treated

as cancelled. If the course is a core course, the student should re-register for the course when it is offered next.

Continuous Assessment

Assessment and evaluation process happens in a continuous mode. However for reporting purposes a semester is divided into three discrete components identified as C1, C2, and C3.

The Practical papers C1 & C2 are based on the Internal Continuous Assessment and are evaluated for 40% and C3 as Examination is evaluated for 60%.

The Theory papers C1 & C2 are based on Internal Continuous Assessment and are evaluated for 40% and C3 as Examination is evaluated for 60%.

The performance of a student in a course will be assessed as explained below.

1. The outline for continuous assessment activities of C1 and C2 will be based on internal tests/assignments/tutorials/viva voce/ seminars/workshops/ discussions/ study tours/ projects or any other.
2. The first component C1 assessment is for 20% for practicals and theory papers. During the first half of the semester, the first 50% of the syllabus should be completed. This should be completed by the 8th week of the semester.
3. The second component, C2 assessment is for 20% for practicals and theory papers. C2 will be based on the remaining 50% of the syllabus. C2 will be completed during the 15th week of the semester.
4. A student cannot repeat C1 & C2.
5. During the 18-20th week of the semester, a semester end examination shall be conducted by the University for each course. This forms the final component of assessment (C3) for 60%. The student has apply for the C3 examination as per the University Notification.
6. All DSC (discipline specific course), DSE (elective subject) & GE (generic elective) course examinations include C1 & C2 (internal assessment) 40% for practicals and theory papers and C3 (examination) 60% for practicals and theory papers.
7. Projects/ Documentation/ Thesis/ Training shall be evaluated by C1 and C2 components by the Project Supervisor for 20(C1)+20(C2) marks. C3

component of the project shall be evaluated jointly by the Project Supervisor and one External Examiner for 60 (C3) marks.

Evaluation for C1 & C2

1. Students will be evaluated for each course by the faculty teaching that course.
2. After the evaluation the results have to be announced. The course teacher has to obtain the signatures of the students registered for that course in a register maintained specifically for the purpose indicating that they have no objection to the marks awarded within 5 days from the date of announcement of the marks.
3. In case a student is not satisfied with the assessment, the student can make an appeal to the Grievance Cell within 5 days from the date of announcement of the results. Otherwise, it is presumed that the student has no objection to the marks awarded.
4. The student can appeal to the Grievance Cell by paying the prescribed fee as fixed by the University. The Grievance Cell is empowered to take corrective measures. The concerned course teacher has to provide all the relevant documents to the Grievance Cell. The decision taken by the Grievance Cell is final.

Examination and Evaluation C3

1. Question paper setting

- A) Each theory subject shall have a board of examiners who shall prepare, scrutinize and approve the question papers for all the courses of that subject.
- B) Each practical subject shall have a board of examiners who shall conduct and evaluate the examination through display and viva voce in the college premises.

2. Valuation

- a) Before the valuation the answer scripts shall be coded.
- b) There shall be centralized single valuation of the C3 theory answer scripts. And for practicals shall be centralized double valuation of the C3 practical examination through display and viva voce.
- c) C3 component of the even semester ie. practicals will be conducted with two examiners of whom at least one is an external examiner.

Any examiner on the approved panel of examiners of the University not belonging to the parent college is an external examiner.

- d) C3 component of the odd semester ie. practicals will be conducted with two examiners of whom at least one is an external examiner.
- d) Project/ Documentation/ Thesis and Training shall be evaluated by the Supervisor, Head of Department and an External Examiner through C1, C2& C3 components.
- e) C3 component of the even semester ie. practicals will be display & viva voce and it will contain a continuous class/ assessment work executed in the studio space/ college premises/ guided by the respective class faculty. If any work is executed outside the college premises it must guided and certified by the class faculty and the Head of Department.
- f) C3 component of the 4th semester Practical examination is the final evaluation of the whole M.V.A. degree program. In this, the student has the freedom to display selected works of previous semesters and all the works of the 4th semester.
- g) Awarding the grades shall be completed latest by the 26th week of the semester.

Photocopy, Retotalling, and Revaluation as per University rules.

(For theory papers only)

Passing Criteria

1. A student is considered to have passed the course, only on securing a minimum of 40% from C1, C2 and C3 put together.
2. A student can take C3 exam irrespective of the marks scored in C1 and C2 of a particular course.
3. In case a student secures less than 30% in C3 or absents for C3, the student is said to have not completed the course. The student shall complete the course by re-appearing only for C3 component of that course when the University conducts the examination. The student carries the marks already awarded in C1 and C2
4. On successful completion of PG program, a final grade card consisting of grades of all courses successfully completed by the student will be issued by the University.

5. Carry over System: There is no carry over system for any practical oriented papers. If a candidate is not able to pass the practical papers he/she has to repeat the semester. Carry over facility is applicable to the theory only.

Makeup Examination

1. For students who could not attend C1 & C2 due to medical reasons/ extraordinary circumstances/ participation in sports/ NCC/ NSS/ any other extracurricular activities (approved by college), C1 and C2 exams have to be conducted for them separately before the 15th week of the semester.
2. Makeup examination (only for C3) shall be conducted by the University within 15 days from the date of notification of results. This shall be only for those students who do not fulfill the passing criteria specified earlier.

Percentage and Grading

1. If P is the percentage of the marks secured by a candidates in a course (C1+C2+C3) which is rounded to nearest integer the grade G earned by the student in that course will be as given below.

Percentage (P)	Grade (G)	Percentage (P)	Grade (G)
40-49	5.0	75-79	8.0
50-59	6.0	80-84	8.5
60-64	6.5	85-89	9.0
65-69	7.0	90-94	9.5
70-74	7.5	95-100	10.0

2. The overall percentage in a subject is $10 \times \text{SGPA}$
3. The overall percentage in a subject is $10 \times \text{CGPA}$

Class Declaration

The final qualitative Index to be awarded to the student is based on CGPA. It is given as;

CGPA	Qualitative Index
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$5 \leq \text{CGPA} < 6$	Second Class
$6 \leq \text{CGPA} < 8$	First Class
$8 \leq \text{CGPA} \leq 10$	Distinction

Implementation Guidelines

Conduct of Lecture / Tutorial / Practical Sessions by Teacher:

Lecture session: It is a conventional lecturing session. It may have all students enrolled for a course attending together for lecture to be delivered by the teacher.

Tutorial session: It is a session where a teacher initiates students to participate actively in learning to have experiences of learning like participatory discussion/ self- study/desk work/ sketching/ preparation for creative works and studio practice.

Practical session: It is a studio practice session. It may have all students enrolled for a course attending together for practicals practice in respective departments and is lectured and instructed by teacher.

For effective learning, it is advised to make batches of students for tutorial and practical classes. It is recommended to have batches of 20 students in case of non practical courses and 15 students in case of practical courses in ideal situations. However, this can be upto 30 and 20 respectively depending on the availability of infrastructures at an institution.

Calculation of workload for a teacher:

- 1 hour of Lecture session per week is 1hour workload per week.
- 1 hour of Tutorial session per week is 1hour workload per week.
- 2 hour of Practical session per week is 1hour workload per week.

Example: If a teacher conducts a tutorial session of 2 hours in a week than it is counted to be 2 hours workload per week for that teacher.

