

**UGC  
MODEL  
CURRICULUM**

**VISUAL ARTS**



**UNIVERSITY GRANTS COMMISSION  
NEW DELHI  
2001**

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## FOREWORD

Renewing and updating of the Curriculum is the essential ingredient of any vibrant university academic system. There ought to be a dynamic Curriculum with necessary additions and changes introduced in it from time to time by the respective university with a prime objective to maintain updated Curriculum and also providing therein inputs to take care of fast paced development in the knowledge of the subject concerned. Revising the Curriculum should be a continuous process to provide an updated education to the students at large.

Leaving a few, there have been many universities where this exercise has not been done for years together and it is not uncommon to find universities maintaining, practicing and teaching still on the Curriculum as old as few years or even more than a decade. Not going through the reasons for this inertia, the University Grants Commission, realising the need in this context and in relevance to its mandate of coordinating and maintaining standard of higher education, decided to adopt a pro-active role to facilitate this change and to ensure that the university Curriculum are soon updated to provide a standard education all over the country.

Curriculum Development Committee for each subject was constituted with the respective Convenor as its nodal person. The Committee besides having five subject experts drawn from the university system, was given a wider representation of various sub subject experts attending meetings of the Committee as the esteemed co-opted members which kept on changing from time to time as the need arose. The Committees, therefore, had representations from a large number of experts and had many meetings before final updated model Curricula were presented to UGC.

The University Grants Commission and I as its Chairman are grateful to the nodal persons, a large number of permanent and co-opted members in different subjects and their sub disciplines for having worked seriously with committed devotion to have produced a UGC model Curriculum in 32 subjects within a record period of 18 months.

The exercise would not have been possible without the support of our entire academic community. We can only hope that the results will fulfil their expectations and also those of university community and Indian society.

The UGC model Curriculum has been produced to take care of the lacuna, defects/shortcomings in the existing Curricula in certain universities, to develop a new model Curriculum aiming to produce the one which is compatible in tune with recent development in the subject, to introduce innovative concepts, to provide a multi disciplinary profile and to allow a flexible cafeteria like approach including initiating new papers to cater for frontier development in the concerned subject.

The recommendations have been compiled by panels of experts drawn from across the country. They have attempted to combine the practical requirements of teaching in the Indian academic context with the need to observe high standards to provide knowledge in the frontier areas of their disciplines. It has also been aimed to combine the goals and parameters of global knowledge with pride in the Indian heritage and Indian contribution in this context.

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## PREAMBLE AND OBJECTIVE

With the idea to maintain the uniform policy in art education at national level and make the curriculum more flexible to promote mobilisation of students in other universities/institutions for the sake of connectivity, the UGC has formed a Curriculum Development Committee for re-framing/up-dating the curricula for the subjects - History of Art, Visual Arts, Music, Dance, Drama/Theatre, Museology and Conservation under the panel - History of Art and Fine Arts. Certain guidelines were issued by the UGC for the Committee which have been kept in view in the re-framing/up-dating of the curricula.

The Committee examined the existing curricula of different universities in respective subjects in terms of content and quality and pattern of teaching and examination and other related matters to make the entire curricula more broad based to cater to the need of the society and the nation in present day context.

To complete this task, the feed back in the form of the existing curricula of different universities / institutions and also the opinion, experience and suggestions of the subject experts were arranged. Several meetings were held at the Faculty of Visual Arts, Performing Arts and Dept. of History of Art, Banaras Hindu University, Varanasi with the teachers and experts (like Prof. Anand Krishna, Prof. R.C. Sharma, Dr. N.P. Joshi, Dr. T.K. Biswas, Prof. Manjula Chaturvedi, Dr. Ravindra Mishra, Dr. C. Chandravinod, Dr. Anjan Chakraverty, Dr. A.C. Bhattacharya, Dr. S.D. Dasgupta, Dr. D.B. Pandey, Dr. A.K. Singh, Dr. Kalyan Krishna, Dr. R.K. Agrawal, Shri P.K. Mishra, Prof. R.P. Shastri, Prof. Ritvik Sanyal and others). Besides, the Core Committee members - Prof. N. Ramnathan, Prof. Choodamani Nandagopal, Dr. Kanak Rele, Dr. Pratibha Agrawal, Dr. T.K. Biswas, Dr. Maruti Nandan Tiwari, Dr. R.D. Choudhury and Prof. A.K. Das for the Curriculum Development Committee reviewed the curricula of different universities with experts at Mumbai, Bangalore, Chennai, Kolkata, Varanasi and New Delhi and made several suggestions for re-framing/up-dating the curricula of the subjects under the panel - **History of Art and Fine Arts**. Several meetings of the **Curriculum Development Committee** were also held at UGC, New Delhi with experts and Core Committee members to discuss and finalise the work of re-framing/up-dating of curricula for the subjects under the above panel. After intensive discussions with experts the re-framing/up-dating of the curricula in the subjects (with changed nomenclatures) Art History, Visual

Arts, Museology, Performing Arts ( Hindustani Music, Karnatak Music, Ranbindra Sangit, Dance, Percussion, Theatre Arts) was done in accordance with the directives given by the UGC.

### **Features of the Curriculum**

1. The committee found several discrepancies in nomenclature of the subjects in different universities/institutions and suggested suitable nomenclatures for uniformity and also to avoid confusion in admissions/appointments from universities/institutions to universities / institutions.
2. The courses under curriculum are so designed that the students during their academic carrier will be profusely exposed to various cultural aspects of India and will be able to know more about the achievements of India.
3. The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different universities/institutions and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses even outside the parent institution.
4. While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.
5. At the Post-Graduate level the Departments have to develop their own thrust areas by promoting their own distinct identity. The regional landmarks should be incorporated in the courses. When the students come for the electives the thrust area of the department or institute would be taken-up as special study. This will promote the diversity for which our country stands for.
6. In present day context annual examination would be more feasible.
7. The entrance qualification for the degree course will be the passing of the +2 examination or equivalent.

8. The teaching at Post-Graduate level should be encouraged to have credit system atleast for two elective papers to be earned outside the parent institution. For electives 50% marks will be earned by the students in the form of attendance, seminars, sessionals and assessment. The rest 50% marks will be earned by the students (both under credit system at outside institutions and under prevailing system at parent institution) in written examination to be held only at the parent institution. For credit system out side parent institutions the UGC should make some provisions for financial support.
9. For entry into the subject, for those who are from other disciplines and have subsequently developed interest/aptitude for some other subject, be encouraged to get admission to the subjects of their interest at PG level. For this purpose the **Bridge Course** is designed as pre-requisite for admission to Post-Graduate Courses in Art History and Performing Arts.
10. Dissertation, Documentation, Art Feature Writings, Sessionals, Viva-Voce and Practicals will be given due attention in the subjects - Art History, Visual Arts, Museology and Performing Arts.
11. Various skills and traditions which are living and some of which are dying are to be chosen by the students as the project work. The students may be allowed to go and learn these skills from the experts. The experts need not be from the university set-up. The students may be permitted to seek the training individually under professional artisan - artist, craftsman as well as retired teachers from the universities/institutions. For such qualitative betterment in research and teaching the experts outside the university or academic framework should also be recognised by the universities/ institutions.
12. For professional courses four years degree course under the nomenclature Bachelor of Performing Arts (BPA), Bachelor of Visual Arts (BVA) and Master of Performing Arts (MPA), and Master of Visual Arts (MVA) have been formulated with more stress on practice / performance to produce good performers, artists, researchers and teachers.

13. Visit to museums, places of historical importance, art studio and other appropriate locations should be arranged to develop in the students a sense of discovery and familiarity with classical works of arts and crafts and acquaintance with objects and places of cultural importance.
14. The role of multi-media in the study and also research has been fully under-lined and taken care of by inducting different courses at different levels.
15. Admission should be through tests designed by the respective universities/institutions to find out the aptitude/inclination and knowledge.

I am grateful to all the Honourable Members of the committee who took great care and worked hard in the process of developing and updating the curriculum.

I am thankful to Prof. Pradeep Kumar Dixit (Retd. Professor, Faculty of Performing Arts, Banaras Hindu University, Varanasi) for his cooperation in preparing the updated curriculum of Hindustani Music.

**Dr. Kamal Giri**

Nodal Person



# Visual Arts

## *Preamble and Objectives*

The experience of art is a way of enriching the quality of human experience and of reaching precision in the choice of values. It is a particular kind of experience that requires for its fulfillment a discipline, freely undertaken, a knowledge firmly grasped, an enlightened consciousness and an intensity of interest in the creative and imaginative aspects of human life. It is not an experience, which takes the artist of the material world or one of the contexts of his society, but an experience, which moves through contemporary reality into newer levels of awareness of what human society is. To pursue all these, a professional approach is needed. Artist of the generation to come is the product of the university education rather than self-taught kind.

To make the art education more scientific and systematic par-with the professional courses like Engineering or Medical or Information Technology we need to revitalise the existing courses under Fine Arts/Visual Arts. To deny many art-related employment opportunities are opening up and the students graduated from these courses have to apply their learning creativity and to meet the demands. They have to integrate into the Social system and respond to job-oriented approach than just thinking to become an artist. Thus a great responsibility lies on the Art Education given by the universities. The students pursuing higher education in the field of arts have to rise to the higher standards and they should be able to emancipate with the changing trends and save the challenges into confidence.

In India Art Education is comparatively an older discipline established by the British in 1880's. The Art Scholars were established in the presidencies of British times have converted into colleges offering university degrees in course of time. After the independence several art institutions took to Art Education formulating syllabus containing both practical and theories. Today many universities in our country offer art education. There is a growing demand for the art education in recent years. After a careful reviewing of the curriculum of most reputed institutes/university departments and also of some making an entering into the educational set up certain discrepancies in terms of nomenclature and course contents are observed.

At present, the course is recognized by different ways such as BA, MA in Fine Arts, BFA, MFA and also M.A. in Painting/Sculpture etc. In some places drawing and painting is only one subject along with other general subjects. The status of the institutions offering the degrees/diplomas, the time durations allotted to the practical work, the tenure of the course and the nomenclature has been heterogeneous and far from university. It is high time that the uniformity in art education has to be brought and the nature of the degree should reach a professional standard.

Due to this confusion and disparity the students train themselves in a professional art institutions are at loss. A comparative study between professional degree in Visual Arts and studying Visual Art at BA or MA as one optional subject, shows the number of institutions and students pass out under this general stream outnumber the professional institutions and students. In a professional art institution it normally takes 4/5 years to obtain a BFA degree. But a student offering Drawing and Painting in BA completes his M.A. in Drawing and Painting under liberal arts get the Post Graduate degree in four years and register for Ph.D. before the professional students complete their graduation. In employment also 5 years or 7 years (BFA and MFA) is very often equated with two years M.A. course in Drawing and Painting granted under liberal art or general-stream. Thus the less qualified reaps the benefits over the professional candidates.

More frustrating situation is that for teaching posts in higher institutions equivalent to a Lecturer's post, employers for reasons obvious, prefer a candidate having a Ph.D. degree from part-time course institutes than an MFA (7years) a product of a full fledged Faculty. More over, a Ph.D. from a full-fledged Faculty is very rare until today. So far as practical disciplines are concerned even in professional courses like Engineering, Medical and Information Technology for a teaching post the Post-Graduation is a requirement but not a Ph.D. Thus for practical subjects like Painting, Sculpture, Applied Art, Print Making the UGC should not insist a Ph.D. rather prefer a candidate coming out of a full-fledged professional post-graduation course for the teaching post. When such teachers are appointed they strive for making the better Professionals.

The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different universities/institutions/work shops and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses

even outside the parent institutions. For the betterment of acquiring professional skills and creative ability the flexibility is extended to have the expertise from outside experts including non-institutional artists, craftsmen, artisans and even the retired experts. Along with the flexibility in re-structuring, the point of elemental uniformity of curriculum is also in mind so that the connectivity of different institutions may also be sustained in terms of the movement of the students from one institution to the other for study of specialized subjects/papers/courses under electives at the Post Graduate level. This connectivity and elemental uniformity are essential also for helping the students from different institutions to become eligible for various jobs in the academic institutions and other art related areas.

While re-structuring the curriculum the changing trends in visual arts and the applications of electronic media/computer media into the practice has kept in mind. The special visual features, qualitative or expressive aspects and their inter-relationships, interactions and crosscurrents in terms of evolutions, innovations and changes are also incorporated in the study through this reformulated updated curriculum.

### ***Recommendations***

1. The professional stream in Visual Arts comprises the Bachelor's Degree and Master's Degree in a full-fledged form. This will not include the BA or MA of general stream opting Visual Art as one of the subject.
2. The institutions/universities offering a Visual Art subject, as one of the optional at Graduate or Post Graduate level will continue under the general stream of BA and MA. For them the Visual Art subject is an accomplishment but not a profession. For the job opportunities and admission for Post Graduate course in Professional stream, the students coming from the general stream should be categorically rejected.
3. To make a clear distinction between the general stream and professional stream and to clear the confusion of interpreting Visual Arts in terms of Performing Arts under the existing 'Fine Arts', the committee recommended the Bachelor's degree in Fine Arts (BFA) and M.Fine or Master's degree in Fine Arts (MFA) will be regarded as BVA-Master's degree in Visual Arts.

- This will be purely a professional degree-after +2, 4 years BVA (including one year foundation course) and 2 years MVA. However, in the degree certificates the specialisation will be mentioned as BVA (Painting).
4. The entry level to Bachelor's degree is not uniform. Some institutions offer after S.S.L.C. 5 years integrated course and some adopted 4 years after +2 and some even consider Diploma or Certificate Course. To clear all this ambiguity the institutions/universities offering BVA will admit only the students after +2 by conducting an aptitude test.
  5. All the institutions offering BVA course will have one Year common Foundation Course after +2 and 3 years degree programme in specialization. This is recommended after consulting all the professional institutions. This would fulfill the requirement of the AICTE for sanctioning grants to Visual Arts courses. This will also facilitate for the students who go abroad to pursue Post-Graduate studies.
  6. The specialization in Painting, Sculpture, Applied Arts, Print Making, Art History, Photography, Ceramic and Pottery, Textile Design can be offered at the BVA and MVA courses. The first five disciplines mentioned above exist in many institutions and the course contents are given here. The remaining subjects like Photography, Ceramic - Pottery and Textile Design may be formulated by the respective institutions as specializations. While formulating the course content the structure of the other discipline like Painting or Applied Art has to be followed.
  7. The general structure in terms of main subject, elective and theory papers proposed here along with the marks. However, the respective universities/institutions have freedom to replace any other paper, or subject suitable to them. In the division of marks for internal and exam the ratio of 40% and 60% respectively can be followed. The examination system and evaluation procedure is left to the discretion of the respective universities. The respective institutions/universities within their own system of teaching and examination should follow the updated curriculum.
  8. There is a growing demand for Traditional Sculpture and Temple Architecture Courses. A curriculum for these courses under professional stream of BVA is proposal. It will be 4 years course including Foundation course after +2. Those universities who intend to introduce

these courses, they can formulate the syllabus on the model provided. However, attention may be paid to emphasize on the regional styles and traditions of the respected institutions/ universities.

9. The Choreography is emerging fast as an important facet of Performing Arts. It would be desirable to have a specific course in choreography, which would be equivalent to other BPA and MPA courses. Hence the committee recommends that a committee of Dance experts and Choreography may be appointed by the Commission to form the BPA and MPA courses in Choreography.
10. The use of computer graphics and multi-media and other packages should be encouraged in BVA and MVA for upto date knowledge and better professional agencies.
11. Without proper infrastructural facilities and professionals to teach, the new opening of the institutions should not be allowed by the UGC.