Course Credit Structure

M.V.A. Four Semester 2 Year Degree Program:

Sem.	Core		Electives				Total credits
	DSC (Hard Core)		DSE (Soft Core)		GE (Open Elective)		
	Course	Credits	Course	Credits	Course	Credits	
MVA Specialization courses – Painting, Sculpture, Graphics [Printmaking] & Applied Art							
I	DSC – 1	12	DSE – 1	4	GE-1	4	24
	DSC – 2	4					
II	DSC – 3	12	DSE – 2	4	GE-2	4	24
	DSC – 4	4					
III	DSC – 5	12	DSE – 3	4			20
	DSC – 6	4					
IV	DSC – 7	14	DSE – 4	6			20
Total		62		18		8	88

THE FOLLOWING TABLES INDICATES EACH SUBJECT & SCHEME OF EXAMINATION

Pattern of Examination – Distribution of Marks And L : T : P Pattern

Department of Painting

Programme: M.V.A. (Master of Visual Arts)

I - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
I	Creative Painting/ Mural Design (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
I	History of Indian Painting (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
I	Indian Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
I	Painting / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

II - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max-Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
II	Creative Painting/ Mural Design (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
II	History of Western Painting (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
II	Western Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
II	Painting / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

III - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	Creative Painting / Mural Design (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
III	Indian Modern Art (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
III	Western Modern Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour

IV - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	Creative Painting/ Mural Design (14 Credits) (0+ 2+ 12)	DSC	0	0	0	60	60	180	300	120	Display & Viva
IV	Dissertation / Project (6 Credits) (2+ 4+ 0)	DSC	0	0	0	20	20	60	100	40	Display & Viva

Practical Papers – Total Marks – 120/180

Display and Viva Voce = 120/180

Theory Papers – Total Marks – 60

Part A

10 Questions of 2 Marks Each = 20

Part B

4 Questions of 5 Marks Each = 20

Part C

2 Questions of 10 Marks Each = 20

Dissertation / Project work – Total Marks – 60

Progress and Internal Assessment (C1+C2) = 40

External Evaluation and Viva Voce = 60

Department of Sculpture

Programme: M.V.A. (Master of Visual Arts)

I - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
I	Creative Sculpture/ Metal Casting/ Stone Carving/ Ceramic Sculpture/ Monumental Sculpture (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
I	History of Indian Sculpture (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
I	Indian Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
I	Paining / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

II - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
II	Creative Sculpture/ Metal Casting/ Stone Carving/ Ceramic Sculpture/ Monumental Sculpture (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
II	History of Western Sculpture (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
II	Western Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
II	Paining / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

III - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	Creative Sculpture/ Metal Casting/ Stone Carving/ Ceramic Sculpture/ Monumental Sculpture (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
III	Indian Modern Art (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
III	Western Modern Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour

IV - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	Creative Sculpture/ Metal Casting/ Stone Carving/ Ceramic Sculpture/ Monumental Sculpture (14 Credits) (0+ 2+ 12)	DSC	0	0	0	60	60	180	300	120	Display & Viva
IV	Dissertation / Project (6 Credits) (2+ 4+ 0)	DSC	0	0	0	20	20	60	100	40	Display & Viva

Practical Papers – Total Marks – 120/180

Display and Viva Voce = 120/180

Theory Papers – Total Marks – 60

Part A

10 Questions of 2 Marks Each = 20

Part B

4 Questions of 5 Marks Each = 20

Part C

2 Questions of 10 Marks Each = 20

Dissertation / Project work – Total Marks – 60

Progress and Internal Assessment (C1+C2) = 40

External Evaluation and Viva Voce = 60

Department of Graphics [Print Making]

Programme: M.V.A. (Master of Visual Arts)

I - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
I	Print Making (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
I	History of Indian Print Making (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
I	Indian Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
I	Paining / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

II - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
II	Print Making (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
II	History of Western Print Making (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
II	Western Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
II	Paining / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

III - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	Print Making (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
III	Indian Modern Art (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
III	Western Modern Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour

IV - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	Print Making (14 Credits) (0+ 2+ 12)	DSC	0	0	0	60	60	180	300	120	Display & Viva
IV	Dissertation / Project (6 Credits) (2+ 4+ 0)	DSC	0	0	0	20	20	60	100	40	Display & Viva

Practical Papers – Total Marks – 120/180

Display and Viva Voce = 120/180

Theory Papers – Total Marks – 60

Part A

10 Questions of 2 Marks Each = 20

Part B

4 Questions of 5 Marks Each = 20

Part C

2 Questions of 10 Marks Each = 20

Dissertation / Project work – Total Marks – 60

Progress and Internal Assessment (C1+C2) = 40

External Evaluation and Viva Voce = 60

Department of Applied Art

Programme: M.V.A. (Master of Visual Arts)

I - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
I	Illustration / Visualisation (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
I	History of Advertising (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
I	Indian Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
I	Paining / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

II - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
II	Illustration / Visualisation (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
II	History of Advertising (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
II	Western Philosophy of Art (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour
II	Paining / Sculpture / Graphics [Printmaking] / Applied Art (4 Credits) (0+ 0+ 4)	GE	0	0	0	20	20	60	100	40	Display & Viva

III - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
III	Illustration / Visualisation (12 Credits) (0+ 0+ 12)	DSC	0	0	0	40	40	120	200	80	Display & Viva
III	History of Advertising (4 Credits) (2+ 2+ 0)	DSC	20	20	60	0	0	0	100	40	3 Hour
III	Business Organization (4 Credits) (2+ 2+ 0)	DSE	20	20	60	0	0	0	100	40	3 Hour

IV - Semester

SEM	Core Course & Credits - L : T : P	Course Type	IA- Theory		Exam	IA- Practicals		Exam	Max- Marks	Min-Pass C1+C2+C3	Examination Type & Hours
			C1	C2	C3	C1	C2	C3			
IV	Illustration / Visualisation (14 Credits) (0+ 2+ 12)	DSC	0	0	0	60	60	180	300	120	Display & Viva
IV	Dissertation / Project (6 Credits) (2+ 4+ 0)	DSC	0	0	0	20	20	60	100	40	Display & Viva

Practical Papers – Total Marks – 120/180

Display and Viva Voce = 120/180

Theory Papers – Total Marks – 60

Part A

10 Questions of 2 Marks Each = 20

Part B

4 Questions of 5 Marks Each = 20

Part C

2 Questions of 10 Marks Each = 20

Dissertation / Project work – Total Marks – 60

Progress and Internal Assessment (C1+C2) = 40

External Evaluation and Viva Voce = 60

**CBCS Syllabus for M.V.A. in Department of Painting, Sculpture, Graphics
[Printmaking] and Applied Art**

Course Description

Department of Painting

First Semester M.V.A. Department of Painting

DSC-1

CREATIVE PAINTING

- Studios will be provided and students will settle down:
- Identifying areas of interest of individuals based on their earlier body of work, suitable exercises will be given.
- Drawing for warming up and exploration from life, from surrounding etc.
- Individual discussion (one to one).
- Assessment.

or

MURAL DESIGN

- Introduction to traditional Mural techniques.
- Exposing students to contemporary ideas of mural Making. Working with environment.
- Preparatory exercises.
- Identifying areas of interest of individuals.
- One to one discussion.
- Assessment.

DSC-2

HISTORY OF INDIAN PAINTING

- Comparative survey of development of the art of painting in the western and Indian cultures.
- Seminal artists, schools and works in Indian painting. Schools or traditions covering the ancient, medieval and pre Modern (e.g. Ajanta narrative, Mughal court and its innovations and the changes brought on by the 19th century)
- Development of modernism in Indian art (tradition & modernism).
- Recent developments in the Indian art and the international context.

DSE – 1

INDIAN PHILOSOPHY OF ART

- Oriental aesthetics and its scope.
- Introduction to the basic principles of Indian Philosophy and religious thought.
- Vedic Upanishadic, Sankhyaik, Vedantic, Buddhist, jain, Shaivite, Vaishnavite.
- The Bhakti and sufi cults and their relation to arts. Relationship of Mythology and art in India. Sources and evolution of aesthetics concepts.

- Concepts of the rasa sutra and its commentaries rasa (delineation of sentiments : study in the growth of form) Sadharanikarana, Dhvani (Suggestiveness of works of Art : Richness of ambivalence and association, Alamkara (artistic embellishment) Auchitya (Propriety in works of Art), Riti (style in art), Guna and Dosha (Merit and demerit in a work of art.
- Inter relationship of the various aesthetic concepts and their relevance to works of art.
- Inter-relationship of literature, Visual and performing Arts.
- Nature and function of works of art as understood in Indian aesthetics.
- Shadanga and other canonical

GE -1

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Second Semester M.V.A. Department of Painting

DSC - 3

CREATIVE PAINTING

- Independent studio practice/work under supervision of tutors.
- Focus on producing original works in chosen medium.
- Identify Elective Project and finalize details of what, where etc.
- Group & Individual critique.
- Assessment.

or

MURAL DESIGN

- Exercises exploring medium of choice, technical exploration and understanding nature of the material.
- Group and one to one critique.

DSC-4

HISTORY OF WESTERN PAINTING

- Seminal artists, Schools, Movements in European art with an emphasis on Modern and contemporary world.
- Advent of technology and changing values in art.
- Contemporary art in south-East Asia and China.

DSE-2

WESTERN PHILOSOPHY OF ART

SECTION I OCCIDENTAL (WESTERN) Scope of

- Aesthetics its relation to science, philosophy, art. Study of aesthetics in the department of fine arts (emphasis of the relationship between the actual works of art and the principles of aesthetics of significant periods of art History.

- Concepts of art and beauty with special reference to various periods early Greek, Roman, Medieval renaissance and thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da Vinci, Alberti.
- Classical and Modern periods and thinkers such as Lessing, Diderot, Baumgarten, Kant Hegel, Croce, Tolstoy, John Dewey, Santayana, Bullough, Worringer, Vernon Lee, Gasset, I.A. Richards, Hume, C.Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Susanne Langer, C.D.Lewis, Sartre, Merleau Ponty.

GE -2

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Third Semester M.V.A. Department of Painting

DSC-5

CREATIVE PAINTING

- Research and exploration in the chosen area of creative expression.
- Elective project report to be submitted.
- Choose dissertation topic.
- Start work on Dissertation topic.
- Individual one to one discussion.
- Studio visit by professional artists.
- individual critique and assessment.

or

MURAL DESIGN

- Exploring further different mediums and concentrating on developing original idea in chosen medium.
- Deigning for a specific site.
- Elective project report to be submitted/dissertation work starts.
- Group & individual critique.
- Assessment.

DSC-6

MODERN INDIAN ART

- 1) General overview of the political scenario and the decline in royal patronage and emergence of new patrons – East India Company Bengal 1757 and others; emergence of new centers of art, Documentation purpose topographical, architectural, archaeological and natural history, drawings – **Ethnographic studies** on Indian castes and professions.
- 2)**Lucknow:** John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal, **Murshidabad:** Indian artists painting for British patrons miniature style in paintings with an English touch Huntingscents, religious practices, **Patna and Benaras schools:**
- 3)**Bazaar Art** - Firka sets **Kalighat Paintings**, Patuas (traditional scroll painters), Secular themes over traditional religious ones accompanied by songs, Availability of cheap local paper

4) Raja Ravi Varma - Academic realist style (Victorian Salon style) and a new body of Indian imagery, Portraits of Indian aristocracy and British officials, First Indian artist to break the monopoly of the British artists as portrait travelling artist, Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc., Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics, Theatrical realism, Oleographs.

5) The Bengal School and Other Artists - Nationalist sentiments mid-19th century, Abanindranath Tagore, AbdurRehmanChughtai, Gaganendranath Tagore, Rabindranath Tagore, Role of E. B. Havel, Wash Technique, Tempera Works.

6) The Calcutta Group (1943-53):

Prominent artists- Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, AbaniSen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen. Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

7) Progressive Artists' Group: Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different fields theatre, writers, etc., Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade, Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger.

8) Other Progressive Schools/ Groups:

Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, Dakshinamurthy, S. Nandagopala, S. G. Vasudev Vidhyashankar Stapathy

Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

9) Baroda School Faculty of Fine Arts:

Years of Inception, Faculty members- N. S. Bendre, Prodsh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar

Study of the contribution of other individuals too - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Mark and Bhatt

1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel

Group 1890 - Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Bal Krishna Patel, J. Swaminathan, Bhupen Khakhar.

DSE-3

MODERN WESTERN ART

1) Neo Classicism: Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Art as documentation of history. Concepts of Neo Classicism. Mengs, Lessing and Wincklemann. Neo Classicism and then nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

2) Romanticism: Concept of Romanticism. Hobbes, Schlegel, Herder, Goethe, Herder, Burke, Kant and Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli

and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

3) Realism: Ideological position of Realism. Marx and Engels. Bohemianism, Socialism and Anarchism. Realism in allied fields. Rise of Novel. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

4) Impressionism: Impressionism as the ideological premise. Rise of capitalism. Threshold of modernism. Impressionism is the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Mary Cassatt, Berthe Morisot.

5) Post Impressionism. Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

6) 20TH CENTURY ART

Cubism - Influence of Post-Impression on Cubism, Pablo Picasso Blue Period, Red Period, Analytic cubism and Synthetic Cubism, George Braque, Fernand Leger, Juan Gris

Futurism - Notion of a manifesto, Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà

Fauvism - Three regions / groups Académie Carrère (under Gustav Moreau), from Châtou and from Le Havre, Artists at Académie Carrère : Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy, Artists from Châtou: Andre Derain, Maurice de Vlaminck, Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque

Dadaism - Zurich: Jean Arp and Marcel Janco, Marcel Duchamp, Man Ray, and Francis Picabia New York, Andre Breton with the above members in Paris, Berlin: John Heartfield and George Grosz, Cologne: Max Ernst, Hanover: Kurt Schwitters, Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Manifesto, Sound poems; Anti-art and art, Accidental poetry, music, skits, storytelling and manifestos

Surrealism – Manifesto, Psychic automatism, Salvador Dali René Magritte Joan Miró , Max Ernst, Man Ray , André Masson, Yves Tanguy , Giorgio de Chirico

German Expressionism - Die Brücke, (The Bridge): Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde, Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff, Der Blaue Reiter (The Blue Raider) 1911: Wassily Kandinsky, Franz Marc, Gabriele Münter

Abstract Expressionism - Action or Gesture painters Jackson Pollock, Willem de Kooning, James Brooks, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin, Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour.

Suprematism - Kazimir Malevich

Constructivism - Valdimir Tatlin, Naum Gabo, Aleksander Rodchenko

De Stijl - Theo van Doesburg, Piet Mondrian

Bauhaus - Eclectic attitude and multidisciplinary approach

Pop Art - Overview of - late capitalism, consumerist society, mass production, advertising and mass media, Great Britain - Formation of the Independent Group - Broadening taste into more popular, less academic art, North America lived in experience - Difference in - Fine Art and Pop - Art objects or mass culture objects, Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg

Conceptual Art - Dominance of cerebral over emotive aspect of art – Dematerialization, Concept as a machine to make art, Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore

Fourth Semester M.V.A. Department of Painting

DSC - 7

CREATIVE PAINTING

- All works to be finished.
- Exploration of ideas of presentation
- Dissertation to be submitted.
- Group critique.
- Presentation of selected works in Degree show (Final Display) and assessment by Grand Jury.

or

MURAL DESIGN

- Intensive studio work.
- Exploration and finalizing original work.
- Exploring ideas of presentation
- Dissertation to be submitted.
- Presentation of selected works in Degree show (Final Display) and assessed by external grand jury.
- The History of Painting programme emphasizes the innovative practices and profound changes brought on by traditions, schools, movements and individual artists. It chooses to investigate in-depth an emblematic or seminal school /movement/artist from a particular period rather than offer a chronological history of art in a broad sweep. The emphasis in 3rd and 4th semesters will be on the Modern and the Contemporary world of art covering India, Europe, US as well as recent developments in south- East Asia including China.