## PROFESSIONAL STREAM - BACHELOR'S DEGREE

- The present Fine Arts basically deal with visual aspects of arts. Hence the Bachelor of Fine Arts courses from here onwards will be called as Bachelor in Visual Arts - BVA.
- There will be eight disciplines and the student can specialise in one of these disciplines. They are:

Painting	Textile Design
Sculpture	Pottery and Ceramic
Print Making	Traditional Sculpture
Advertising Design	Temple Architecture
Art History	Photography

- The specialisation courses in the above said areas will be of three years duration. Total duration of the Under-Graduate course will be of four years, which includes one year of Foundation Course.
- Foundation Course will have two papers in language, English and Hindi or the regional language. Three years degree course will not have languages.
- The entrance qualification for the Foundation Course will be the passing of the +2 or equivalent.
- There will be an Entrance Test at entry level for Foundation Course, which will examine the aptitude of the student for Visual Arts.
- After one-year Foundation Course, students are eligible for specialization. They can choose one main subject with three papers, one elective and two compulsory theory papers.

Marks can be distributed as follows

Main Specialisation	-	300
Elective	-	100
Theory papers	-	200
Total	-	<hr/> 600 <hr/>

- The students can select one elective other than their specialisation. The electives are to be project oriented. India is known for various skills and traditions, some are living and some are dying. The students by taking a project and learning the skills from the experts would open up new areas. The experts need not be from the university or academic set up. They can be master craftsmen and artists or traditional artists.
- While conducting practical assignment attention will be given to develop in students a good professional outlook, apart from academic excellence.
- Visits to Museums, Galleries, Studios, Professional set up, art and crafts workshop are to be the regular features.

# FOUNDATION COURSE IN VISUAL ARTS

Duration - One Year

Total Marks - 800

The following subjects will be taught in this course:

Subjects	Marks	Subjects	Marks
1. Drawing	- 100	2. Design 2-D	- 100
3. Design 3-D	- 100	4. Colour	- 100
5. Print Making	- 100	6. Indian Culture and Art	- 100
7. Language -English	- 100	8. Language-Regional/Hindi	- 100
			Total - 800

## ***Paper I: DRAWING***

***Marks - 100***

- Nature Drawing: - a) To develop the sense of structure. Study from any kind of forms in nature-pods, shells, butterflies, flowers, plants, insects, minerals, bones etc.,

To understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.

b) Drawing from human figure - mainly based on general form and gesture.

- Drawing from object - Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc. observed and studied in various rendering media and techniques in various light conditions.
- Drawing from Memory - To develop the sense of observation and the capacity to retain and recall images and their co-ordination.



- Introduction to Elements of Perspective- Study of basic solids, plan and elevation, main aspects of parallel and 2angular perspective.
- Calligraphy -
  1. Basic discipline of beautiful handwriting, sense of letter form- simultaneous judgement of the composition of letters spacing organization - intuitive and logical planning of writing development of style.
  2. A Co-ordinated series of assignments of script writing with different types of traditional and modern tools. Students should be exposed to calligraphic examples of various traditional scripts.
- Out door sketching - rapid sketching from any object from places like street's market, stations etc. and also from museum and zoo. Students should be exposed to such drawing made by master artists of different times.

**Paper II - DESIGN-2-D****Marks - 100**

- Study of two-dimensional space and its organisational possibilities.
- Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume texture, light and colour. Basic design problems.
- Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
- Developing an awareness of pictorial space-division of space form and its relation with space-observation of primitive, folk and miniature paintings as well as graphic designs.
- Developing an awareness of inter-relationship of different shapes and forms -relative values.
- Activation of space through form and colour - Optical illusions.

Handling of various types of material for pictorial organisation and rendering, such as:

Pencil, pen, brushes, water colours, poster paints, pastel crayon, inks, cellophanes, oil newsprint and other college material, gums and adhesives, wax crayon with inks, etc..

A coordinated series of basis design problems with aesthetic and analytical approach.

**Paper III - DESIGN -3-D**

**Marks - 100**

To develop the sense of structure.

Operational problems in building up structure.

Gravitational and mechanical principles.

Principles of composition and the study of the principles that hold the structure.

Simple assignments in organising various units through:

Symmetrical load bearing structure.

Cantilever construction.

Flexibility and ability to stretch.

Geometrical regularity.

Arched structure.

Control of tensions.

Hinge construction.

Expanding structure through unit etc. Experiments through various types of material and their combinations such as :-

Paper, cardboard, wood block, wire, clay, plasticine, plaster of paris, metal sheets, plastic form thermo-cole, string, gums and adhesives, wax found objects etc.,

Sculptural experience (round and relief) in various light conditions

(natural as well as artificial): -

1. Carved 2. Modelled. 3. Perforated (bored through) 4. Mobile. 5. Various methods of joining such as interlocking, pasting etc.

A co-ordinated series and basic design problems with analytical approach.

Colour should be introduced at various stages of experiments.

### **Paper IV - Colour**

**Marks - 100**

To understand the formal structure of colour through analysis of colour theory and notation.  
Experience of colour through experiments in various media.

Transparent colours ( Water colour. Waterproof ink etc.)

Opaque colours (Poster colour etc.)

Pastels wax crayons. Transparent papers ( Cellophane)

Experience of colour as :

Visual effects ... What is Light ? what is colour? Function of Eye.

Physical properties.. Hue: Value, Chroma, tint, shade and tone, gray scale, chromatic value scale and colour value scale.

Colour experience in :

Primary (Pigment and light theory), Secondary, Tertiary, Quarternary, Achromatic, Monochromatic, Polychromatic, High, Average, and lower, High average and low contrast,

Experience in colour harmonies:

Complementary split. Double split complementary. Analogous. Warm and cool Naturalisation of colour. Optical illusion. Advancing and receding colours. Simultaneous and successive contrast.

Visual mixing.

Experience in rendering methods... Wash, broken, inpasto, super  
imposition etc.,

Students should be made aware of all these principles of colour harmony by exposing them to the actual works of art done in various periods and styles.

### ***Paper V - Print Making***

***Marks - 100***

Anticipatory and imaginative use of gathering impressions.

Fundamentals of various methods of taking prints.

Observation of intrinsic texture of various surfaces and the textures of natural and man-made things.

Assignments in:

Rubbing, potato prints, monoprint, Lino cut, wood cut.

Techniques of taking prints in: -

Mono colour

Two colour

Experience of printing of different types of surfaces:

Rice Paper

Hand made paper

Various types of fabrics (cloth)

Experience of Hand printing with wood blocks, Printing through press, Methods of inking

**Paper VI - Indian Culture and Art**

**Marks - 100**

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism and Jainism, Cultural Contributions of Maurya-Kushana-Gupta period and Harsha. Early Medieval Period, Revival of Hinduism, Bhakti Movement and its importance in reference to Kabir, Ramanand, Ravidass, Vallabha, Chaitanya, Nanak, Tulsi and Sufis, Cultural contributions of Mughal Rulers, Impact of European culture and Reformative Movements in 19th - 20th century.

Definition of Kala. Sadanga Theory, Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa Architecture and Sculpture), Kushan (Mathura and Gandhara Sculptures), Gupta (Evolution of Temples and Sculptures at Mathura, Sarnath) and Medieval Period (700 - 1400 A.D.). Temples and sculptures at Khajuraho, Bhubaneshwar, Ellora, Thanjavur, Ajanta and Mughal Painting. General Features and Forms of Indo - Islamic architecture. Art in Colonial Times - Ravi Verma and Bengal School.

**Paper VII - English**

**Marks - 100**

**Paper VIII - Hindi / Regional Language**

**Marks - 100**

## Specialization course in Painting leading to Bachelor's Degree in Visual Arts (BVA)

**Duration:** Three years

**Total Marks** - 1800 (Every year 600 marks).

### *I Year*

- |  |             |
|--|-------------|
| (i) Drawing  | - 100 marks |
| (ii) Pictorial Composition                                       | - 100 marks |
| (iii) Portrait Painting  | - 100 marks |
| (iv) Elective (any subject other than respective Specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

### *Theory*

- |                                       |             |
|---------------------------------------|-------------|
| (v) Study Material and Methods        | - 100 marks |
| (vi) Art History (Indian and Western) | - 100 marks |

### *II Year*

- |  |             |
|--|-------------|
| (i) Drawing  | - 100 marks |
| (ii) Pictorial Composition                                       | - 100 marks |
| (iii) Portrait Painting  | - 100 marks |
| (iv) Elective (any subject other than respective Specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

**Theory**

- (v) Indian Art and Aesthetics - 100 marks
- (vi) Western Art and Aesthetics - 100 marks

**III Year**

- (i) Drawing - 100 marks
- (ii) Pictorial Composition - 100 marks
- (iii) Portrait Painting - 100 marks
- (iv) Elective (Course in multimedia/computer graphics) - 100 marks

Group discussions, critical assessment, reference finding etc.

**Theory**

- (i) Indian Modern and contemporary art - 100 marks
- (ii) Western Modern art - 100 marks

**Project Work**

The students should take up project work seriously. Various skills and traditions which are living and some are dying are to be chosen by the students as project work. The students may be allowed to go and learn these skills from the experts by which the students are allowed to explore and revive the rich traditions in art and crafts. The expert need not be from the university set up. The student may be permitted to seek the training individually under professional- artisan - artist - craftsman.

# Specialisation Course in Painting

## *Details about the course*

### *Practical*

#### *First Year*

##### **1. Drawing**

Sustained study of drawing from life and other object. Analysis of objects as line, form, plane and light. Transformation of the objects into variety of simple and complex planes, tones and organisation. Drawing from Indian icons and antiques. Study of anatomy.

##### **2. Pictorial Composition**

Development of pictorial design into content oriented painting with representational aspect.

Students should be exposed to various schools of Traditional Indian Paintings. Detailed copy of miniature paintings from chosen style.

##### **3. Portrait Painting**

Study of human figure - specially the head in monochrome and colour. (Students should be exposed to portrait paintings from various masters).

#### *Second Year*

##### **1. Drawing**

Drawing from life and object with reference to

- (i) Rendering it as complete work of art.
- (ii) Leading to individuality and technical competence.



Rendering techniques of dry and wet mediums. Study of human anatomy. Detailed study from Indian icons and antiques.

## **2. Pictorial Composition**

Analytical study of objective forms of thematic development in painting. Exploration of various possibilities of expression.

## **3. Portrait Painting**

Study from life model with a view to exploring various application methods and rendering techniques. Critical study of works of great masters. Exercise in organization and rendering techniques in portraiture.

### ***Third Year***

## **1. Drawing**

Drawing from life, icons and other objects with a view to study the structural harmony of the object.

Reference drawings for the chosen measure (Composition or portraiture).

## **2. Pictorial Composition**

Students should be initiated to develop his own individual technique for organising and rendering the picture. Scope should be given to develop his own individual style and philosophy.

## **3. Portrait Painting**

Exercise in finishing and rendering portrait painting. Critical study of workmanship and style of great masters. Students should be encouraged to develop the awareness of pictorial organisation and organisation stress on the character of the model.

### ***Project Work***

1. The compilation of portfolio of selected paintings executed during the final year.

#### 4. Electives: Practical / Theory

##### First Year

Students can choose any subject other than their own specialisation. The syllabus will be framed by the respective Departments.

##### Second Year

Students will have advanced study in the subject chosen in their first year degree as their electives. The syllabus will be framed by the respective Departments.

##### Third Year

In the third year the students have to study multi-media and the use of computers. For this, basic course in computer and multimedia has to be followed.

#### *Theory Papers*

##### *First Year*

#### 5. Study Material and Methods

Study of colour as painting medium. Colour wheel, Basic terms of colour, Colour harmonies, Rendering Techniques etc.

The properties of different colours and pigments.

Transparent and opaque colours - their properties and behaviour. Experience of mediums - Water colour, Tempera, Gouache colour -Acrylic.

Techniques of painting in oil, brief history of oil painting. Study of supports, priming vehicles (oils), pigments etc.

Study of behaviour of colours and their chemical properties. Preparation of canvas and other supports and grounds. Refractive index of colour.

Study of technique of traditional miniature painting.

Study of techniques of mural - painting - Fresco (Indian and Western). Tempera, Encaustic painting.

Introduction of other techniques for murals - mosaic, collage, relief.

## **6. Art History (Indian / Western)**

European Art from Greek to Gothic: Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek art 100 B.C. to 700 B.C: Archaic period evolution of the male figures, Classical period, Polyclitus canon of ideal proportions, Phidias and pantheon. Sculptures with movements and balance praxiteles, Dyssipum, Scopan, Realism and Grandem, Pergamos, Laccon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aquaducts. The use of arch in building. Mosaic and paintings at pompeii, etc. and their subjects. Portrait sculpture and war columns. Rise of Christianity , life of Christ, Early Christian symbols. Art of Catacombs, Bassilica and the first church. Shifting of the empire to Constantinople, the contact with the east.

Mosaics in the churches of Hagia Sophia etc. Spread of Byzantine Art. Manuscripts and Icon paintings, Scythian, Celtic, Viking and Carelingian ornament art, Art of Western Europe, Romanesque, the great Gothic cathedrals and stained glass. Charters, Cologne, Salisbury. The pointed sculpture and painting in France, Italy and Germany.

### ***Indian Art***

Rock cut architecture and sculpture (Buddhist, Jain and Brahmanical) Bhaja, Karla, Bedsa, Nasik, Udaigiri. Gupta / Vakataka period: Mathura, Sarnath, Deogarh and other centres in Western, Central and Eastern India. Painting, sculpture and architecture of Ajanta.

### ***Chalukya, Pallava and Rashtrakuta Period***

Rock Cut architecture and sculpture at Ellora, Mahabalipuram and Elephanta. Early structural temples at Aihole, Pattadakal etc. Temples and sculptures in Orissa, Khajuraho and Western

India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

## **Second Year**

### **5. Indian Art & Aesthetics**

Pala Manuscript painting. Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani painting: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings; Pahari painting of various schools; Literary and religious themes.

### **6. Western Art and Aesthetics**

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice.

Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranah, Durer, Holbein, Claus Sluter, Mannerist painters & sculptors; Rosso, Parmagiamino, Correggio, Tinterretto, El Greco, Govanchi, Bologna, Cellini, Jean Goujon, Baroque (17th Century)

Painters and Sculptors: Carvaggio, Poussin, Claude, Lorraine, Rembrandt, Vermeer, Franz Halls. Rubens, Velazquez, Bernini, Puget, Giardon, Rococco, Watteau, Fragnard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacoix, Blake, Turner, Constable, German Nazarenes.

Introduction to Aesthetics and its scope:

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

### **Third Year**

#### **Theory**

##### **5. Indian Modern and Contemporary Art**

Painting during the Company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture Revivalism: E.B. Havell, A. Coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

Ravi Varma and his followers: Modernism in art: Rabindranath Tagore and Amrita Sher Gill, Contemporary Art since 1960.

##### **6. Western Modern Art**

Realism, Naturalism, Impressionism, Coubet, Millet Corot, Damner Monet, Renoir, Post Impressionism, Cezenne, Van Gogh, Glanguin, Seurat, Symbolism: Odilon, Redon, Runge, Carpeaux, Toulouse Lantec, Munch, Bonnard, Pre - Rephaelities, Whistier, Beardsley, 20th century Cubism, Abstraction

Expressionism, Matisse, Picasso, Braque, Mondrain. Kendinsky, Delaunay, Kirchner, Nolde. Klee, Bourdelle, Maillol, Barlach, Lolunbruck, Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens Zadkinne, Giacometti.