DSE – 4

DISSERTATION / PROJECT

Preparation and presentation of a written document of about 4000 words is regarded as a major subject. It is meant to reflect an understanding of the critical, historical and philosophical issues from the past or present in consultation with the Head of the Department and work on it under his guidance or a teacher approved by him and the Dean by the end of 1st Term of Previous MVA. The dissertation should be prepared in the prescribed manner and handed over to the Dean, through the Head of the Department positively before the commencement of the Theory examinations.

Viva-Voce

It is an oral or oral part of an examination where dissertation by the student will be put forward for consideration especially to be proved or maintained against objections. For MVA candidates in each specialization it will be conducted by a panel nominated by the head of the Department and appropriate external experts from the Joint Board of Examiners.

Course Description

Department of Sculpture

First Semester M.V.A. Department of Sculpture

DSC - 1

CREATIVE SCULPTURE

- Execution of original Sculptures based on creative approach by using any suitable material.
- Compositional analyses of Sculpture.
- Introduction/implementation of conventional and non conventional material.
- Studies and exercises clarifying and developing methods and modes of expression.
- Compositional exercises in clay and any other medium based on studies showing creativity and originality.
- Analytical understanding of visual language and expression of art through discussions, dialogues.
- Material exploration-Round /Relief work in various medium and material.

or

METAL CASTING

- Exploring the possibilities and limitation of metal sculpture by casting, clay studies, enlargement, piece mould and casting in metal.
- Building sculptures direct in wax and casting Exercises in all stages of bronze casting like moulding, casting and finishing of the final cast.
- Producing one original piece of bronze sculpture covering all these steps.
- Composition in clay or direct plaster and making piece mould and casting in metal.
- Composition in metal, single cast and casting in parts and joining through welding and brazing.

or

STONE CARVING

- Nature of stone and its possibilities in sculpture in round and relief.
- Maquettes and sketches for visualizing a composition within a given stone block.

or

CERAMIC SCULPTURE

- Relief composition (mural) Study of a specific site and making a scale model of proposed ceramic mural.
- Preparing a miniature sketch showing full details colour scheme of glaze application, size and projection,
- Study of any one period of ceramic history, keeping in view techniques and aesthetic perspective.
- Creations of original functional sculpture and project work.
- Theory of ceramic technique, properties and characteristics of clay, various compositions of clay-bodies and firing methods, preparing glazes, raw materials and method of application of glazes.

or

MONUMENTAL SCULPTURE

- Construction of model for monumental sculpture for a public space with scale 1:4 in a suitable medium, Section and isometric drawings of the sculpture on site.

- Understanding of various material used in Exterior Site Specific Sculptures.

DSC - 2

HISTORY OF INDIAN SCULPTURE

- 1) Philosophical understanding and periodization of Indian Art. (God, Goddess, Temples, Chaithya, vihara, Etc)
- 2) Indus Valley Civilization ---Artifacts, Sculptures from Harappa, Mohenjodaro, Kalibangan, Lothal, Daimabad, Dholavira
- 3) Buddhist Art – Maurya, Sunga, Kusana, Gupta, Ghandahara & Mathura Sculpture introduction relief composition regional developments--- Bharhut, Sanchi, Bodhagaya, Amravati, Nagarjunakonda etc. Iconography & Iconology of Buddha Sculptures.
- 4) Rock-cut Sculptures (Buddhist, Jain, Brahmanical) at western and eastern India at Bhaja, Karla, Bedsa, Nasik, Ajanta, Udaigiri etc.
- 5) Iconography :Vaisnavism, Saivism, Saptamatrika, Jainism, Buddhism
- 6) Gupta Golden age of Indian history--- Notion of classicism--- Mathura, Sarnath, Deogarh, Udaygiri and other centers in Western, Central and Eastern India.
- 7) Role of minor dynasties like Vakatakas, Kalachuris on art patronage at Ajanta, Ellora, Aurangabad, Jogeshvari, Elephanta, and Vidarbha region sculpture. Regional stylistic development.
- 8) Chalukyan Period: Aihole, Badami, Pattadakal, Mahakuta and Alampur.
- 9) Pallava Period: Rock cut Sculptures of Mahabalipuram, Kanchipuram ---individual contributions by kings on art patronage.
- 10) Development of temple architecture into various regions of India. characteristics of regional temple architectural forms.
- 11) Ellora & Elephanta caves: Chronology, Theme and Stylistic evolution
- 12) Medieval in North Indian Architecture: the development of temple architecture of western India. Paramara, Solanki, Chandela, Kalinga. Tradition goes with Regional Temple Architecture like Gujarat, Maharashtra, Rajasthan, Madhya Pradesh, Orissa etc.
- 13) Medieval in South Indian Architecture like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations and idioms.
- 14) Islamic architecture tradition in India Delhi, Deccan, Western India and Malwa. Sources of Islamic architecture and aspect of eclectics.
- 15) Mughal Architecture: New Delhi, Agra, Fatehpur Sikri sources and innovations of Akbar, Jehangir and Shah Jahan period.

DSE – 1

INDIAN PHILOSOPHY OF ART

- Oriental aesthetics and its scope.
- Introduction to the basic principles of Indian Philosophy and religious thought.
- Vedic Upanishadic, Sankhyaik, Vedantic, Buddhist, jain, Shaivite, Vaishnavite.
- The Bhakti and sufi cults and their relation to arts. Relationship of Mythology and art in India. Sources and evolution of aesthetics concepts.
- Concepts of the rasa sutra and its commentaries rasa (delineation of sentiments : study in the growth of form) Sadharanikarana, Dhvani (Suggestiveness of works of Art : Richness of

ambivalence and association, Alamkara (artistic embellishment) Auchitya (Propriety in works of Art), Riti (style in art), Guna and Dosha (Merit and demerit in a work of art.

- Inter relationship of the various aesthetic concepts and their relevance to works of art.
- Inter-relationship of literature, Visual and performing Arts.
- Nature and function of works of art as understood in Indian aesthetics.
- Shadanga and other canonical

GE -1

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Second Semester M.V.A. Department of Sculpture

DSC - 3

CREATIVE SCULPTURE

- Execution of original Sculptures based on creative approach by using any suitable material.
- Compositional analyses of Sculpture.
- Introduction/implementation of conventional and non conventional material.
- Studies and exercises clarifying and developing methods and modes of expression.
- Compositional exercises in clay and any other medium based on studies showing creativity and originality.
- Analytical understanding of visual language and expression of art through discussions, dialogues.
- Material exploration-Round /Relief work in various medium and material.

or

METAL CASTING

- Exploring the possibilities and limitation of metal sculpture by casting, clay studies, enlargement, piece mould and casting in metal.
- Building sculptures direct in wax and casting exercises in all stages of bronze casting like moulding, casting and finishing of the final cast.
- Producing one original piece of bronze sculpture covering all these steps.
- Composition in clay or direct plaster and making piece mould and casting in metal.
- Composition in metal, single cast and casting in parts and joining through welding and brazing.

or

STONE CARVING

- Nature of stone and its possibilities in sculpture in round and relief.
- Maquettes and sketches for visualizing a composition within a given stone block.

or

CERAMIC SCULPTURE

- Relief composition (mural) Study of a specific site and making a scale model of proposed ceramic mural.

- Preparing a miniature sketch showing full details colour scheme of glaze application, size and projection,
- Study of any one period of ceramic history, keeping in view techniques and aesthetic perspective.
- Creations of original functional sculpture and project work.
- Theory of ceramic technique, properties and characteristics of clay, various compositions of clay-bodies and firing methods, preparing glazes, raw materials and method of application of glazes.

or

MONUMENTAL SCULPTURE

- Construction of model for monumental sculpture for a public space with scale 1:4 in a suitable medium, Section and isometric drawings of the sculpture on site.
- Understanding of various material used in Exterior Site Specific Sculptures.

DSC - 4

HISTORY OF WESTERN SCULPTURE

- Early Sculpture Art of nomadic People, Hunters: Study of the primitive sculpture of Africa, South- Asia, Pre-Columbian and Mayan. Egyptian, Cretan, Assyrian and the Mediterranean sculpture.
- Evolution of Greek Art: Archaic, Classical and Hellenistic, roman portraits and architectural sculpture. Etruscan Sculpture
- Romanesque and Gothic
- Renaissance and Baroque
- Neo-Classicism, Romanticism.
- Early Sculpture Art of nomadic People, Hunters: Study of the primitive sculpture of Africa, South- Asia, Pre- Columbian and Mayan. Egyptian, Cretan, Assyrian and the Mediterranean sculpture.
- Evolution of Greek Art: Archaic, Classical and Hellenistic, roman portraits and architectural sculpture. Etruscan Sculpture
- Romanesque and Gothic
- Renaissance and Baroque
- Neo-Classicism, Romanticism.
- Rodin and the age of experiments
- Individualism and modern concepts
- 20th century sculptural practice
- Sculptural Installation
- Contemporary Sculpture

DSE-2B

WESTERN PHILOSOPHY OF ART

SECTION I OCCIDENTAL (WESTERN) Scope of

- Aesthetics its relation to science, philosophy, art. Study of aesthetics in the department of fine arts (emphasis of the relationship between the actual works of art and the principles of aesthetics of significant periods of art History).

- Concepts of art and beauty with special reference to various periods early Greek, Roman, Medieval renaissance and thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da Vinci, Alberti.
- Classical and Modern periods and thinkers such as Lessing, Diderot, Baumgarten, Kant Hegel, Croce, Tolstoy, John Dewey, Santayana, Bullough, Worringer, Vernon Lee, Gasset, I.A. Richards, Hume, C.J. Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Susanne Langer, C.D. Lewis, Sartre, Merleau Ponty.

GE -2

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Third Semester M.V.A. Department of Sculpture

DSC - 5

CREATIVE SCULPTURE

- Execution of Sculptures based on creative approach by using any suitable material, process and style.
- Compositional exercises based on particular one concept.
- Understanding of Kinetic sculptures, light and sound specific work.
- Compositional exercises in clay and other mediums reflect in depth understanding of sculptural language.
- Role of History of sculpture in visual understanding and execution of sculptures.
- Exercises on Sculptural Installation.

or

METAL CASTING

- Exploring the possibilities and limitation of metal sculpture by casting,
- clay studies, enlargement, piece mould and final casting in metal.
- Building sculpture directly in wax and casting exercises in all stages of bronze casting to produce final bronze sculpture.
- Composition in clay or direct plaster, making piece mould, casting single or in parts and joining to create final composition in metal.

or

STONE CARVING

- Nature of stone and its possibilities in sculpture; in round and relief.
- Modelling maquettes for stone, visualizing a composition within a given stone block.

or

CERAMIC SCULPTURE

- Large scale ceramic sculpture; creation of sculpture by various basic techniques, exploring section building and assembling for scaled composition.
- Preparing a sketches showing full details colour scheme, glaze application techniques, understanding of loading and firing methods.

- History of ceramics with perspective of the properties, characteristics and techniques of that era.

- Creations of functional sculpture and project work.

or

MONUMENTAL SCULPTURE

- Construction of model for site specific monumental sculpture, with scale 1:4 in a suitable medium, to scale, section and isometric drawings of the sculpture on site.

- Understanding of various material used in Site Specific Sculptures.

- Historical Study of monumental sculptures, with reference to their context, period, scale, technique and aesthetic approach.

DSC-6

MODERN INDIAN ART

1) General overview of the political scenario and the decline in royal patronage and emergence of new patrons – East India Company Bengal 1757 and others; emergence of new centers of art, Documentation purpose topographical, architectural, archaeological and natural history, drawings – Ethnographic studies on Indian castes and professions.

2) Lucknow: John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal, **Murshidabad:** Indian artists painting for British patrons miniature style in paintings with an English touch Hunting scenes, religious practices, **Patna and Benaras schools:**

3) Bazaar Art - Firka sets Kalighat Paintings, Patuas (traditional scroll painters), Secular themes over traditional religious ones accompanied by songs, Availability of cheap local paper

4) Raja Ravi Varma - Academic realist style (Victorian Salon style) and a new body of Indian imagery, Portraits of Indian aristocracy and British officials, First Indian artist to break the monopoly of the British artists as portrait travelling artist, Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc., Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics, Theatrical realism, Oleographs.

5) The Bengal School and Other Artists - Nationalist sentiments mid-19th century, Abanindranath Tagore, Abdur Rehman Chughtai, Gaganendranath Tagore, Rabindranath Tagore, Role of E. B. Havel, Wash Technique, Tempera Works.

6) The Calcutta Group (1943-53):

Prominent artists- Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen. Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

7) Progressive Artists' Group: Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different fields theatre, writers, etc., Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade, Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger.

8) Other Progressive Schools/ Groups:

Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, Dakshinamurthy, S. Nandagopala, S. G. Vasudev Vidhyashankar Stapathy

Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

9) Baroda School Faculty of Fine Arts:

Years of Inception, Faculty members- N. S. Bendre, Prodsh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar

Study of the contribution of other individuals too -V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Mark and Bhatt

1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel

Group 1890 - Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddepa Naidu, Eric Bowen, Bal Krishna Patel, J. Swaminathan, Bhupen Khakhar.

DSE-3

MODERN WESTERN ART

1) Neo Classicism: Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Art as documentation of history. Concepts of Neo Classicism. Mengs, Lessing and Winckelmann. Neo Classicism and then nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

2) Romanticism: Concept of Romanticism. Hobbes, Schlegel, Herder, Goethe, Herder, Burke, Kant and Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

3) Realism: Ideological position of Realism. Marx and Engels. Bohemianism, Socialism and Anarchism. Realism in allied fields. Rise of Novel. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

4) Impressionism: Impressionism as the ideological premise. Rise of capitalism. Threshold of modernism. Impressionism the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.

5) Post Impressionism. Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesisism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

6) 20TH CENTURY ART

Cubism - Influence of Post-Impression on Cubism, Pablo Picasso Blue Period, Red Period, Analytic cubism and Synthetic Cubism, George Braque, Fernand Leger, Juan Gris

Futurism - Notion of a manifesto, Umbreto Boccioni, Luigi Russolo, Giacoma Balla, Gino Sevrini, Carlo Cara

Fauvism - Three regions / groups Académie Carrière (under Gustav Moreau), from Châtou and from Le Havre, Artists at Académie Carrière : Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy, Artists from Châtou: Andre Derain, Maurice de Vlaminck, Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque

Dadaism - Zurich: Jean Arp and Marcel Janco, Marcel Duchamp, Man Ray, and Francis Picabia New York, Andre Breton with the above members in Paris, Berlin: John Heart field and

George Grosz, Cologne: Max Ernst, Hanover: Kurt Schwitters, Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Manifesto, Sound poems; Anti-art and art, Accidental poetry, music, skits, storytelling and manifestos

Surrealism – Manifesto, Psychic automatism, Salvador Dali René Magritte Joan Miró , MaxErnst, Man Ray , André Masson, Yves Tanguy ,Giorgio de Chirico

German Expressionism - Die Brücke, (The Bridge): Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde, Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff, Der Blaue Reiter (The Blue Raider) 1911: Wassily Kandinsky, Franz Marc, Gabriele Münter

Abstract Expressionism - Action or Gesture painters Jackson Pollock, Willem de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin, Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour.