## Specialization course in Sculpture leading to Bachelor's Degree in Visual Arts(BVA)

**Duration:** Three years

**Total:** 1800 Marks (Every year 600 marks)

### ***I Year***

- |  |             |
|--|-------------|
| (i) Drawing  | - 100 marks |
| (ii) Composition and Head Study                                  | - 100 marks |
| (iii) Wood carving and Exercise in terracotta                    | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

### ***Theory***

- |                                     |             |
|-------------------------------------|-------------|
| v. Study Material and Methods       | - 100 marks |
| vi. Art History(Indian and Western) | - 100 marks |

### ***II Year***

- |  |             |
|--|-------------|
| (i) Composition and life study                                   | - 100 marks |
| (ii) Stone Carving   | - 100 marks |
| (iii) Multiple Casting   | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

### ***Theory***

- |                                 |             |
|---------------------------------|-------------|
| (v) Indian Art and Aesthetics   | - 100 marks |
| (vi) Western Art and Aesthetics | - 100 marks |

**III Year**

- (i) Composition and Sculptural Design - 100 marks
- (ii) Metal Sculpture by different processes - 100 marks
- (iii) Sculpture in Modern Media - 100 marks
- (iv) Elective (course in multimedia/computer graphics) - 100 marks

Group discussions, critical assessment, reference finding etc.

**Theory**

- (v) Indian Modern and Contemporary art - 100 marks
- (vi) Western Modern art - 100 marks

**Project Work**

The students should take up project work seriously. Various skills and traditions which are living and some are dying are to be chosen by the students as project work. The students may be allowed to go and learn these skills from the experts. This will allow the students to explore and revive the rich traditions in art and crafts. The expert need not be from the university set up. The student may be permitted to seek the training individually under professional- artisan - artist - craftsman.

**First Year****Practical****1. Drawing**

- (i) Drawing from life, antique and icon.
- (ii) Study of anatomy

**2. Composition and Head Study**

- (i) Clay - work
- (ii) Relief compositions
- (iii) Design and composition suitable for display in showrooms and exhibition pavilion.
- (iv) Principles of modelling a head in clay in the round, additive method.
- (v) Bas - relief modelling of a head in clay suited for special purpose such as medallion, plaque, coin etc.

**3. Wood Carving and Exercise in Terracotta**

- (i) Maquette for carving and elaborate practice for skillful handling of tools and material.
- (ii) Preparation of clay as material for terracotta.
- (iii) Kiln designing, loading and application of temperature for baking.

Note: Waste moulding for casts in plaster or cement is to be studied along with Composition and Head Study.

**Second Year****Practical****1. Composition and Life Study**

- (i) Use of material like plaster or cement direct on armature.
- (ii) Three dimensional design of utilitarian objects suited for industrial application.
- (iii) Modelling full figure and portrait out of various age groups.

**2. Stone Carving**

- (i) Carving by direct method.
- (ii) Indirect carving by pointing device and in cage method for professional experience.



### **3. Multiple Casting**

- (i) Flexible mould with the help of gelatine, roller composition, rubber etc.
- (ii) Process of piece moulding taking a cast of it.

#### ***Third year***

#### ***Practical***

### **1. Composition and Sculptural Design**

- (i) Composition in clay suited for a particular medium.
- (ii) Creative composition.
- (iii) Medallion and jewellery items and their casting.

### **2. Metal Sculpture by difference processes**

- (i) Modelling in wax for lost wax casting (Cireperdue).
- (ii) Investment in Indian and Italian Methods.
- (iii) Practice of burnout process and casting.
- (iv) Post -casting finish and application of Patina.
- (v) Direct metal sculpture by different processes such as welding, rivetting etc.

### **3. Sculpture in Modern Media**

Sculpture in synthetic material such as plastics, fibre glass, epoxy resin etc.

### **4. Electives**

## **Practicals / Theory**

#### ***First Year***

Students can choose any subject other than their own specialisation. The syllabus will be framed by the respective departments.

**Second Year**

Students will have advanced study in the subject chosen in their first year degree as their electives.

**Third Year**

In the third year the students have to study multi - media and the use of computers, for this, basic course in computer and multi - media has to be followed.

**First Year****Details of Theory Papers****5. Study Material and Methods**

- (i) Plastic and glyptic media
- (ii) Sculpture and human anatomy

Importance of armature for portrait and figure.

- (i) Stone carving, classification of stones - igneous, sedimentary, metamorphic. Characterisations of different types of stone used in Indian carving tradition. Area wise techniques in India.
- (ii) Techniques of piece moulding and flexible mould for multiplication of sculpture.
- (iii) Wood as material for sculpture - its characteristics, advantages etc. Equipments and tools used in carving, Techniques of old times and new methods.
- (iv) Practice and method of terracota, Preparation of clay, Suitability of kiln and application of temperature of baking.
- (v) Technique of waste mould and casting.
- (vi) Lost wax casting. Technique of plastic expression and execution in metal.
- (vii) Study of Indian and Western processes.
- (viii) Sand casting and its method.

- (ix) Designing of baking chamber for burnout and foundry for casting.
- (x) Post - casting finishing techniques and acid bath before Patina. Analysis and study of Patina.
- (xi) Welding processes - gas welding and electric welding.
- (xii) Sculpture in modern India i.e. Synthetic materials like thermo plastics, polyester resin, epoxy resin, fibre glass etc.

## 6. Art History (Indian / Western)

European Art from Greek to Gothic: Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek art 100 B.C. to 700 B.C. Archaic period evolution of the male figures, Classical period, Polyclitus canon of ideal proportions, Phidias and pantheon. Sculptures with movements and balance praxiteles, Dyssipum, Scopan, Realism and Grandem, Pergamos, Laocoon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aqueducts. The use of arch in building. Mosaic and paintings at Pompeii, etc. and their subjects. Portrait sculpture and war columns. Rise of Christianity, life of Christ, Early Christian symbols. Art of Catacombs, Basilica and the first church. Shifting of the empire to Constantinople, the contact with the east.

Mosaics in the churches of Hagia Sophia etc. Spread of Byzantine Art. Manuscripts and Icon paintings, Scythian, Celtic, Viking and Carolingian ornament art, Art of Western Europe, Romanesque, the great Gothic cathedrals and stained glass. Chartres, Cologne, Salisbury. The pointed sculpture and painting in France, Italy and Germany.

### **Indian Art**

Rock cut architecture and sculpture (Buddhist, Jain and Brahmanical) Bhaja, Karla, Bedsa, Nasik, Udaigiri. Gupta / Vakataka period: Mathura, Sarnath, Deogarh and other centres in Western, Central and Eastern India. Painting, sculpture and architecture of Ajanta.

### ***Chalukya, Pallava and Rashtrakuta Period***

Rock Cut architecture and sculpture at Ellora, Mahabalipuram and Elephanta. Early structural temples at Aihole, Pattadakal etc. Temples and sculptures in Orissa, Khajuraho and Western India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

### ***Second Year***

#### **5. Indian Art & Aesthetics**

Pala Manuscript painting. Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani paintings: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings; Pahari painting of various schools: Literary and religious themes.

#### **6. Western Art and Aesthetics**

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice.

Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranach, Durer, Holbein, Claus Sluter, Mannerist painters & sculptors; Rosso, Parmagianino, Correggio, Tintoretto, El Greco, Govanchi, Bologna, Cellini, Jean Goujon, Baroque (17th Century)

Painters and Sculptors: Carvaggio, Poussin, Clande, Lorraine, Rembrandt, Vermeer, Franz Halls. Rubens, Velazquez, Bernini, Puget, Giardon, Rococco, Watteau, Fragnard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacoix, Blake, Turner, Constable, German Nazarenes.

Introduction to Aesthetics and its scope:

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation,

play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

### **Third Year**

#### **Theory**

#### **5. Indian Modern and Contemporary Art**

Painting during the Company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture Revivalism: E.B. Havell, A. Coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

Ravi Varma and his followers: Modernism in art: Rabindranath Tagore and Amrita Sher Gill, Contemporary Art since 1960.

#### **6. WESTERN MODERN ART**

Realism, Naturalism, Impressionism, Coubet, Millet Corot, Damner Monet, Renoir. Post Impressionism, Cezanne, Van Gogh, Gauguin, Seurat, Symbolism: Odilon, Redon, Runge, Carpeaux, Toulouse Lantec, Munch, Bonnard, Pre - Rephaelites, Whistier, Beardsley, 20th century Cubism, Abstraction

Expressionism, Matisse, Picasso, Braque, Mondrain, Kandinsky, Delaunay, Kirchner, Nolde, Klee, Bourdelle, Maillol, Barlach, Lohndruck, Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens Zadkinne, Giacometti.

## Specialization course in Printmaking leading to Bachelor's Degree in Visual Arts(BVA)

**Duration:** Three years

**Total Marks:** 1800 (Every year 600 marks)

### ***I Year***

- |  |             |
|--|-------------|
| (i) Drawing - painting other relevant exercise                   | - 100 marks |
| (ii) Relief Printmaking  | - 100 marks |
| (iii) Lithography  | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

### ***Theory***

- |                                       |             |
|---------------------------------------|-------------|
| (v) Study Material and Methods        | - 100 marks |
| (vi) Art History (Indian and Western) | - 100 marks |

### ***II Year***

- |  |             |
|--|-------------|
| (i) Relief process   | - 100 marks |
| (ii) Lithography   | - 100 marks |
| (iii) Intaglio   | - 100 marks |
| (iv) Elective (any subject other than respective specialisation) | - 100 marks |

Group discussions, critical assessment, reference finding etc.

### ***Theory***

- |                                 |             |
|---------------------------------|-------------|
| (v) Indian Art and Aesthetics   | - 100 marks |
| (vi) Western Art and Aesthetics | - 100 marks |

**III Year**

- (i) Printmaking - creative compositions - 100 marks
- (ii) Lithography - 100 marks
- (iii) Serigraphy - 100 marks
- (iv) Elective (Course in multimedia/computer graphics) - 100 marks

Group discussions, critical assessment, reference finding etc.

**Theory**

- v. Indian Modern and Contemporary art - 100 marks
- vi. Western Modern art - 100 marks

**Project Work**

The students should take up project work seriously. Various skills and traditions which are living and some are dying are to be chosen by the students as project work. The students may be allowed to go and learn these skills from the experts, which will allow the students to explore and revive the rich traditions in art and crafts. The expert need not be from the university set up. The student may be permitted to seek the training individually under professional- artisan - artist - craftsman.

**First Year****Practical****1. Drawing / Painting / Other relevant exercises**

- (i) Still life objects, drapery etc. in monochrome and colour.
- (ii) Nature study in pencil and ink, wash etc.
- (iii) Animals, birds and insects.
- (iv) Landscapes, Object Study

## 2. Relief Print Making

- (i) Understanding of black and white - solids and lines only through nature study, object study in single and in groups, sketches etc. Their transformation in eliminated paper - cuts, linocuts, woodcuts. Impressions from various textured paper etc. Their use in simple forms, imaginative compositions.
- (ii) Understanding of the purpose of printmaking tools, methods and materials of various types of relief print making technique etc.

## 3. Lithography

- (i) Methods and materials, processing, printing.
- (ii) Exercises on granular and smooth surfaces. Lines, dots, solid mass, tonal and textural gradations in crayons and tusche.
- (iii) Techniques, transfers, reverse, washes, colour, separations.

### **Second Year**

#### **Practical**

### 1. Relief Process

- (i) Use of tonal and textural gradations in black and white original compositions using lino or wood-cut / wood engraving / stencil cut / plaster cut etc.
- (ii) Printing in colour - lino or wood - registration off - setting.
- (iii) Textural innovations use of multiple points, Japanese methods and tools etc. advanced relief methods.

### 2. Lithography

#### Black and White, and colour

- (i) Image or texture transfer, use of transfer paper, use of shellac solution, wash-out solution: re-reverse, colour superimposition for different effects, use of tusche for finer washes - its proper processing, use of solid (flat) colours.



### 3. Intaglio

- (i) Methods and materials, processing and printing.
- (ii) Dry point, etching in line, texture, dots etc. in monochrome.
- (iii) Aquatint, spit-bite, lift-ground, soft ground for textures, deep bite etching, viscosity in colour - printing, engraving, mezzo - tint.

### **Third Year**

#### **Practical**

#### 1. Print Making - Creative Composition

- (i) Original compositions - According to one's sphere of interest using any two of the print making media.
- (ii) Studies from local environment and their transformations in imaginative visual design or conceptual compositions.

#### 2. Lithography

Advanced technique and rendering are to be focussed as part of second year degree in printmaking. Students should be exposed to new experiments in lithography.

#### 3. Serigraphy

Preparing the screen, stencil process, gum method or sealing method, photo exposing process.

Note: For all the print making, media - students should be trained through compositions based on studies or from imaginations stressing form, colour, structure, design etc. by making them aware on various values such as:-

- (i) Aesthetic and technical
- (ii) Use of space, action, atmosphere (Environment)
- (iii) Creativity, innovations, in technique, methods composition, characters, materials etc.

A final year student has to submit a folio of at least 10 prints with editions of approximately of 5 each of moderate size using any two of his / her chosen print making media for final examination.

#### **4. Electives**

##### **Practical / Theory**

###### ***First Year***

Students can choose any subject other than their own specialisation. The syllabus will be framed by the respective departments.

###### ***Second Year***

Students will have advanced study in the subject chosen in their first year degree as their electives. The syllabus will be framed by the respective departments.

###### ***Third Year***

In the third year the students have to study multi-media and the use of computers, for this, basic course in computer and multi - media has to be followed.

###### ***First Year***

##### ***Details of Theory Papers***

#### **5. Study Material and Methods**

Methods and Materials, Area History, brief history of relief and lithography.

Introductory information about -

- (i) Various print making processes in detail and their use , purpose , variations
- (ii) On relief printing
- (iii) Lithography
- (iv) Intaglio

Different kinds of ground preparation, ink (black), preparation for intaglio. Burnt oil preparations, paper, other accessories, pigments, print making terminology, standards, quality, restoration, conservation, studio arrangement etc.

(v) Serigraphy, printing and processing.

## 6. Art History (Indian / Western)

European Art from Greek to Gothic: Influence of Egypt, Mesopotamia on the art of the Mediterranean Islands, early Greek art 100 B.C. to 700 B.C. Archaic period evolution of the male figures, Classical period, Polyclitus canon of ideal proportions, Phidias and pantheon. Sculptures with movements and balance praxiteles, Dyssipum, Scopan, Realism and Grandem, Pergamos, Lacon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aqueducts. The use of arch in building. Mosaic and paintings at Pompeii, etc. and their subjects. Portrait sculpture and war columns. Rise of Christianity, life of Christ, Early Christian symbols. Art of Catacombs, Basilica and the first church. Shifting of the empire to Constantinople, the contact with the east.

Mosaics in the churches of Hagia Sophia etc. Spread of Byzantine Art. Manuscripts and Icon paintings, Scythian, Celtic, Viking and Carolingian ornament art, Art of Western Europe, Romanesque, the great Gothic cathedrals and stained glass. Charters, Cologne, Salisbury. The pointed sculpture and painting in France, Italy and Germany.

### **Indian Art**

Rock cut architecture and sculpture (Buddhist, Jain and Brahmanical) Bhaja, Karla, Bedsa, Nasik, Udaigiri. Gupta / Vakataka period: Mathura, Sarnath, Deogarh and other centres in Western, Central and Eastern India. Painting, sculpture and architecture of Ajanta.

### **Chalukya, Pallava and Rashtrakuta Period**

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India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka, Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

## **Second Year**

### **5. Indian Art & Aesthetics**

Pala Manuscript painting, Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani paintings: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings Pahari painting; of various schools; Literary and religious themes.

### **6. Western Art and Aesthetics**

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice.

Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo Michelangelo, Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the North, Van Eyck, Grunewald, Bosch, Cranah, Durer, Holbein, Claus Sluter, Mannerist painters & sculptors; Rosso, Parmagianino, Correggio, Tinterretto, El Greco, Govanchi, Bologna, Cellini, Jean Goujon, Baroque (17th Century)

Painters and Sculptors: Carvaggio, Poussin, Clande, Lorraine, Rembrandt, Vermeer, Franz Halls. Rubens, Velazquez, Bernini. Puget, Giardon, Rococco, Watteau, Fragnard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacoix, Blake, Turner, Constable, German Nazarenes.

### **Introduction to Aesthetics and its scope**

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

### **Third Year**

#### **Theory**

#### **5. Indian Modern and Contemporary Art**

Painting during the Company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture Revivalism: E.B. Havell, A. Coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

Ravi Varma and his followers: Modernism in art: Rabindranath Tagore and Amrita Sher Gill, Contemporary Art since 1960.

#### **6. Western Modern Art**

Realism, Naturalism, Impressionism, Coubet, Millet Corot, Damner Monet, Renoir, Post impressionism, Cezenne, Van Gogh, Glanguin, Seurat, Symbolism: Odilon, Redon, Runge, Carpeaux, Toulouse Lantec, Munch, Bonnard, Pre - Rephaelities, Whistier, Beardsley, 20th century Cubism, Abstraction

Expressionism, Matisse, Picasso, Braque, Mondrain, Kendinsky, Delaunay, Kirchner, Nolde, Klee, Bourdelle, Maillol, Barlach, Lolunbruck, Brancusi, Archipenko, Lipchitz, Picasso, Gobe, Moore, Gonzalez, Laurens Zadkinne, Giacometti.

## Specialization course in Applied Art leading to Bachelor's Degree in Visual Arts (BVA)

**Duration:** Three years

**Total Marks:** 1800 (Every year 600 marks)

### *I Year*

**Practical:** Graphic Design

Lettering: Calligraphy / Typography

Drawing

Photography and reproduction techniques

**Elective:** Computer Graphics

**Theory:** 1. Advertising Art and Ideas

2. History of Art and Design Aesthetics

### *II year*

#### **Practical**

Graphic Design - Advertising, Public Welfare, Education, Illustration

Photography - Reportage Journalism

Fine Arts (Creative & Conceptual)

Advertising & Industrial

Digital Photography

Elective - Computer Graphics

**Theory:** 1. Advertising Art and Ideas History of Visual communication

2. History of Art and Design Photography

**Internship:** Workshop on communication Design Photography

Computer Graphic, Advertising.

### **III year**

#### **Practical**

Project work:

Graphic Design: Advertising, Publishing, Education, Illustration, Drawing, Calligraphy, Typography

Elective: Computer Graphics

Theory: 1. History of visual communication  
2. History of Design Ergonomics and Art of electronic Age  
(Computer Graphics)

### **First Year**

#### **Practical**

#### **Graphic Design**

(i) **Design:** Study of interrelation of negative - positive space, line and exercises with basic shapes and texture in relation to the space.

Communication Design: Designing of logos, signs, monograms, symbols, tags, shopping bags, labels, stickers, novelties, gift articles, book jackets, record jackets, public relation promotional materials.

(ii) **Lettering: Calligraphy / Typography:** Detail study of one of the various calligraphic schools (European, Indian scripts, Gothic, Humanistic, Round and brush point, Principles of typography; Design, suitability, legibility and readability of printed matter. Study of typographic measurements and specifications.

(iii) **Drawing:** Drawing from life, full figure study, rendering in pencil, monochrome, colour and ink, product rendering, Drawing from nature - Observation and rendering in different media. Anatomy - Study of muscles - bones of human body. Memory drawing - Rendering from environmental events.

Outdoor Study: (a) Outdoor sketching with specific purpose, architectural man - made and natural objects. (b) Project study in depth of man - made and natural objects: animals, trees, flowers,. Architectural features, sculptures, textiles, furniture etc. study of any one specific subject throughout the year.

### **Photography and Reproduction Techniques**

1. Photography as in use in the communication design.
  - (i) Portraiture
  - (ii) Product photography
  - (iii) Dark room practice - enlarging, bromide printing.
  - (iv) Photograms, Toning
2. **Reproduction Techniques:** As applied in the communication design class.
  - a. Block making
    - (i) Originals for reproduction.
    - (ii) Photographic materials and equipments.
    - (iii) Line negative making.
    - (iv) Line block making
    - (v) Zinc block making . Micro zinc / copper block / matrices and sterios.
  - b. Typography
    - (i) General outline of section, tube case layout equipments and precautions.
    - (ii) Simple compositions with rules and borders.
    - (iii) Typographical setting with layout.



(iv) Pre - make ready of printing machine and printing in monochrome, printing, duo-tone and multicolour.

(v) Computer type experiments and type - graphics.

### c. Silk Screen Printing

(i) Study of equipments and materials for screen printing.

(ii) Study of different printing methods - stencil, bolting of cloth, types of inks and solvents and stretching bolting cloth on frame.

**Field Trips** (in group) are recommended.

To enable the colleges / universities to offer unparalleled resources (of valuable field trips) as part of each educational programme. Students observe the internal working and behind the scene activities of their future careers through visits leading Design firms, Advertising Agencies, Television and Film and Video studios, Museums, Seminars, Photographic studios, Newspapers houses etc. This valuable exposure to pace setters of the industry is not only educational but exposes students to future career positions and potential employees. (Each student will have to submit his observations in a folder form).

### **Group Discussion**

Students should be taught to argue and express their views boldly and frankly on the work executed by them in the class every week, so that the skill to defend themselves is achieved, which in long run help them in building up the confidence and salesmanship which is of prime importance in the Applied art and advertising Design.

### **Elective: Computer Graphics**

1. Computer Hard ware and Basics
2. Computer Aided Illustration (Corel Draw)

Using the menus, standard toolbar, property Bar and dialogue boxes Drawing lines of all shapes and sizes creating and manipulating text selecting objects, filling objects outlining objects objectordering, layers and the object manager combing breaking apart, grouping ungrouping seperating and converting to curves/weld, intersection and trim.

Aligning distributing copying, pasting and cloning.

Envelope and perspective, extending, blending & contoring.

Lens transparency and power clip

Colour management scanning and auto tracing importing and opening, files, exporting and saving files

Page set up : Printing, styles, Templates and scrapbooks creating custom, Arroweads patterns, symbols and line styles

Frnts and fonts formats

Corel draw and the internet setting options and customising the user interface

Automation of corel draw

Using paint and text tools

## ***First Year***

### ***Theory***

#### **1. Advertising Art and Ideas**

- (a) Introduction to Advertisement: Village economy - post industrial revolution economy, advertising mass - production and transportation - advertising - a part of marketing - direct and indirect advertising - description of advertising - qualities of modern advertising man - advertising and publicity - definition of advertising - advertising - an art, science, a business and a profession - advertising to sell ideas to a nation - advertising for urban and rural communications - Prestige advertising and testimonial advertising.

- (b) **History of Advertising:** Pre - printing period - prior to the 15th century - early printing period - from the 15th century to 1840 - period of expansion from 1840 to 1900 period of consolidation - from 1900 to 1925 - period of scientific development - from 1925 to 1945 - period of business and social integration - from 1945 to the present.
- (a) **The Social and Economic Aspects of Advertising:** Advertising business offers employment - advertising promotes freedom of the press - functions of advertising - information, Assurance, Convenience, Freedom of choice, Buyer's guide. Is the cost of advertising justified? - Advertising creates demand and consequently sale - Advertising affects buying habits of people - Advertising reduces selling costs - Advertising tries to rise the standard of living - Advertising can reduce selling price and improve the quality of products - Advertising creates employment - Advertising establishes reputation and prestige - Truth in advertising - Advertising tries to raise the standard of living role of advertising in society.

## 2. History of Art and Design, Aesthetics

1. The nature of Art, What is Art-is Art a necessity-purpose and function of Art. Essay - the popular - Art/ Fine - Art Dialogue
2. Art and Experience
  - Perception and awareness
  - Looking and seeing
  - Visual thinking, Art and Beauty, Aesthetics
  - Creativity, Childrens Art, Folk Art and naive Art, Trained Artists.
3. The language of visual experience-Visual experience, visual communication form and content, seeing and responding to form Iconography.
  - Biography : Georgia "o" Keffe
  - Essay : Persistent symbols

## 4. Visual elements

line, shape, mass, space, time and motion, light, colour, texture and pattern. Biography  
HENNRY MOORE

## 5. Principles of Design

Unity and variety Balance, Emphasis and subordination, Directional forces, contrast  
repetition and rhythm scale and proportion. Design summary.

Biography: Edward Munch

## 6. Style. Formal and Expressive styles period and cultural styles, Group styles

Personal Style Biography :- Henry mattisse

Kathe Kollwitz

Louise Newelson

**Second Year****Practicals**

As applicable to advertising, public welfare and education.

- a. **Advertising:** Newspaper, magazine advertisement, show cards, cinema, slides, booklets, folders, posters, point of sale materials.
- b. **Public Welfare:** Signs-symbols (Airport, Railways, Banks, Hospitals, Offices, Postal Services, Hotesl etc.)
- c. **Education:** Educational kits for secondary schools, preparation of charts for any one subjects such as science, geography, biology and informative charts and directional maps etc. Charts for marketing, sales programmes etc.

**Illustration:**

- (i) Story
- (ii) Advertising (Cartoon/ Realistic/Abstract/Photography)

- (iii) Fashion
- (iv) TV Story Board
- (v) Computer Graphics

### ***Drawing***

- a. Drawing from life and its application through memory. Observation of proportions of human body and various forms in nature. Drawing from life and nature. Rendering in pencil, pen and ink and color. Time sketching. Anatomy study of muscles and bones of human body in action.
- b. Outdoor Study
  - (i) Outdoor sketching with specific purpose , architecture man - made and natural objects.
  - (ii) Project study in depth of man - made and natural objects (animals, trees, flowers, architectural feature, sculptures, textiles, furniture etc.)

### ***Photographic and Reproduction Techniques***

Photography assignments communication will be as applied to graphic design.

The practical assignments as per the visualization of the comprehensive design prepared under the subject Graphic Design.

### ***Group Discussions***

Students should be taught to argue and express their views boldly and frankly on the work executed by them in the class every week, so that the skill to defend themselves is achieved, which in a long run will help them in building up the confidence and salesmanship which is of prime importance in Applied Art and Advertising Design.

**Elective: Computer Graphics**

## 1. Imaging Editing (Photoshop)

Making sections

Working with paint and text tools

Using various apply modes

Importing image and file formats

Saving and exporting working with paths and masks layers and channels using adjustment layers, layer mask scanning and image resolution, colour correction techniques and colour management using photoshop filters, automating photoshops with actions configuration and optimising photoshop using photoshop for world wide web printing and creating colour separation introducing third party plug-ins .

## 2. MACRO MEDIA DIRECTOR (2D) Animation unquestionably the best 2D animation &amp; multimedia, Authoring package, Create your actors, Create scene and add sound special and transitions.

## 3. Elastic reality.: A special effects system from the DTP to feature films where you turn your (widest) ideas into reality.

## 4. Adobe premier (Video &amp; Editing) and sound

**Second year****Theory**1. **History of Visual Communication and Media**

- a. **Introduction:** What is communication? Its evolution. Its rightful place in society. Verbal and non-verbal communication. Audio and Visual communication. The communication "formula" the purpose of communication as an adjunct to the study of Applied Art. A historical and chronological survey of the evolution of following media of visual communication till present day.

- b. Gestures and sign languages, Mudra
- c. Pictures - cave paintings
- d. Objects - Arte-facts - Iconography.
- e. Signs and symbols.
- f. Script evolution, Calligraphy, M. S. Books
- g. Outdoor poster albums till neon and electronic moving colour type display messages signs.

### ***History of Indian Advertising***

Advertising for religion. Village economy in India. Import of goods. The introduction of the printing press. Birth of newspaper and advertising. Commercial advertising comes into being. Birth of advertising agencies. I. E. N. S. (Indian and Eastern Newspapers society) is founded. ILNA (Indian Language Newspaper Association) formation and its function. Period of consolidation. The second World war and after. Rapid industrialisation. Impetus to advertising. India becomes independent. Growth of commercial art and printing. Commercial art influenced by the West. Scope of creativity in advertising. Various organizations connected with advertising. Research advertising and law. Future of advertising in India. ILNA (its formation and function. A (London) (Advertising Association, London). IPA (London) (Institute of Advertising Practitioners (London) and its influence of AAAI (India) (Advertising Agencies Association of INDIA) DAVP (India) (Directorate of Advertising and Visual Publicity, Delhi).

### ***Advertising Art and Media***

#### **a. Marketing and Market Research:**

The nature and scope of marketing. The nature and scope of market research. Market research and product. Market Research and production. Market research and the market. Market research and marketing policies and methods. Market research and channels of distribution.

Market research and selling performance. Market research and advertising. Market research and product development. Motivation research. Brand name and brand image.

**b. Campaign Planning:**

What is campaign? What is campaign planning? Campaign objectives. Factors influencing the planning of an advertising campaign. Three main decisions in campaign planning. Three basic principles of campaign planning. Importance of unity and continuity. The advertising appreciation. Percentage of last years sale. Percentage of expected sales. Matching competitors allocation. Requirements to fulfill the objectives. Launching a new product, teaser advertisements and their importance.

**c. Selection of Advertising media**

Selection of appropriate media plan, part of the total marketing and advertising plan. How selection of media made? The product. The market. The campaign objectives. The atmosphere. The appropriation. The period - The competitiveness spending- evaluation of media . The character of medium. The atmosphere of the medium. The quantities and costs of the medium. The flexibility. The medium. The size and the position in the medium. The dynamism of media. The Major media analysts. Newspapers, Magazines, Trade journals, Outdoor advertising, Posters, Films, Cinema slides, Radio. Television. Exhibitions and demonstrations. Window display. Merchandising media and point of sale materials. Direct mail. Miscellaneous. Print media. Special media. Mix for rural advertising, packaging and package design.

**d. Methods of reproduction**

- (i) Principles and development of relief printing process.
- (ii) The mechanics of typography. Moveable type. Hand composition. Linotype. Monotype. Ludlow, Typewriters. Photo composition.
- (iii) Camera. The process camera. Lens and its optical properties. Prism. Straight line. Reversal. Illumination. Choice of light source. Different types of emulsion developers. Fixers. Wet plates. Dry plates and films. Requirement of a line original and halftone.



Line negative and halftone negative making. Glass screens. Theory on glass. Screen. Screen distance. Ratio. Line techniques. Exposures, Spectrum theory. Additive and subtractive synthesis. Filter. Colour. Separations. Direct, indirect masking, Densitometry. Scanning. Printing down on metal. Duff metals used. Light sensitive coating. Whirler etc. Mechanical tints. Line etching - Different machines used. Conventional Method. Powerless etching, Etching half - tone. Etching and routing techniques for zinc and halftone. Quartertone and Duotone. Colour etching Klischograph. Engraving. Routing. Mounting.

1. Platen pressed (Flat bed) 19th century
2. Platen press (Clan shell)
3. Flat - bed cylinder press
4. Rotary press
5. Finishing, folding, cutting, binding

#### **e. Litho - Offset Printing**

- (i) Development of planographic process, use of stone, transfer techniques, use of chemicals, ink, etching, proofing, development of lithographic machinery and feeders.
- (ii) Offset principles. Use of rubber blanket, use of photography, Offset machinery, multi colour offset machines, web-offset, modern trends in offset printing, defect, corrections.
- (iii) Plate making; Positive and negative: Plate-making in line/halftone/colour. Graining techniques and whirlers.
- (iv) Colloids and sensitizers. Albumen plate making, making whirlers, arc lamps, step repeat machine operation, negative and positive working, deep etching, bi- metal and trimetal plates. Modern trends in Litho plates making, proofing pre - press proofs, automatic processors use of contact lens.