Suprematism - Kazimir Malevich

Constructivism - Valdimir Tatlin, Naum Gabo, Aleksander Rodchenko

De Stijl - Theo van Doesburg, Piet Mondrian

Bauhaus - Eclectic attitude and multidisciplinary approach

Pop Art - Overview of - late capitalism, consumerist society, mass production, advertising and mass media, Great Britain - Formation of the Independent Group - Broadening taste into more popular, less academic art, North America lived in experience - Difference in -Fine Art and Pop - Art objects or mass culture objects, Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg

Conceptual Art - Dominance of cerebral over emotive aspect of art – Dematerialization, Concept as a machine to make art, Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore.

Fourth Semester M.V.A. Department of Sculpture

DSC - 8

CREATIVE SCULPTURE

- Execution of Sculptures based on creative approach by using any suitable material, process and style.
- Compositional exercises based on particular one concept.
- Understanding of Kinetic sculptures, light and sound specific work.
- Compositional exercises in clay and other mediums reflect in depth understanding of sculptural language.
- Role of History of sculpture in visual understanding and execution of sculptures.
- Exercises on Sculptural Installation.

OR

METAL CASTING

- Exploring the possibilities and limitation of metal sculpture by casting,
- clay studies, enlargement, piece mould and final casting in metal.
- Building sculpture directly in wax and casting exercises in all stages of bronze casting to produce final bronze sculpture.
- Composition in clay or direct plaster, making piece mould, casting single or in parts and joining to create final composition in metal.

OR

STONE CARVING

- Nature of stone and its possibilities in sculpture; in round and relief.
- Modelling maquettes for stone, visualizing a composition within a given stone block.

or

CERAMIC SCULPTURE

- Large scale ceramic sculpture; creation of sculpture by various basic techniques, exploring section building and assembling for scaled composition.
- Preparing a sketches showing full details colour scheme, glaze application techniques, understanding of loading and firing methods.
- History of ceramics with perspective of the properties, characteristics and techniques of that era.
- Creations of functional sculpture and project work.

or

MONUMENTAL SCULPTURE

- Construction of model for site specific monumental sculpture, with scale 1:4 in a suitable medium, to scale, section and isometric drawings of the sculpture on site.
- Understanding of various material used in Site Specific Sculptures.
- Historical Study of monumental sculptures, with reference to their context, period, scale, technique and aesthetic approach.

DSC - 9

DISSERTATION / PROJECT

Preparation and presentation of a written document of about 4000 words is regarded as a major subject. It is meant to reflect an understanding of the critical, historical and philosophical issues from the past or present in consultation with the Head of the Department and work on it under his guidance or a teacher approved by him and the Dean by the end of 1st Term of Previous MVA. The dissertation should be prepared in the prescribed manner and handed over to the Dean, through the Head of the Department positively before the commencement of the Theory examinations.

Viva-Voce

It is an oral or oral part of an examination where dissertation by the student will be put forward for consideration especially to be proved or maintained against objections. For MVA candidates in each specialization it will be conducted by a panel nominated by the head of the Department and appropriate external experts from the Joint Board of Examiners.

Course Description

Department of Graphics [Print Making]

First Semester M.V.A. Department of Graphics [Print Making]

DSC – 1

RELIEF PRINTMAKING

Studios will be provided and students will start accordingly their own works respective print processes, identifying areas of interest of individuals based on their earlier body of work, Drawing for warming up and exploration from life, from surrounding etc.

-Individual discussion (one to one).

-Assessment.

or

SERIGRAPHY

Studios will be provided and students will start accordingly their own works respective print processes, Identifying areas of interest of individuals based on their earlier body of work, Drawing for warming up and exploration from life, from surrounding etc.

-Individual discussion (one to one).

-Assessment.

DSC – 2

HISTORY OF INDIAN PRINTMAKING

History of Indian Printmaking , the beginning of printing in India, the printmaking in Bengal, Raja Ravi Varma, and Indian contemporary printmaking, and printmakers, European lithographers Honore Daumier, Toulouse Lautrec etc.

-Submissions of the internal assignments.

DSE – 1

INDIAN PHILOSOPHY OF ART

- Oriental aesthetics and its scope.

- Introduction to the basic principles of Indian Philosophy and religious thought.

- Vedic Upanishadic, Sankhyaik, Vedantic, Buddhist, jain, Shaivite, Vaishnavite.

- The Bhakti and sufi cults and their relation to arts. Relationship of Mythology and art in India.

Sources and evolution of aesthetics concepts.

- Concepts of the rasa sutra and its commentaries rasa (delineation of sentiments : study in the growth of form) Sadharanikarana, Dhvani (Suggestiveness of works of Art : Richness of ambivalence and association, Alamkara (artistic embellishment) Auchitya (Propriety in works of Art), Riti (style in art), Guna and Dosha (Merit and demerit in a work of art.

- Inter relationship of the various aesthetic concepts and their relevance to works of art.

- Inter-relationship of literature, Visual and performing Arts.

- Nature and function of works of art as understood in Indian aesthetics.

- Shadanga and other canonical

GE -1

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Second Semester M.V.A. Department of Graphics [Print Making]

DSC – 3

INTAGLIO PRINTMAKING

Elective projects could be started accordingly, along with their own interests, studio practice according the given choices, start thinking of their dissertations, subject matters etc.

-Individual discussion (one to one).

-Assessment.

OR

PLANOGRAPHY

Elective projects could be started accordingly, along with their own interests, studio practice according the given choices, start thinking of their dissertations, subject matters etc.

-Individual discussion (one to one).

-Assessment.

DSC – 4

HISTORY OF WESTERN PRINTMAKING

- Printmaking in Europe in the 14th century, Albrecht Durer, Rembrandt, and other major artists.

- Printmaking in the Japan in 17th to 19th century Ukiyo-eprintmakers, In Europe Goya, William Blake, And German expressionism movement.

- The pop printmaking activities and the modern printmaking scene in the Europe, Picasso as a printmaker

-Submissions of the internal assignments.

DSE – 2

WESTERN PHILOSOPHY OF ART

SECTION I OCCIDENTAL (WESTERN) Scope of

- Aesthetics its relation to science, philosophy, art. Study of aesthetics in the department of fine arts (emphasis of the relationship between the actual works of art and the principles of aesthetics of significant periods of art History.

- Concepts of art and beauty with special reference to various periods early Greek, Roman, Medieval renaissance and thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da Vinci, Alberti.

- Classical and Modern periods and thinkers such as Lessing, Diderot, Baumgarten, Kant Hegal, Croce, Tolstoy, John Dewey, Santayana, Bullough, Worringer, Vernon Lee, Gasset, I.A. Richards, Hume, CJ Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Susanne Langer, C.D.Lewis, Sartre, Merleau Ponty.

GE -2

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Third Semester M.V.A. Department of Graphics [Print Making]

DSC – 5

INTAGLIO PRINTMAKING

- Research and exploration in the chosen area of creative expression.
- Choose dissertation topic.
- Start work on dissertation topic.
- Individual one to one discussion.
- Studio visit by professional artists.

or

PLANOGRAPHY

Elective projects could be started accordingly, along with their own interests, studio practice according the given choices, start thinking of their dissertations, subject matters etc.

- Individual discussion (one to one).
- Assessment.

DSC-6

MODERN INDIAN ART

1) General overview of the political scenario and the decline in royal patronage and emergence of new patrons – East India Company Bengal 1757 and others; emergence of new centers of art, Documentation purpose topographical, architectural, archaeological and natural history, drawings – **Ethnographic studies** on Indian castes and professions.