**f. Photography**

History of photography: Invention and process upto the beginning of wet colloidion era. Dark room equipment and arrangement.

**Camera**

Parts of the camera and their function. Meaning of focal length, aperture, shutter speeds, focusing, film transport, types of camera. Handling a camera, Yellow filter and simple accessories.

**Lighting**

Natural conventional artificial lighting for still life and portraits, flash guns.

**Material**

Cut films, roll films, lith films, photographic papers, their types, grade and surface textures, Photostat papers.

**Process**

Developing and fixing the materials. Expose contact and projection printing. Sepai toning. Line drawing of photographs by inking and bleaching method, copying an art work by the reflex method.

**Chemicals**

Readymade developers and fixers and the chemical used in the processing.

**Print Criticism**

Understanding a good photograph and criticizing it with references to originality, subject matter, print quality, competition, lighting and presentation.

**Photo Gravure printing**

Principles of Intaglio printing. Early printing of textiles from rollers, screen process, use of photography, continuous tone, positive, retouching, layout planning, The transfer of

photogravure screen and image on carbon tissue, transfer to cylinder, etching stage. Printing methods, Doctor's blades, sheet fed and rotogravure machines. Type in Rotogravure. Special gravure methods. Photogravure in colour.

## **HISTORY OF ART AND DESIGN, PHOTOGRAPHY**

Accelerated change : Art after 1945 abstract expression and related Art Neo- Dada. Pop and Pop related Art, op- Art

Biography : Roy Lichtenstein

Hard edge and minimal conceptual art site works and earth works Installations and environment events, happenings and performance art photographs

Photo realist painting and superrealist sculpture post modern - Architecture.

Biography: Robert Rauschenberg

Essay : Censorship

Recent Diversity

Issue - related Art

Community artist

Cultural pluralism

Feminism

Public Art, Recent painting the role of the Artist today.

The modern world:

Late Eighteenth and Nineteenth centuries

NEO- Classicism, Romanticism, Photography , Realism

History of Early photography

General History of photography

Beaton Cecil and Buckland Gail *The Magic Image, the genius of photography from 1839 to the present day.*

Daguerred types - Barger Susan and White William

Carto types - Brettelle Richard R. France and Britain 1839-1870

Colour - auto chromes : Photographic diapositive Venice - Palazzo Fortuny

COE Brian - *Colour photography the first hundred years 1840-1940*, Corolonish Art and Grant 1978.

Biography : Ansel Adams, Birt Brandt

Maple - Throp - Paul Jay

Biography : Man Ray

Camera work - Jonathan Green *Camera work a critical anthology*, Millerton Aperture 1973  
*Photography and society*

Photography in print

Text, Critical studies, Aesthetics anthologies, Catalogues photography collections.

Themes, periods, movements subject

Photographers : Adams Ansel 1923-1974 Robert Adams, Abbin, Guillot, Hilla - Becher, Annan, Atkins, Charles Aubrey, Bonfill, Bruncusi, Photographer - the sculptor as photographer

Chergishmier - Germany

Henri Cartier- Bresson - Paris-India Haas, Ernst- colour Retrospective. First contemporary - Andre Serino, Robert Mapple Throp. Jothi Bhat, O.P. Sharma Pablo Barthelomen Ragu Rai- India- Adrian Steven, Mitter Bedi, Walas Bende, Prabhudas Gupta

**Internship:** Depending on the availability of the professional set - up, the Department will entrust the project work to the students and fix - up the terms and conditions of Internship.

### **Third year**

#### **Practical**

#### **Graphic Design**

As applicable to advertising, public welfare, publishing and education, film and television.

Note: Students should be encouraged to adopt an analytical and creative approach to the problems.

- a. **Advertising:** Posters, hoardings, press advertising, point of sale materials.
- b. **Public Welfare:** Signs symbols (Airport, Railways, Banks, Hospitals, Offices, Post Service, Hotels etc.) Corporate identity programme.
- c. **Publishing:** Childrens book, book designs and magazine formats.
- d. **Education:** Educational kits for secondary schools. Preparations of charts for any one subject such as science, geography, biology and informative charts and directional maps, charts for marketing conferences etc.
- e. **Film and Television:** Graphic interpretation of ideas through animation and computer graphics.

Illustration: Illustrations for books and magazines and allied publications.

#### **Drawing**

- a. Drawing from life and nature. Rendering of figure drawing in colour, figure in action, group of two or more, study of nature. Outdoor study. Methods of stylization.
- b. Drawing required for illustration. Rendering of illustration as applied to specific purpose, study of human anatomy.

**Lettering: Calligraphy / Typography**

Visual message by organization of space, copy fitting, identification of type faces, type expression, designing a page, typography for editorial art. Application of lettering and typography for various media. Press advertisement, poster, direct mail, point of sale, exhibition and display.

**Group Discussions and Guest Lectures**

- a. **Group Discussion:** Students should be taught to argue and express their views boldly and frankly on the work executed by them in the class every week, so that the skill to defend themselves is achieved, which in a long run will help them in building up the confidence and salesmanship which is of prime importance in the applied art and Advertising Design.
- b. **Guest Lecture:** Presentations and lectures by Guest Lectures should be arranged in order to bring each student into contact with famous and successful personalities from wide variety of business and profession.

**Elective: Computer Graphics**

1. Morphing and warping

Internet and Web- designing

What is Internet

History

Communication

Software, hard ware, network etc.

Parts of internet

Getting connected to the internet basic Internet

Basic Internet Technologies

-WWW - Who's shoon WWW

FTP-IPC-MAIL, WEB NEWS-VOICE MAIL

Popular websites

Search engines

Utility sites, services, education infos jobs etc.

Mail voice mail, Telephony introduction to advanced Internet Technology website creation and process.

Role definitions of people involved insite creatives.

Flow charting , Human Interface design for the Web Graphic design for the web and tools, HTML Programmes tools

Animation for the Web and tools

Hosting and uploading, web advertising, website management, emerging Technologies and trend, Director for Internet (addons for the web)

### ***Third Year***

#### ***Theory***

##### **A. History of Visual Communication and Media**

A historical and chronological survey of the evolution of the following media of Visual Communication till present day.

- a. Exhibitions
- b. Dramas, dance and cultural programmes.
- c. Leaflets - till direct mail
- d. Newspapers
- e. Magazines and journals

- f. Books - toll comics (Book Jackets - Three dimensional book jackets, use of actual cutouts)
- g. Window Display - point of sale
- h. Films
- i. Cinema slides and television graphics

Other media of communication: Telegraph, radio, telecommunication, Satellites, evolution of new ideas, dynamic of media - a prognosis for the future.

## **B. Advertising Art and Ideas**

- a. Creative Advertising: Advertising planning and execution. Ideas, soul of advertising
  - Unique selling - Prints of products - How product analysis are made - Application of USPS - basic human / motives that make people act - Desire and hope - Basic human desires that relate to advertised products - Humour sympathy - Empathy - Anxiety - Fear executing - the theme creativity. What is copy platform? Copy writing
  - functions of advertising copy - Basic ingredients of copy - Approach - of writing - The headline - text copy - visualization - . Invention of advertising ideas - Advertising must be such that it is capable of easy perception - Advertising must be interesting
  - Advertising must use the best presentation techniques - principles of design - The law of balance - The law of Rhythm - The law of emphasis - The law of unit - The Law of simplicity - The law of proportions - Eye direction - White space unity - Simplicity - Proportion layout - Picture Vs. words - Communication - Non - verbal symbology - The importance of picture in advertising - Functions of pictures - Analysing picture subjects - Pictures are most interesting to children, boys, girls, youth and elderly people - Most interesting to men, most interesting to women - Interesting to both sexes - Interest factors governing pictures - content form - types of advertisements
  - The hard -sale - The soft - sale - The reminder - The prestige - The numerous - Consumer advertising - Distributors advertising - Retail advertising - Industrial advertising - Direct Mail advertising - Financial advertising - Travel and entertainment advertising - Cooperative advertising - Advertising by Governments and Public sector
  - Advertising and public relations.



b. **Advertising Operation**

The advertisement Department - The market - The marketing policy - Public relations department - Advertising agency and operations - How the agency works - The account executive - Securing the client - Selling agency service - Collection of relevant data - The marketing and advertising plan - Marketing and market research media - Planning - Advertising plan - The creative department - Creative Advertising - The studio - The production department - Media and Scheduling - why advertising, Agency service?

c. **Advertising as a vocation**

List of positions in advertising - Advertising agencies - Manufacturers - Printing houses - Market research organizations.

d. **The Legal Aspects of Advertising**

Status of advertising agents - Outdoor Advertising - Advertisement in newspapers and magazines - Cinematography or screen advertisement - Radio and Television advertising - Advertising contracts - Consequences of advertising - Defamation - Slender of goods - Passing off copy right - Trade marks - Miscellaneous - Other laws affecting advertising - Puffery and guaranteed advertisements - Competitions and cross words - Indecent advertisements.

**Theory.2. History of Design, Ergonomics and Art of Electroni Age (Computer Graphics)**

Computer Imaging - Digital Photography, Design type film, The moving image, Animation Television computer generated imagery

Design and Illustration

Graphic Design, Industrial Design

Biography : Kenneth, Seymour Chaust, Milton Glaser, Bob-Gill

Bahaus-School

Textile Design

Interior Design

Biography Raymond laeny

Ergonomics

Industrial Design Machine Aesthetics consumer Durables

Design process

Design/ Research/ Redesign - product Revolution

Precision, Marketing, Colour, Exportmarket product styling, Durable, Import, Liberalization status

Symbol design throw away culture, Safety, spare parts, Automation finish,

Appropriate Technology, Rate contrast/ Re-cycling Durables, Valueengineering, Consumerism

Industrial norms, (DIN) Cost maintenance Technical Drawings

Brand Identity, Price Elasticity.

Exhibit design, store designing/ architecture display, visual merchandising.

**Specialization course in Art History leading  
To  
Bachelor's Degree in Visual Arts (BVA)**

**Duration:** Three years

**Marks:** 1800 Marks (Every Year 600 Marks)

***I Year***

- Theory:**
1. Western Art History
  2. Indian Art History
  3. Background of world civilisation
  4. Cultural Background of India
  5. Psychology

**Elective:     Practicals**

(a) Painting, (b) Wood Cut/Lino cut, (c) Clay Modeling, (d) Photography

**Library & Field work**

***II year***

- Theory:**
1. Western Art History
  2. Indian Art History
  3. Background of world civilisation
  4. Cultural Background of India
  5. Aesthetics

**Elective:     Practicals : Advanced study**

(a) Painting, (b) Wood Cut/Lino cut, (c) Clay Modelling, (d) Photography

## Library & Field work

### *III year*

- Theory :**
1. Indian Influence on other countries
  2. Western Art History
  3. Indian Art History
  4. Art of Regional Development (Respective states)
  5. Medias of Communication through Art History

**Elective:** In the third year the students have to study multi- media and the use of computers, for this, basic course in computer and multi-media has to be followed.

## Library and Field work

### *I Year*

#### *Theory*

#### 1. WESTERN Art History

##### a. European Art from Greek to Gothic

Influence of Egypt, Mesopotamia on the art of the mediterranean islands, Early Greek Art 1000 B.C. to 700 B.C. Archaic period evolution of the Male figures, Classical periods, Polyclitus, Cannons of ideal proportions, Phidias and Panthenon. Sculptures with movements and balance praxiteles, Dyssipum, Scopas, Realism and Grandeur, Pergamon, Laccoon, Realistic portraiture, Greek vase paintings, Greek Humanism, the development of various art, Alexander and the expansion of the empire. The military empire of Rome. The great builders of Rome Markets, Courts, Temples, Roads, Aquaducts. The use of arch in building. Mosaic and paintings at Pompeii, etc. and their subjects. Portarit sculpture and war columns. Rise of Christianity, Life of Christ, Early Christian symbols. Art of Catacombs, Basilica and the first Church. Shifting of the empire to Constantinople, the contact with the east. Mosaics in the churches of Hagia

Sophia etc. spread of Byzantine Art. Manuscripts and Icon paintings, Scythian, Celtic, Viking and Carolingian ornament art, Art of Western Europe, Romanesque, the great Gothic cathedrals and stained glass. Charters, Cologne, Salisbury. The painted arch ribbed vault etc. Realism in Gothic sculpture and painting in France, Italy and Germany.

## 2. Indian Art History

Rock Cut architecture and sculpture (Buddhist, Jain and Brahmanical) Bhaja, Karla, Bedsa, Nasik, Udaigiri. Gupta / Vakataka period: Mathura, Sarnath, Deogarh and other centres in Western, Central and Eastern India. Painting, sculpture and architecture of Ajanta

Rock Cut architecture, painting and sculpture at Ellora, Mahabalipuram and Elephanta. Early structural temples at Aihole, Pattadakal etc. Temples and sculptures in Orissa, Khajuraho and Western India. Pala-Sena period: Stone and Metal sculpture. Art in Karnataka: Halebid, Belur, Vijayanagar period. Paintings at Badami; Chola Bronze images.

## 3. Background Of World Civilisation

The aim of this course is to provide necessary information regarding the society, religion, mythology and Patronage pertaining to the respective periods of art. Stone age life Neolithic revolution, beginning of community life and social institutions. Beginning of religion and primitive religion. Egyptian religion, myths and legends. Sumerian mythology. Beginning of writing and the alphabet. Greek life, City states, Theatre and drama on the Homeric Myths, Life and legends. Taoism and Confucius story of Moses. Story of Christ, Christian iconography.

## 4. Cultural Background of India

Sources of Ancient Indian History: Literary, archaeological, inscriptional etc. Early paleolithic and neolithic cultures in Indus Valley Civilisation. Its nature and significance. The Aryan and early Vedic Civilisation. Literature of the Vedas, religion and social system of Aryans. The later Vedic Society. The age of religious innovations. Jainism and Buddhism, life of Gautam Buddha, his teachings and their own impact on contemporary India. Rise of Magadha. Alexander's invasion the foundation of the Mauryan Empire. Life and culture under the Mauryas. Central Asian invasions.

Indo - Bactrians and Kushanas , the Satvahanas. Literature, society and culture during the age of (Greco - scythian) invasion. The Gupta empire, social and cultural conditions, religion and literature. Kannauj and Harsha, Banabhatta and Huen-Tsang, Pallavas, Chalukyas and Rashtrakutas of South India. The rise of Rajput power and Rajput dynasties, religion, social condition and literature.

## 5. Psychology

1. Definition of Psychology, Relation between Art and Psychology.
2. Motivation - Biological Drives - Development of Behaviour (Childhood, Adolescence, Maturity, Old age) - Individual differences - Learning.
3. Cognition - Sensations, Perceptions - Projection - Attention - Organisation of Perception Development aspects of perceptual behaviour - Principles of visual organisation.
4. Personality structure traits. Basic types of personality development, social influences, Genius intelligency and creativity aptitude.
5. Emotions - feelings and Emotions - nature of emotions - Expressions of emotions, Frustration and conflict stress.
6. Individual and Society - Nature of Social Groups - Culture prejudices - Propaganda - Attitudes - Individual differences.

## 6. Elective - Practicals

- (a) Painting, (b) Wood - cut / Lino - Cut, (c) Clay Modelling,  
(d) Photography.