2) **Lucknow:** John Zoffany, Tilly Kettle, Ozias Humphrey, Nevasi Lal, **Murshidabad:** Indian artists painting for British patrons miniature style in paintings with an English touch Huntingscents, religious practices, **Patna and Benaras schools:**

3) **Bazaar Art** - Firka sets **Kalighat Paintings**, Patuas (traditional scroll painters), Secular themes over traditional religious ones accompanied by songs, Availability of cheap local paper

4) **Raja Ravi Varma** - Academic realist style (Victorian Salon style) and a new body of Indian imagery, Portraits of Indian aristocracy and British officials, First Indian artist to break the monopoly of the British artists as portrait travelling artist, Influence of theatre - Impressed by the realistic rendering of the persons, background, lights, objects, etc., Women from their social milieu regional, national and feminine ideals; ancient Indian epics and literary classics, Theatrical realism, Oleographs.

5) **The Bengal School and Other Artists** - Nationalist sentiments mid-19th century, Abanindranath Tagore, AbdurRehmanChughtai, Gaganendranath Tagore, Rabindranath Tagore, Role of E. B. Havel, Wash Technique, Tempera Works.

6) The Calcutta Group (1943-53):

Prominent artists- Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen. Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

7) Progressive Artists' Group: Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different fields theatre, writers, etc., Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K. Bakre, H. A. Gade, Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger.

8) Other Progressive Schools/ Groups:

Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, Dakshinamurthy, S. Nandagopala, S. G. Vasudev Vidhyashankar Stapathy

Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

9) Baroda School Faculty of Fine Arts:

Years of Inception, Faculty members- N. S. Bendre, Prodosh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar

Study of the contribution of other individuals too - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Mark and Bhatt

1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel

Group 1890 - Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Bal Krishna Patel, J. Swaminathan, Bhupen Khakhar.

DSE-3

MODERN WESTERN ART

1) Neo Classicism: Political background of the period. French Revolution, Age of Terror, Napoleonic Wars. Art as documentation of history. Concepts of Neo Classicism. Mengs, Lessing and Winckelmann. Neo Classicism and then nationalism. Neo Classical Historicism and David. Revival of Classical ideals by Ingres. Canova and Neo Classical sculpture.

2) Romanticism: Concept of Romanticism. Hobbes, Schlegel, Herder, Goethe, Herder, Burke, Kant and Romantic philosophy. Romanticism in literature, Music and Architecture. Neo Gothic tradition. Concept of Sublime. Goya and the Spanish Romanticism. Turner, Constable and Fuseli and variant approach of English Romanticism. Delacroix, Gericault and French Romanticism. Casper David Freidriech and German romanticism.

3) Realism: Ideological position of Realism. Marx and Engels. Bohemianism, Socialism and Anarchism. Realism in allied fields. Rise of Novel. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.

4) Impressionism: Impressionism as the ideological premise. Rise of capitalism. Threshold of modernism. Impressionism the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.

5) Post Impressionism. Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

6) 20TH CENTURY ART

Cubism - Influence of Post-Impression on Cubism, Pablo Picasso Blue Period, Red Period, Analytic cubism and Synthetic Cubism, George Braque, Fernand Leger, Juan Gris

Futurism - Notion of a manifesto, Umbreto Boccioni, Luigi Russolo, GiacomaBalla,GinoSevrini, Carlo Cara

Fauvism - Three regions / groups AcadémieCarrière (underGustav Moreau), from Châtou and from Le Havre, Artists at AcadémieCarrière : Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin,JeanPuy, Artists from Châtou: Andre Derain, Maurice deVlaminck, Artists from Le Havre: Emile OthonFriesz, RaoulDufy, Georges Braque

Dadaism - Zurich: Jean Arp and Marcel Janco, Marcel Duchamp, Man Ray, and Francis PicabiaNew York, Andre Breton with the above members in Paris, Berlin: John Heart field and George Grosz, Cologne: Max Ernst, Hanover: Kurt Schwitters, Writers - Hugo Ball, Tristan Tzara, Richard Huelsen beck, Manifesto, Sound poems; Anti-art and art, Accidental poetry, music, skits, storytelling and manifestos

Surrealism – Manifesto, Psychic automatism, Salvador Dali René Magritte Joan Miró , MaxErnst, Man Ray , André Masson, Yves Tanguy ,Giorgio de Chirico

German Expressionism - Die Brücke, (The Bridge): Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde, Other artists - Otto Mueller or Müller Erich Heckel Fritz Bleyl Karl Schmidt-Rottluff, Der Blaue Reiter (The Blue Raider) 1911:Wassily Kandinsky, Franz Marc, Gabriele Münter

Abstract Expressionism - Action or Gesture painters Jackson Pollock, Williem de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin, Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour.

Suprematism - Kazimir Malevich

Constructivism - ValdimirTatlin, Naum Gabo, AleksanderRodchenko

De Stijl - Theo van Doesburg, Piet Mondrian

Bauhaus - Eclectic attitude and multidisciplinary approach

Pop Art - Overview of - late capitalism, consumerist society, mass production, advertising and mass media, Great Britain - Formation of the Independent Group - Broadening taste into more popular, less academic art, North America lived in experience - Difference in -Fine Art and Pop - Art objects or mass culture objects, Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David Hockney, R. B. Kitaj, SigmarPolke, Robert Rauschenberg

Conceptual Art - Dominance of cerebral over emotivespect of art – Dematerialization, Concept as a machine to make art, Joseph Beuys, Joseph Kosuth, YvesKlein, Piero Manzoni, Gilbert Proesch and George Passmore.

Fourth Semester M.V.A. Department of Graphics [Print Making]

DSC – 8

INTAGLIO PRINTMAKING

Intensive studio work.

-All works to be finished.

- Exploration of ideas of presentation.
- Dissertation to be submitted.
- A formal presentation of studio work.
- Presentation of in Degree show (Final Display) and Grand Jury.

or

RELIEF PROCESS

Intensive studio work.

- All works to be finished.
- Exploration of ideas of presentation
- Dissertation to be submitted.
- A formal presentation of studio work.
- Presentation of in Degree show (Final Display) and Grand Jury.

DSC – 9

DISSERTATION / PROJECT

Preparation and presentation of a written document of about 4000 words is regarded as a major subject. It is meant to reflect an understanding of the critical, historical and philosophical issues from the past or present in consultation with the Head of the Department and work on it under his guidance or a teacher approved by him and the Dean by the end of 1st Term of Previous MVA. The dissertation should be prepared in the prescribed manner and handed over to the Dean, through the Head of the Department positively before the commencement of the Theory examinations.

Viva-Voce

It is an oral or oral part of an examination where dissertation by the student will be put forward for consideration especially to be proved or maintained against objections. For MVA candidates in each specialization it will be conducted by a panel nominated by the head of the Department and appropriate external experts from the Joint Board of Examiners.

Course Description

Department of Applied Art

First Semester M.V.A. Department of Applied Art

DSC – 1

ILLUSTRATION-1

Life study: studies in colour, line and wash

Head study: studies in colour, line and wash.

Full figure study: studies in colour, tone and wash.

or

VISUALISATION-1

Advertising campaign for existing product.

A programme to develop an ability to create visual ideas for different type of advertising campaign designing. Finding USP in campaign message and style, analytical study of different product groups, commodity groups, class of appeal.

A programme to study, visualize and develop a complete product or service promoting advertising campaign for an established product for various relevant press media including multimedia.

Product Campaign = Consumer Durable

5 Ads, 2 Poster, Hording, Window Display / Exhibition Stall Design, Promotional Booklet / Literature, Typographical advertising campaign

A programme to study, visualize and develop a typographical advertising campaign design which will equip students to study typography as independent design art and as a part of advertising copy writing. Objectives of copy and the role each plays in communicating the complete message. Format elements. Types and the role of various headlines. The elements that make up body copy. Service Campaign (Typography) (Non Product) Bank/ Hospital/ Hostel/ Airlines/ Service Providers/ Educational etc. Tour operator / Packers/ Builders 5 Magazine Ads or Press Ads with Body Copy.