## II Year

### Theory

#### 1. Western Art History

Renaissance to Romanticism: Renaissance painting and sculpture in Florence and Venice. Giotto, Massaccio, Mantegna, Piero della Francesca, Botticelli, Leonardo Michelangelo,

Raphael, Ghiberti, Donatello, Brunelleschi, Renaissance in the north, Van Eyck, Grunewold, Bosch, Cranah, Durer, Holbein, Claus Sluter, Mannerist painters and sculptors; Rosso, Parmagiamino, Correggio, Tintoretto, El Greco, Govanchi Bologna, Bellini, Jean Goujon, Baroque (17th Century). Painters & Sculptors: Carvaggio, Poursin, Glante, Lorraine, Rembrandt, Vermeer, Franz Hals, Rubens, Velazquez, Bernini, Puget, Giardon, Rococco, Watteau, Fragonard, Boucher, Chardin, Tiepolo, Gainsborough, Hogarth, Reynolds, Neo Classicism and Romanticism: David Ingres, Goya, Delacroix, Blake, Turner, Constable, German Nazarenes.

## 2. Indian Art History

Pala Manuscript painting, Jain miniature painting, Rajasthani painting: Mandu, Mewar, Malwa etc. Sultanate painting and its influence. Fusion of Medieval Hindu and Saracenic architecture. Origin of Mughal painting. Background of Saracenic and Persian architecture and painting. Mughal painting during Akbar, Jahangir, Shahjahan, Provincial Mughal schools. Deccani paintings: Bijapur, Golconda, Ahmednagar etc. Mughal architecture; Principle towns and buildings, Pahari painting, Various schools; Literary and religious themes.

## 3. Background or World Civilisation

Medieval through and the hegemony of the church. Crusades and its consequences. Ancient Persians: Islam and its expansion. Court life and chivalry. Rise of Renaissance, Economic changes, Individualism, Italian city, States and court life, Humanism and rationalism, Discovery of classical art, philosophy and literature. Reformation and counter reformation Gallileo, Scientific discoveries, Invention of the printing press, Sea voyages, French nobility in the 18th century. French revolution and Napoleon. The concept of Socialism Rousseau, Marx, Industrial revolution. West discovers East, Beginning of Archaeology and Anthrpology. Rise of photography. Modern Science, Art of Cinema. The two world wars.

## 4. Cultural Background of India

The foundation of Muslim rule in India. Slave dynasty, Khiljies, Tughlaks and Lodhi dynasty, Provincial dynasty: Bahamanis, Gujarat, Malwa, Jaipur, Hindu Kingdoms during the Sultanate. Vijayanagar and its culture. Social condition during the age of Sultans, the Bhakti movement,

Nanak, Kabir, Chaitanya, the Sufis. Foundation of Mughal rule, Babur, Humayun, Akbar and the synthesis of Hindu-Muslim culture, his religious and humanitarian ideas, Jesuits of India. Jahangir, Shahjahan, Aurangzeb and the decline of Mughals, Shivaji and the rise of Marathas. Advent of Europeans; the British East India Company. Growth of British power in Bengal and the expansion of British rule in India. The Sepoy Mutiny. Impact on Indian Trade. Industry and Crafts. Introduction of western education and establishment of universities, Indian intellectuals. Westernisation of Indian life, rise of commercial cities and ports. Social and religious reforms, national awakening, beginning of archaeology: independence movement, Cultural conflict in 20th century India.

## 5. **Aesthetics**

Comparison and inter - relationship among the arts (Visual, Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the sub - conscience. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

Art in relation to society. Introduction of Aesthetics and its scope.

Brief introduction to the basic principles of Indian philosophy as related to arts. Evolution of aesthetic concepts.

Theories of Rasa, Dhvani, Alankara, Auchitya, Inter-relationship of the above concepts and their relevants to arts.

Inter-relationship visual and performing arts Shadanga.

## 6. **Elective**

### **Practicals: Advanced Study**

(a) Painting, (b) Wood - cut / Lino - Cut, (c) Clay Modelling,

(d) Photography.



**III Year****Theory****1. Indian Influence on Other Countries**

Spread of Buddhism in North - West and Central Asia and Greeco Buddhist Art of the region.  
Spread of Hinduism and Buddhism in Ceylon, Indo - China, Indonesia, Nepal, Tibet etc.

**2. Western Art History**

Realism, Naturalism, Impressionism, Coubet, Millet Corot, Daumer Monet Degas. Monet Renef, Renoir, Post- Impressionism, Cezanne, Van Gogh, Gauenin, Seurnt, Symbolism: Odilon, Rodin, Rude, Carpeaux, Toulouse Lautec, Munch Bonnard, Pre-Raphaelites, Whistiler, Beardsley, 20th century Cubism, Abstraction. Expressionism, Matisse, Picasso, Braque, Mondrian, Kandinsky, Delannay, Kirchner, Nolde, Klee, Bourdelle, Maillol, Barlach, Lehmbuch, Braucusi, Archipenko, Lipechitz, Picasso, Gaobe, Moore, Gonzalez, Laurens Zadkkine, Giacometti.

**3. Indian Art History**

Painting during the company period, Patna, Murshidabad, European influence on Indian Art. Realistic - academic painting and sculpture. Revivalism: E.B. Havell, A coomaraswamy and Bengal School Abanindranath, Nandalal Bose, Painting and Sculpture since 1925. Bombay group, Calcutta group, Contemporary Karnataka Artists.

Ravi Varma and his followers: Modernism in art: Rabindranath Tagore and Amrita Sher Gill, Contemporary Art since 1960.

**4. Art of Regional development (Respective States)**

This paper has a definite purpose. India is a rich country with cultural variations. The syllabus of the paper has to be prepared by the respective Departments keeping in view to cover the regional development of Art, Architecture customs. Traditions and folk art of the region where the Department is situated has to be kept in mind while preparing the syllabus. This would enable the students to connect themselves with their own area of art and culture.

## 5. Medias of Communication through Art History:

### Section I

1. Archaeological Movement in West and Indias Contribution to cultural heritage.
2. Role of Epigraphy for the purpose of communication a source material in Art historical interpretations.
3. Coin as source material for identification of the Art forms of the period.
4. Calligraphy: Features and categories, European, Sanskrit and other Indian Manuscript, Indo-Persian, Jaina, South India, Deccani, Hindu art of Writing.

### Section II

1. Survey of major museums of the world: Paris, Rome, London, New York, Madrid, Moscow, Berlin, Beijing, Dhaka, Tokyo, Philadelphia etc.
2. Documentation: Documentation of Art objects, permanent acquisition, short term loans, long term loan of objects - Accession card, Index card, Data processing sheet, Questionnaire - study of the methods adopted of documentation in some of the major museums, general and classified registers. Photographs, Archives, slides, portfolios etc. Documentation of literary and other sources in connection with the objects.
3. Cataloguing and Presentation of the type collections of Museums, Art exhibitions and Art Gallery.
4. Project Work.
5. Elective: In the third year the students have to study multi - media and the use of computers. for this basic course in computer and multimedia has to be followed.

# Temple Architecture and Traditional Sculpture Foundation Course

**Duration:** One Year

**Total Marks:** 800

- Students who want to study three years degree course in Temple Architecture and Traditional Sculpture as specialisation have to complete one year Foundation Course which is common to both the specialisations.
- The eligibility for the Foundation Course would be +2 or equivalent.

## ***Preamble***

India is a country known for its cultural heritage. The Temple Architecture and Traditional sculpture form a very important components of the cultural heritage of India. At the university level Art History and Ancient Indian History papers cover theoretically the various aspects of Indian temple Architecture and Sculpture. But at the practical level there is no proper course contents. In South India to retain the early styles and skills efforts have been made by the traditional craftsmen / Sthapatis by establishing workshops. In Early times this was hereditary and family tradition. With the colonial rule the hereditary artists have given up their family profession for petty employment. Thus the continuity of the tradition is hampered and very few artisans are with great difficulty safeguarding their professional skills.

Now there is a conscious efforts to revive these professions. Many temples are being restored, reconstructed and new projects on temple building are seriously taken up. The sculptures and icons are to be installed in these temples. Huge and massive temple architecture are created in many countries out side India like USA, UK, South Africa, Australia, Singapore, Malaysia, Sri Lanka etc. A large number of skilled artisans are required to fill up the vacuum created during British period.

A professional course leading to Bachelor degree with one year Foundation Course would produce skilled artisans to meet the need of employment. At Ramanagara under Bangalore University and Mahabalipuram near Chennai the degree courses are offered. The curriculum proposed here would bring the Degree programme in Temple Architecture and Traditional Sculpture under the professional stream.

### ***Details of the Course:***

**The following subjects will be taught in this course:**

<b>Subjects</b>	<b>Marks</b>
1. Still Life	100
2. Drawing from life	100
3. Modelling/Clay /Soap stone	100
4. Iconometrical Drawing	100
5. Indian Culture and Art	100
6. Iconography and Iconometry	100

### **LANGUAGE**

1. English	100
2. Hindi/Regional Language	100

#### **1. Still Life**

Study of objects: Its shape, texture and colour.

Comparative study of the objects one with the other in perparation and contrast.

Man made object and Angular perspective:

Indoor and Outdoor sketching and angular perspective. Principle of solid geometry and perspective should be clarified while studying the objects. Study of objects in different light and shade with drapery etc.

Rendering with pen and ink, pencil, charcoal, water colour pastels etc. Compositional exercises based on studies of objects and objects group in space.

Nature study: Study from nature , animal , bird and human figure in monochrome, line and mass.

## **2. Drawing from life**

### **a. Life study, sketching and anatomy:**

Study of human figure in different draperies and costumes in different media charcoal and water colour etc. A detail study of different limbs of the life.

Academic study of the life - bust / portrait in colours, showing its three doimension with light and shade and human anatomy.

### **b. Pictorial Composition: Life model studied from different angles should be utilised for figurative composition.**

## **3. Modeling in Clay / Soap Stone**

1. Hand Postures

2. Hair Styles

3. Weapons and Symbols

4. Bust of Siva, Vishnu and Lakshmi in Hoyasala style

## **4. Iconometrical Drawing**

1. Uttama Dasatala measurement drawings of busts - Siva, Vishnu, Brahma and Buddha including side and rear views in Hoyasala styles.

2. Madhyama Dasatala measurement drawings of busts of Gauri and Sita including side and rear views in Hoyasala style.
3. Measurement drawings of Siva and Vishnu front side and rear views in Hoyasala style.
4. Pancatala measurement drawings of standing Ganesha front side and rear views.
5. Indian Culture and Art

## 5. Indian Culture and Art

**Marks - 100**

Sources of Indian History, Indus Valley Civilisation, Vedic Culture, Buddhism and Jainism, Cultural Contributions of Maurya-Kushana-Gupta period and Harsha. Early Medieval Period, Revival of Hinduism, Bhakti Movement and its importance in reference to Kabir, Ramanand, Ravidass, Vallabha, Chaitanya, Nanak, Tulsi and Sufis, Cultural contributions of Mughal Rulers, Impact of European culture and Reformative Movements in 19th - 20th century.

Definition of Kala, Sadanga Theory, Landmarks of Indian Art during Indus Valley, Maurya (Ashokan Pillars), Shunga (Stupa Architecture and Sculpture), Kushan (Mathura and Gandhara Sculptures), Gupta (Evolution of Temples and Sculptures at Mathura, Sarnath) and Medieval Period (700 - 1400 A.D.). Temples and sculptures at Khajuraho, Bhubaneshwar, Ellora, Thanjavur, Ajanta and Mughal Painting. General Features and Forms of Indo - Islamic architecture. Art in Colonial Times - Ravi Verma and Bengal School.

## 6. Iconography and Iconometry

### Part A - Iconography

1. Dhyana slokas of 16 Ganapatis, Bala, Taruna, Bhakta, Vira, Sak, Dwija, Bingala, Uchchista, Vighna, Kshipra, Heramba, Lakshmi, Maha-Ganapati, Vijaya, Natya, Urdhwa.
2. Dhyana slokas of 16 Subramanyas, Gyana Shaktidhara. Skanda, Devasenapati, Subrahmanya Gajava.. Saravanabhava, Karttikeya, Kumaraswamy, Sanamukha, Tarakari, Senapati, Brahma Shasta, Valli Kalyana, Sundara Swamy, Bala Swamy, Krauncabhedana Swamy, Sikhivahana Swamy.

## Part B - Iconometry

1. Traditional measurement Tables.
2. Types of icons
3. Deciding the heights of Mula Murti.
4. Traditional Birds and Animals like Hamsa, Bull, Lion, Makara.
  - (i) Dhyana slokas of 16 Ganapatis, namely - Ekaakshara, Vara, Irwakshara, Ksipra - Prasada, Haridra, Ekadanta, Shrishti, Uddanada, Rumechana, Dhundi, Dwimukha, Trimukha, Simha, Yoga, Durga and Sankatahara Ganapati.
  - (ii) Dhyana slokas of 16 Shiva murtis namely.  
  
Somaskanda, Chandra Shekhara, Rishabantika,  
  
Natesa, Gangadhara, Tripurantaka, Kalyana Sundara,  
  
Ardhnarishwara, Pashupati, Harihara, Bhikshatana,  
  
Chandeshanugraha, Kala Sambara.
1. Different Hair Styles
2. Hand Gestures
3. Standing Postures
4. Symbols and Weapons
5. Six Vertical Lines
6. Dancing Postures
7. Utsava Icons

8. Measurement of Lingas
9. Measurement of Buddha and Jina

**Language:**

**English: I Year Degree Course**

**Hindi: I Year Degree Course**



## **Specialisation Course in Traditional Sculpture leading to Bachelor's Degree in Visual Arts (BVA)**

**Duration:** Three years

**Total Marks:** 1800 (Every year 600 marks)

### **I. ICONOMETRICAL DRAWING**

1. Sukhasana Murti
2. Dakshina-Murti
3. Yoga Dakshina-Murti
4. Sandhya Tandava
5. Ananda Tandava
6. Gauri Tandava
7. Uma-Tandava
8. Kala Samhara Murti
9. Gaja Samhara Murti
10. Rishabantika Murti
11. Ardhanarishwara
12. Dwarapalakas (Hoyasala Style)
13. Dancing Saraswati (Hoyasala Style)
14. Shantala (Hoyasala Style)
15. Dancing Ganesha (Hoyasala Style)

### **II. SCULPTURED CARVING (STONE / WOOD / SUDHAI / METAL)**

- a. Stone Medium: (Soap Stone)

Three dimensional sculptures of Nandi, Ganesha, Dancing lady in Hoyasala Style.

## b. Wood Medium

Reliefs of flower designs, Running designs, Kirti Mukha - Round figures of Hamsa and Elephant.

## c. Sudhai Medium

Three dimensional figures of Elephant, Horse, Hoyasala-Dancing Ganesha, Dancing Ladies.

## d. Metal Medium (Wax Modelling)

Three dimensional figures of Horse, Hamsa, Gauri to be done in wax.

**III. STUDIO PRACTICAL: OPTIONAL**

Terracotta / Wood / Sudhai / Wax Modellings: of Animal and Human figures.

**IV. HISTORY OF INDIAN TEMPLE ARCHITECTURE, SCULPTURE AND PAINTING*****History of Indian Architecture***

Origin and Evolution of Architecture - Indus Valley - Vedic Altars - Mauryan - Sunga - Satavahana - Kushana - Gupta.

***South India***

Chalukya - Rashtrakuta - Pallava - Pandyas - Muttaraiyar - Chola - Later Pandyas

Later Chalukya - Kakatiya - Hoysala - Vijayanagar - Ganga - Nayaka - Madurai - Chengi and Tanjore - Kerala Temples.

***North India***

Regional Schools - Gujarat - Central Indian - Khajuraho Temples - Orissan Temples

***History of Indian Sculptures***

*Beginning of Art: Indus Valley - Mauryan - Shunga - Satavahana - Kushana - Mathura - Gandhara - Gupta - Terracotta.*

*South India:* Chalukya - Rashtrakuta - Pallava - Pandya - Chola - Ganga, Kakatiya - Hoyasala - Vijayanagar - Nayak - Kerala wood works, South Indian Bronzes - Pallava, Chola and Vijayanagar.

*North India:* Regional Styles - Central India - Khajuraho, Pala - Orissan Sculptures

### ***History of Indian Painting:***

Tools and materials - Techniques of painting - Text on Indian Painting - Early examples of painting - Gupta Paintings at Bagha - Ajanta and Ellora Paintings - Themes and Styles - Chalukya Paintings at Badami - Pallava Paintings at Sittanvasal - Chola Paintings at Tanjore - Vijayanagar Paintings at Hampi, Lepakshi, Sompalli and Kanchi - Nayak Paintings at Tanjore and Madurai - Kerala Murals.

*North India:* General Characteristics of Mughal Painting - Rajasthani and Pahari Schools.

## **II. ICONOGRAPHY AND ICONOMETRY**

### **PART A- ICONOGRAPHY**

Dhyana Shlokas of Trimurti, Trishakti, Pancha Shakti, Saptamatrika, Vishwakarma Rupa, 24 forms of Vishnu, Shodasa Shaktis.

All shlokas to be memorized.

### **PART B - ICONOMETRY**

1. Talamanas
2. Dasa Tala - Uttama, Madhyama, Kanyasa
3. Nava Tala - Uttama, Madhyama, Kanyasa
4. Ashta Tala - Uttama, Madhyama, Kanyasa
5. Sapta Tala - Uttama, Madhyama, Kanyasa
6. Shat Tala - Uttama, Madhyama, Kanyasa

- |     |                                       |   |                           |
|-----|---------------------------------------|---|---------------------------|
| 7.  | Pancha Tala                           | - | Uttama, Madhyama, Kanyasa |
| 8.  | Chatur Tala                           | - | Uttama, Madhyama, Kanyasa |
| 9.  | Tri Tala                              | - | Uttama, Madhyama, Kanyasa |
| 10. | Dvi Tala                              | - | Uttama, Madhyama, Kanyasa |
| 11. | Eka Tala                              | - | Uttama, Madhyama, Kanyasa |
| 12. | Ancient Technique of Sudhai Sculpture |   |                           |

Study Tour: Study tour is compulsory. Places will be identified according to syllabus.

### **TRADITIONAL SCULPTURE (SPECIALISATION) SYLLABUS**

#### **I. ICONOMETRICAL DRAWING**

1. Sri Rama in Adibhanga
2. Tripurantaka in Adibhanga
3. Kaliya Mardana
4. Gopala Krishna
5. Kalyana-Sundara Murti
6. Mahisasura-Mardini
7. Ananada Shyanam
8. Gitopadesam
9. Rama Pattabhishekam
10. Sudarshana
11. Hiranya Samhara Murti

12. Sharabha Murti
13. Ravana Shaking Kailasa
14. Govardhana - Dhari
15. Amrita Manthan

## II. SCULPTURE CARVING (STONE / WOOD / SUDHAI / METAL)

### a. Stone Medium: (Hard Stone)

Panel Sculptures, composit sculptures in Hoysala Style.

### b. Wood Medium:

Full figures of Dancing lady, Chennakesava Horse rider in Hoysala Style.

### c. Sudhai Medium:

Lie size sculptures like Dwarapala, Gopala Krishna, Kaliya Mardana (Total 3 figures)

### d. Metal Medium

Wax modeling and metal casting of Lakshmi and Vishnu.

## I. STUDIO PRACTICAL: OPTIONAL

(Terracota / Wood / Sudhai / Wax / Modellings) Human Portraits, Animals.

## II. INDIAN AESTHETICS

Introduction to Aesthetics and its scope:

Comparison and inter - relationship among the arts (Visual, Literary, performing). Theories relating to the origin and creation of Art: Communication Expression and release of emotions: imitation , play and intuition, inspiration, imagination and the role of the subconscious. Theories relating to the work of art: Organic structure content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, pleasure.

### ***Art in Relation to Society***

Brief introduction to the basic principles of Indian Philosophy as related to arts.

Evolution to aesthetic concepts.

Theories of Rasa, Dhvani, Alankara, Auchitya, Inter - relationship of the above concepts and their relevance to arts.

Inter - relationship visual and performing arts shadanga.

## **2. INDIAN RELIGIOUS STUDIES**

- I.
  1. Vedas - Religious Ideas - Ritual Philosophical Concepts
  2. The Upanishads - Central teaching - Concept of Brahman - Atman, Nature of the world.
  3. Views Cosmic and Aeosmic, Soul, its nature and destiny.
  4. The Bhagvad Gita, Idea of God, Spiritual disciplines
  5. Nyaya - Vaiseshika - Pramans  
 Categories : Theory of Causation - Atomism, God, Soul, and its destiny.
- II.
  1. Sankhya - Yoga - Prakriti and Purusha - Satkarya Vada - Theory of evolution, Idea of God.
  2. Poorva Mimamsa - Authority of Vedas and the concept of Dharma.
  3. Schools of Vedanta.
    - i. Advaita: absolute and God - Doctrine of Maya - Avidya Vivarta, Veda Jiva the doctrine of Non - difference, means of moksha Jivanmukti.
    - ii. Visistadvaita: Distinction from Advaita. Nature of Brahman, Jiva and Prapancha, Ethics, religion and Moksha.
    - iii. Dvaita: Nature of God - Soul and Matter, ethics and religion.

4. Saiva Siddhanta: God, soul and matter, the theory of malas, stanzas in spiritual growth.
5. Carvaka Philosophy-Historical Background, The meaning of word Carvaka - Epistemology, Carvaka Ethics
6. The Jaina Philosophy: Historical Background, Epistemology. Kinds of Pramana - Kinds of false knowledge - Seven kinds of elements Jiva - Ajiva - Bandha - Moksha
7. Bouddha Philosophy: Historical Background - Four noble truths - Eightfold paths - Doctrine of Karma - Theory of no -soul.

Study Tour: Study tour is compulsory. Places will be identified according to syllabus.

### **TRADITIONAL SCULPTURE (SPECIALISATION) SYLLABUS**

#### **I. ICONOMETRICAL DRAWING**

To prepare drawing of composite figures, full length figures, narrative scenes from existing Hoyasala models as well as from imagination. Twenty such drawings to be produced.

#### **II. SCULPTURE CARVING (STONE / WOOD / SUDHAI / METAL)**

- a. Stone Medium (Hard Stone)
  - (i) Free Standing Siva Tandava
  - (ii) Seated Buddha in Gupta Style
- b. Wood Medium: Any one Vahana (Garuda/Hanuman/Shesha/Hamsa/Nandi/Kamadhenu)
- c. Sudhai Medium: Narrative Sculptures from Kavyas.
- d. Metal Medium: Wax modeling, metal casting and finishing of Nataraja with Prabhavali.

#### **3. PROJECT WORK**

Creating a sculpture / a group of Sculpture by own imagination in order to convey a traditional / Modern theme.

Study Tour: Study tour is compulsory. The Project Work selected by the student shall be based on the study tour. Places will be identified according to the syllabus.

## II. AGAMA (SHAIVA AND VAISHNAVA)

**SHAIVA:** Brief note on 28 Shaivagamas - Origin and Development of Agamas - Vedas and Agamas - Upanishads and Agamas - Agamas and Samayacharyas - The contents of the Agamas. Brief note on each of Charya, Kriya, Yoga and Jnana Sections of Agama. Significance of the Agamas - Agamas and elucidation of Shaiva Siddhanta Philosophy - Plan and Regulation of temple in Agamas - Categories of Pooja - Diksha - Manasa Pooja or mental worship - Kriya pooja of ritualistic worship (Invocation, Mudras, Nyasa, Pancha suddhi etc.) - Mantras / Major Agamas and Upagamas - Paddhati Literature - Nitya and Naimittika poojas; Typical Festivals in Shiva Temples. Construction of Yogashala - types consecration of Temples and Images - pooja paddhati involved - Shaktaganam, Kumarathantharam - Types of worship involved.

**Vaishnava:** Pancharatra and Vaikhanasa Schools - Contents of Pancharatra Agama - Temple Worship and Idol worship - Importance under Vaishnavam - Development of Agamas - Contents of Agamas - (Vyuha worship, Aradhana, Panchavira Pooja, Panchayatana Pooja etc.) Festivals - Samprakshanam - Panchayatana - Navayatana and Dvadasayatana. Details regarding building of Temple.

**VAIKHANASA:** Short note on Vaikhanasa and his disciples - Contents of Samhitas - Vaikhanasa - Tatva Jnana - Nishkalatvam and Shakalatvam of Vishnu and Prakriti as Chetana and Achetna. Creation of jagat. Meaning of Tat Twam Asi - Concepts of Nava murti Shanmurti and Panchamurt worshipi. Porumal , Uttiramerur.

Types of Poojas - Homas performed under the system. Mantras - Festivals Brahmotsava and Viseshosava - Samprakshana - for Temples and images construction of yogashala and connected rituals.



## 2. ICONOGRAPHY AND ICONOMETRY

### Part A - ICONOGRAPHY

1. Ashtalakshmi Rupadhyana
2. Ashtadikpala
3. Navagraha Dhyana
4. Ashta Bhairava
5. Samayachariya
6. Nava Durga
7. Ashta Naga
8. Yakshas and Vidyadharas
9. Sapta Rishis
10. 63 Alwars
11. 12 Alwars
12. Linga Bhdas

### Part B - ICONOMETRY

1. Calculation of Ayadhimana according to Shilpa Sastra
2. Calculation of Ayadhimana according to Jyotisha Sastra
3. Nayanomeelana
4. Pada Vinyasa - According to Saiva and Vaishnava norms.

## **Specialization course in Temple Architecture leading to Bachelor's Degree in Visual Arts (BVA)**

**Duration:** Three years

**Marks:** 1800 (Every year 600 marks)

### *I Year*

#### **I. STUDIO COURSES**

1. Architectural Design and Drawing
2. Studio Practical  
(stone/wood/sudhai, metal)

**Elective:- Project work (Ancient style)**

#### **II. THEORY**

1. History of Indian Temple Architecture, Sculpture and Painting
2. Science of Temple Architecture
3. Structural Engineering Part -I

### *II Year*

#### **I. STUDIO COURSES**

1. Architectural Design and Drawing
2. Studio Practical

**Elective:- Project work (Medieval style)**

#### **II. THEORY**

1. Indian Aesthetics
2. Science of Temple Architecture
3. Structural Engineering Part II

**III Year**

**I. STUDIO COURSES**

1. Architectural Design and Drawing
2. Studio Practical

Elective: Project work (Medieval style) - Multi-media, Basic Computers.

**II. THEORY**

1. Science of Temple Architecture, Part-II
2. Regional School of Architecture

**First Year**

**Detail of Courses**

**I. Studio Courses**

***Architectural Design and Drawing***

1. 8 Types of Upapitha
2. 16 Types of Adhithana
3. Pilasaters, Kumbhalata, Vrittasputita
4. Kalhara
5. Elevation, Section and Ground Plan of Ekatala Vimana.

**Studio Practical**

Soap Stones / Plaster of Paris, models of adhithana and pillars of Hoyasala style.

**Elective: Project Work (Ancient Style)**

Modeling of an Architectural motif from a Temple in soap stone, Plaster of Paris.

**Study Tour:** Study tour is compulsory. The project work selected by the student is based on the study tour. Places will be identified according to syllabus.

## II. *Theory*

### **History of Indian Temple Architecture, Sculpture and Painting.**

#### ***History of Indian Architecture:***

Origin and evolution of Architecture - Indus Valley - Vedic Alters - Mauryan - Shunga - Satavahanas - Kushana - Gupta.

#### ***South India:***

Chalukya - Rashtrakuta - Pallava - Pandya - Muttaraiyar - Chola - Later - Pandya.

Later Chalukya - Kakatiya - Hoyasala - Vijayanagar - Nayak - of Madurai - Chengi and Tanjore - Kerala - Temples.

#### ***North India:***

Regional schools - Gujarat - Central Indian - Khajuraho and Orissan Temples.

#### ***History of Indian Sculptures:***

#### ***Beginning of Art:***

Indus Valley - Mauryan Style - Shunga - Satvahana - Kushana - (Mathura - Gandhara) - Gupta, Terracotta.

#### ***South India:***

Chalukya - Rashtrakuta - Pallava - Pandya - Chola - Ganga - Kakatiya - Hoyasala - Vijayanagar - Nayak - Kerala wood works, South Indian Bronze - Pallava, Chola and Vijayanagar.

#### ***North India:***

Regional Style - Central India - Khajuraho - Orissan Sculptures.

### ***History of Indian Painting:***

Tools and materials - techniques of painting - Text on Indian Painting - Early examples of paintings - Gupta paintings at Bagh - Ajanta and Ellora. Painting Themes and Style - Chalukya Paintings at Badami, Pallava paintings at Kailashnath temple and Panamalai. Pandya paintings at Sittanavasala - Chola Paintings at Tanjore - Vijayanagar Paintings at Hampi, Lepakshi. Somapalli and Kanchipuram, Paintings at Tanjore and Madurai - Kerala Murals.

### ***North India:***

General characteristics of Mughal - Rajasthani and Pahari Paintings.

### **Science of Temple Architecture**

1. Elements of Temple
2. Varieties of Upapitha and Adhithana
3. Stamha, Gomukha, Botika, Prastara and Torana - Kostha, Kumbhaiata, Vrittasputtita and Jalaya.
4. Viman Architecture: Ekatala Vimana to Panchatal Vimana.

Five storied Vimana - Determination of the width of the basic wall - part; maximum and minimum widths prescribed by ancient authorities; calculation of suitable height from plinth to finial by applying the formulae. Shantikam, Poushtikam, Jayadam, Abhutam and Sarvakamyakam proportionate measures of the vertical members of the buildings; Paththikalpana; introduction of suitable Bhatti Bhushanas.

Plans with offsets of architectural member - Vimana Mankaras - Determination of wall thickness with respect to superstructure - Rhythmic repetition of walls of upper stories. Determination of wall thickness and application of corbelling principle - Division of upper stories into suitable path for obtaining graceful taper of its exterior Mukha Bhadram and Harabhagam with suitable pancharam. Mahansis and Alpanasikas.

Design of Doors, Door frames and embellishments thereon - Lintels and covering stones for Mukhamandapa and Konvittam and Chatura vittam for penultimate roof of Vimana.

Structural details for brick Vimana and stone Vimana of Square and oblong plans - extension of the principle to apsidal structure - Foundation details with reference to a typical hard soil.

## **STRUCTURAL ENGINEERING:**

### **1. Propered Cantilever.**

Calculation of Reactions, B.M. and S.F. point of contraflexure are Drawing of S.F.D. and B.M.D. for beams with point loads and beams with U.D.L.

### **2. Fixed Beam**

- (i) Fixing moments for fixed beams of uniform cross section with symmetrical loading.
- (ii) Fixing moments for fixed beams of uniform cross section loaded with unsymmetrical loading such as
  - a. Number of point loads
  - b. Loaded partially with uniformly distributed load
  - c. Uniformly varying load.

Drawing BMD and SFD for the above. Finding the maximum bending moment and shearing forces. Finding the point of contraflexure.

### **3. Continuous Beams**

Clapeyron's theorem of three moments calculation of support moments for symmetrical and unsymmetrical loading calculation of reactions. Drawing BMD and SFD for beams with

- (i) Uniform moment of inertia
- (ii) Beams with varying moment of inertia for different spans.