DSC – 2

HISTORY OF ADVERTISING

- Factors which contributed to the development of modern advertising, structure of advertising agency, functions of different departments of advertising.

- Advertising appeal, primary and secondary appeals, use of appeals in campaign planning, campaign design procedure. Advertising for social welfare.

- Advertising and related activities, objectives of market analysis, product analysis, consumer profile.
- Motivational research, copy platform, types of copy visualisation, design approach, poster design development. Influences of art trends and trends in design.

DSE – 1

INDIAN PHILOSOPHY OF ART

- Oriental aesthetics and its scope.
- Introduction to the basic principles of Indian Philosophy and religious thought.
- Vedic Upanishadic, Sankhyaik, Vedantic, Buddhist, jain, Shaivite, Vaishnavite.
- The Bhakti and sufi cults and their relation to arts. Relationship of Mythology and art in India. Sources and evolution of aesthetics concepts.
- Concepts of the rasa sutra and its commentaries rasa (delineation of sentiments : study in the growth of form) Sadharanikarana, Dhvani (Suggestiveness of works of Art : Richness of ambivalence and association, Alamkara (artistic embellishment) Auchitya (Propriety in works of Art), Riti (style in art), Guna and Dosha (Merit and demerit in a work of art.
- Inter relationship of the various aesthetic concepts and their relevance to works of art.
- Inter-relationship of literature, Visual and performing Arts.
- Nature and function of works of art as understood in Indian aesthetics.
- Shadanga and other canonical

GE -1

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Second Semester M.V.A. Department of Applied Art

DSC – 3

ILLUSTRATION-2

Studies of Landscape. (Nature)

Sketches of different architectural styles (ancient and modern). Exteriors and interiors in wash, colour and line, outdoor figure studies and composition in various media. Four copies of different styles of compositions.

or

VISUALISATION-2

New introduced or launched Product

A programme to develop an ability to create visual ideas for designing a promoting campaign for completely new product to be introduced or launched in the market with specific segment keeping in mind setting advertising and design objectives, Deciding the styles of advertising message execution and Budget part of the creative efforts. Students training Program

A general programme to understand and gain knowledge of different traditional and modern reproduction methods for various advertising media. Students have to undergo training at the end of the junior year in the process section of advertising department, which is supported by

practical work, theoretical lectures including visits of printing houses. Departmental internal test All the students will have to go through a departmental internal test at the end of the year, after submitting all his/her class work / home work prescribed by the concerned teacher. Students will have to fulfill not only the required percentage of attendance but also complete the prescribed theory and practical class work assignments to the satisfaction of the jury / a panel comprising of the class teacher, senior teachers and the head of the department concerned in order to qualify to go into the senior class.

DSC – 4

HISTORY OF ADVERTISING

1. Pre-printing period.
2. Period after Industrial Revolution.
3. Period of Scientific Modern development.
4. Post war (IInd) Design Trends. Major Designers.

DSE – 2

WESTERN PHILOSOPHY OF ART

SECTION I OCCIDENTAL (WESTERN) Scope of

- Aesthetics its relation to science, philosophy, art. Study of aesthetics in the department of fine arts (emphasis of the relationship between the actual works of art and the principles of aesthetics of significant periods of art History.
- Concepts of art and beauty with special reference to various periods early Greek, Roman, Medieval renaissance and thinkers such as Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da Vinci, Alberti.
- Classical and Modern periods and thinkers such as Lessing, Diderot, Baumgarten, Kant Hegal, Croce, Tolstoy, John Dewey, Santayana, Bullough, Worringer, Vernon Lee, Gasset, I.A. Richards, Hume, C.J. Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Susanne Langer, C.D. Lewis, Sartre, Merleau Ponty.

GE -2

Painting:

Sculpture:

Graphics [Printmaking]:

Applied Art:

Third Semester M.V.A. Department of Applied Art

DSC – 5

ILLUSTRATION-3

Figure Composition.

Story illustration.

Period Composition.

Single and multi-figure compositions for advertising in line, wash and colour.

Adaptation of different styles and techniques of painting and illustration. Ancient and modern-illustrations. Indian, Western and Far Eastern etc.

or

VISUALISATION-3

Corporate communication campaign

A programme to understand and create visual solutions for designing corporate communication campaign based on various items like image building ad campaign, publications, community relations, corporate catalogues, annual reports, press kit, community magazines, identity media and corporate events, keeping in mind building corporate awareness and credibility.

Corporate Design (Institutional)

Logo

Stationary

Other Applications

Manual/ 3 Corporate Ads

Annual Report

Corporate Presentation PPT = 15 Slides / Web Page

DSC – 7

HISTORY OF ADVERTISING

1. Pre-printing period.
2. Period after Industrial Revolution.
3. Period of Scientific Modern development.
4. Post war (IInd) Design Trends. Major Designers.

Environmental graphic design

Multimedia Design

Packaging Design

Presentation and meeting Principals

Advertising compels people to buy thing they do not need.

Advertising increase the cost of goods.

Advertising is false, deceptive and mist leading.

It is vulgar and in poor taste.

Advertising tends to develop monopolies.

Advertising only transfers business from one to another.

DSE – 3

BUSINESS ORGANISATION-1

(1) Guide to intellectual property in terms of advertising Design.

What is intellectual property?

What is Trademark?

Registering a Trademark

What is copyright

What are electronic rights?

How long does copy right ownership last

What is Public Domain? How does a work enter the Public Domain?

How does a designer's profit from copyright protection?

(2) Finding work as an Advertising graphic designer

Where the jobs are, Internship, having a Plan, The Resume, The Portfolio, The Interview, what employ looks for? Being Great Employee

(3) Pricing your service, Yearly revenue potential, Hourly rate structure, For grid for estimate, Industry pricing standards

(4) What do Advertising Graphic Designers do? Area of specialization, Art and creative direction, Branding and graphic Identity, Broadcast design and motion Graphics, Corporate communication and information design, Editorial design,

Fourth Semester M.V.A. Department of Applied Art

DSC – 8

ILLUSTRATION-4

Studies and Compositions of Industrial plants and establishments in different media and techniques.

Specimen copies in any of the following graphic media: Lithography, photography, etching and wood engraving. Developing an individual style and techniques of illustration.

or

VISUALISATION-4

Advertising campaign for social awareness

A programme to create and design an advertising campaign for social awareness subject as a part of our attempt to understand the society, its problem and help to find out relevant solutions in creative visual language as a designer.

Social Campaign = NGO

Plan an event for an NGO + make a logo for it, Invitation Cards/ Ticket, Posters, Hording, Trophy/ Award Design, Stage Design, Press kit/ Folder, Shot film with Voice Over Script, Story Board

Advertising campaign

An advertising campaign based on marketing communication mix elements like advertising, Direct marketing, sales promotion, public relation and publicity and Personal selling in order to understand various aspects like target audience, determining the communication objectives designing message.

Product Campaign = FMCG Product

5 Ads, 2 Poster, Hording, Dangler/ Show Card, Packaging Ambient/ Display Counter.

DSC – 9

DISSERTATION / PROJECT

Preparation and presentation of a written document of about 4000 words is regarded as a major subject. It is meant to reflect an understanding of the critical, historical and philosophical issues from the past or present in consultation with the Head of the Department and work on it under his guidance or a teacher approved by him and the Dean by the end of 1st Term of Previous MVA. The dissertation should be prepared in the prescribed manner and handed over to the Dean, through the Head of the Department positively before the commencement of the Theory examinations.

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