### **4. Moment Distribution**

Introduction - Definition of terms - stiffness factor carrying over factor - Distribution factor. Analysis of continuous beams with and without over hand with different types of loading-simul frames symmetrical portal frames (without sway).

### **5. Combined bending and Direct Stresses**

Introduction - Eccentricity - Eccentricity to both the axis limit of Eccentricity for no tension in the section. (No proof) - Examples with Eccentricity about one axis.

### **6. Shape and deflection method**

Slope deflection equations - supports at same level. Application of slope deflection equation to continue.

## ***II year***

### **I. Studio Courses**

#### **Architectural Design and Drawing**

Vimana and Gopura Architecture (Multi - Storeied), Structural Analysis and Architectural Details.

1. Vimana Architecture: Two storied, Three storied, Five storied. Seven Storied, Nine Storied, Eleven Storied and Thirteen Storied.

Structural analysis and Architectural details, based on authorities like Mayamatam, Viswakarmeyam, Kasyapam and Manasaram, Preparation of ground plans. Terrace level plans for each storied - Elevation and sectional designs etc.

2. Study of the existing magnificent Vimanas at

Tanjore, Gangaikondacholapuram, Tribhuvanam, and Darasuram.

Preparation of detailed plans and elevations, with all embellishments attributed to Vimana architecture. Detailed examination of parts of such Vimanas with special reference to available texts. Formation of theory behind such typical structure may be attempted, in view of the unique compositions.

3. Gopura Architecture: Five storied, Seven Storied, Nine Storied, Eleven Storied and Thirteen Storied and above.

Structural analysis and Architectural details based on authentic texts like Mansaram, Viswakeeyam, Kasyapam and Indramatam. Preparation of ground plans. Terrace level plans for each storey - elevational and sectional designs etc.

4. Detailed study - multi - storied Gopuram that exist in

- |                             |  |             |
|-----------------------------|--|-------------|
| (a) Tiruvannamalai          | (b) SriRangam                                  | (c) Madurai |
| (d) Chidambaram             | (e) Virupaksha Temple - Hampi                  |             |
| (f) Temples at Pattadakal   | (g) Wodayar Gopuram Mysore and Chamarajanagar. |             |
| (h) Kolaramma Temple, Kolar | (i) Vesara Vimana - Somanathpura               |             |

Preparation of detailed plans and elevation drawings with all embellishments attributed to Gopura Architecture.

Detailed examination of various parts of such Gopura Structures with special refernce to available texts.

Formulation of a theory behind such unique types may be attempted.

5. Each student is expected to conceive and design vimana of Gopuram and prepare relevant sketches.

**II. Studio Practical:**

Soap Stone / Plaster of Paris, models of miniature Hoyasala shikhara.

**III. Elective: Project Work (Medieval Style)**

Modelling of an Architectural motif from a Temple in soap stone / Plaster of Paris.

Study Tour: Study tour is compulsory. The project work selected by the student is based on the study tour. Places will be identified according to syllabus.



## **II Theory**

### **Indian Aesthetics**

#### ***Introduction to Aesthetics and its scope***

Comparison and inter - relationship among the Arts (Visual , Literary, Performing). Theories relating to the origin and creation of art: Communication expression and release of emotions: imitation, play and intuition, inspiration, imagination and the role of the sub-consciousness. Theories relating to the work of art: Organic structure, content and form expressiveness.

Theories relating to the aesthetic response and appreciation: Empathy, Psychic distance, Pleasure.

#### ***Art in relation to society:***

Brief introduction to the basic principles of Indian Philosophy as related to arts.

Evolution of aesthetic concepts.

Theories of Rasa, Dhvani, Alankara, Auchitya, Inter-relationship of the above concepts and their relevance to arts.

Inter - relationship - Visual and Performing art - shadanga.

### ***Science of Temple Architecture***

1. Architecture of Manasara.

The following chapters that relate to Architecture.

#### **Chapters:**

2. The Qualifications of Architecture and the system of measurements.
3. Classification of Architecture

4. Selection of Sites
5. Examination of Soil
6. Erection of Inomons for orientation of buildings
7. Site plans
8. The dimension of buildings
9. Foundation
10. Basements of buildings
11. Bases of buildings
11. Pillars and Pilasters
12. Entablature and roofs
13. General Account of Vimana Architecture
14. Vimana architecture ranging from one - storey to Twelve Stories.

### ***Structural Engineering - Part II***

- a. Theory of Structures                      b. Advanced R.C.C.

#### ***a. Theory of Structures***

##### **1. Deflection**

Cantilever and Simply supported beams: deflection by

(i) Macaulay Method    (ii) Conjugate Beam Method.

##### **2. Fixed Beam**

Fixing moment for fixed beams of uniform cross section loaded with unsymmetrical loading such as

- (i) Number of point loads
- (ii) Loaded partially with uniformly distributed load
- (iii) Uniformly varying load

Drawing BMD and SED for the above. Finding the maximum bending moment and shearing forces. Finding the point of Contrafluxure.

### 3. Continuous Beams

Support moment for symmetrical and unsymmetrical loading. Calculation of reactions. Drawing BMD and FD for beams with

- (i) Uniform moment of inertia.
- (ii) Beams with varying moment of inertia for different spans.

### 4. Moment Distributions

Introduction - Definition of terms - stiffness factor - carrying over factor - Distribution factor. Analysis of continuous beams with or without over hand beams with different types of loading.

### 5. Combined Bending and Direct Stresses:

Introduction - Eccentricity - Eccentricity to both the axis. Limit of eccentricity for no tension in the section (No Proof). Examples with eccentricity about one axis.

#### b. Advanced R.C.C.

- Slabs:
- (i) Design of circular Slabs
  - (ii) Non Rectangular slabs such as trapezoidal and polygonal shapes, design procedures only.
- Footings:
- (i) Design of Rectangular combined footing.
  - (ii) Design of Trapezoidal combined footing.
  - (iii) Design of Rectangular combined footing for more than two columns.

### ***Combined Bending and Direct Stresses***

Introduction - I.S.I. provisions for design of columns subjected to combined bending and direct stresses. Analysis and design of columns subjected to small eccentricity that no tension develop in the section. Eccentricity about one axis only.

### **Pile Foundations**

- (i) Classification of Piles
- (ii) Pile Driving
- (iii) Load Carrying capacity
- (iv) Dynamic Formula
- (v) Static Formula (No Examples)
- (vi) Pile load test
- (vii) Efficiency of pile group.

### ***III Year***

#### **I. Studio Courses**

#### **ARCHITECTURAL DESIGN AND DRAWING**

Mandapa Architecture and Temple Complex

#### ***Chitrakhand Stambha Mandapam:***

1. Design and drawing of minor types of chitrakanda stamba Mandapam with conventional parts, namely - Upapeetham, Adhithanam, Pillar, Corbal, Uttaram, Kodungai and Vyalam. Five designs to be attempted based on convention and textual authorities.
2. To visit places where typical mandapa - buildings are found and collect data from existing model. Discussion on the composition of various parts and notable Architectural features thereon. Preparation of detailed plan, elevation and sanctum including foundation det. Five types to be attempted.

## **ANIVOTTIKKAL MANDAPAM**

To visit important temples where anivottikal mandapam has been given unique treatment and study the composition of various parts their architectural designs and sculptural embellishments. To take detailed measurements of each part, take sketches, collect data and formulate suitable theory behind the "Corbelling Technique" adopted by the master - builders of the past.

### **Temple Complex**

1. To design and prepare drawings for a temple complex for various deities giving pivotal and presidential position to the main image animating the entire temple based on the textual authority.
2. To visit medium sized temples of 12th century and after and the layouts with reference to Agamic principles and local tradition. To prepare note on each.
3. To visit temples of Karnataka and study the general arrangement of various subsidiary shrines forming the temple complex. To prepare detailed note on each.

### **STUDIO PRACTICAL**

Miniature modeling of an existing Hoyasala temple as group work in Soap Stone / Plaster of Paris.

#### **Elective: Multimedia, Basic Computers**

Modeling of the architectural motif by imagination in Soap Stone / Plaster of Paris.

### **II Theory**

#### **Science of Temple Architecture - Part II**

The following chapters from Architecture of Mansara to be studied. (Only comprehension of passages of slokas to be tested).

Chapters:	31	-	Courts
	32	-	Temple of Attendent deities

- 33 - Gopura Architecture - Gopuram consisting of single storey to Twelve Stories.
- 34 - Mandapa Architecture
- 38 - Doorways
- 39 - Measurements of Doors
- 46 - Arches

Study of Original text on Jeernodharam (Renovation)

**Note:** Study Tour is compulsory. The project work selected by the student should be based on the study tour. Places will be identified according to syllabus.

### **Regional Schools of Temple Architecture**

1. Survey of Temple styles of Karnataka  
(from 4th century A.D. to 20th century)
2. Early Temple architectural styles
  - a. Ganga - Talakadu, Sravanabelagola, Manno
  - b. Kadamba - Banavasi
3. Evolution and Development of Temple Architecture
  - a. Early Chalukya -
    - (i) Rock Cut Architecture
    - (ii) Structural Architecture
    - (iii) Nagara Style
    - (iv) Dravida Style
  - b. Badami, Aihole, Pattadakal. Rashtrakuta Style - Ellora, Elephanta

4. Medieval Temple Architecture Styles

- a. Kalyana Chalukyan Temple Styles - Ittagi, Lakkundi, Kuruvatti, Dambai
- b. Hoysala Temple Style - Belur, Halebid, Somnathapur
- c. Nolamba Style - Hemavati, Avani, Nandi

5. Vijayanagar Temple Architecture

Hampi, Lepakshi, Tadapatri, Tirupati, Rayamanapas in Madurai, Tirupati etc.

6. Palegar Styles - bangalore, Magadi etc.

7. Wodeyar Styles - Mysore Temples, Melkote, Chamarajanagar, Mudukutore etc.

8. Contemporary - Composite styles.

**Note:** The temple styles may be selected regionwise by the respective universities.

## MASTERS DEGREE IN VISUAL ARTS (MVA)

**Duration:** Two Years

**Total Marks:** 1000

The present M.A. in Fine Arts or MFA will be known as MVA, Master of Visual Arts.

- There will be Post-Graduate courses in the said disciplines.
- The students with BVA in any discipline shall be eligible to study Art History at Master's level as specialisation as they would have studied Art History compulsorily in their three years degree programme.
- The students studying practical subjects as specialisation have to choose their respective subject as specialisation and two theory papers in I year MVA
- In second year MVA students along with their specialisation have to choose two elective papers of 200 marks theory or practical. At the Masters Degree there has to be the continuity and linking between Graduation and Post Graduation.
- At the masters level the student has to study I year in the department where he or she has enrolled. In the II year the student should be given an opportunity to go outside his or her parent Department / University/ Institute and obtain training or special papers or to take up project under electives.
- The Marks for the Masters Degree can be allocated as

I year - Main subject	Practical	300
Theory	200	

The total marks for completing I year Master's Degree would be 500 with internal 30 marks and examination 70 marks in each paper.

II year - Main subject (theory or practical)	200
Elective (theory or practical)	200
Dissertation and Viva - Voce	100



The student has to take up the examination for main subject and dissertation in the parent department. The marks of the electives can be obtained from the department that he or she has chosen for studies other than his department where he or she has enrolled for the 1 year Master's Degree. If the student is not willing to go outside, he may be permitted to choose the electives in his or her own department.

- At the Master's level the departments have to develop their own thrust areas by promoting their own distinct identity. The regional development should be incorporated in the course. When the students come for the electives the thrust area of the department or Institute would be taken up as special study.

## Master of Visual Arts (M.V.A.)

### PAINTING

#### *I year*

Practical Specialisation in any one subject

1. Portraiture,
2. Mural Painting
3. Creative Painting

a. Exercise work in different aspects and medium.

Canvas: With oil/Acrylic/Mix medium/Study of Colour / Form / Texture

Collage: With newspaper images/any other material

Assemblage: Understanding of the meaning and material value by assembling different chosen material on surface.

Installation: Working with material in 3 D space.

Understanding space/material value, context and meaning.

Students have to experiment in different media and material. The emphasis is on the conceptualisation and experimentation.

#### **Theory Papers**

1. Philosophy of Art- Indian and Western.
2. Modern Art - Indian and Western.

#### *II Year*

#### **Practical Main**

- Continuation of the previous year's study on any selected optional

- Study of any of the following places through Drawings/Paintings/ Site specific work.

Final documentation should be done by photography Video/a write-up on the project.

1. Any Historical Monuments
2. Any Natural site with
3. Folk/ Tribal Habitats.

**Electives:** Students can select any subject or area of their interest of 200 marks. They have total freedom to choose any area of their interest (Performing Arts, Visual Arts, Folk Arts, Crafts, Computer Graphics, Traditional arts, Literature or Humanity)

The students can go to any other University/Artist/Craftsman/ Workshop / Department and obtain the training required. The marks would be assigned by the trainer.

This will be followed both for prevailing system and also for the system under which the course will be studied in outside institutions (other than the parent institutions) under credit system. For these two papers 50% will be earned by the students in the form of attendance, seminars, sessionals, assessment, the rest 50 % will be earned by the students (both under credit system at out side institutions and under prevailing system at parent institutions).

**Dissertation:** The Post-Graduate candidates are required to select a suitable topic for their dissertation in consultation with the Head of Department and work on under his guidance or under a teacher approved by him and the Principal. 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.

**VIVA-VOCE:** Viva - Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department and appropriate external experts from the Joint Board of Examiners.

(The candidates will arrange a display of their examination work along with selected class work and assignment in the exhibition hall or studio in the college premises. The examiners will evaluate their performance on the basis of these, in order to arrive at a final evaluation of the performance of each candidate).

## **Details of Theory papers**

### **I. PHILOSOPHY OF ART - Indian and Western**

- (i) Scope of aesthetics, its relation to : a) Science b) Philosophy
- (ii) Study of aesthetics in the department of Fine Arts ( Emphasis on the relationship between the actual works of art and the principles of aesthetics of significant periods of art history

**A. OCCIDENTAL:** Concepts of art and beauty : (with special reference to thinkers such as Plato, Aristotle, Plotinus, Laingua, Plotinus, St. Augustine, St. Aquinas Ghiberti, Leonardo Da Vinci, Alberti, Lessing, Diderot, Baumgarten, Kant, Hegel, Rogerfry, Clive Bell, Groce, Tolstoy, John Dewey, Santayana, Bullough, Worringer, Vernon Dec, Gasse, I.A. Richards, Hume C.J Jung, Bradley, Monroe Berdsley, Sussane Langer, C D lewis, Sartre, Merlequ, Ponty and various periods such as early Greek, Roman, Medieval, Renaissance, Classical Modern)

### **B. ORIENTAL:**

1. Oriental aesthetic and its scope
2. Introduction to the basic principles of Indian philosophy and religious thought (Vedic, Upanishadic, Shankhyaic, Vedantic, Buddhist, Jain, Shaivite, Vaishnavite and of the Bhakti and Sufi cults) and their relations to arts. Relationship of the mythology and art in India
3. Sources and evolution of aesthetic concepts.
4. Concepts of the Ras Sutra and its commentaries :- RASA : (Declination of scruitment: Study in the growth of form): Sadharanikarana, Dhvani (Suggestiveness of work of Art : richness of ambivalence and association): Alankara (Artistic embellishment): Auchitya: (Propriety in works of Art): Riti (Style in Art : Guna and Dosha (Merit and demerit in a work of art).
5. Inter-relationship of the various aesthetic concepts and their relevance to works of art.

6. Inter-relationships of literature, Visual and Performing Arts.
7. Nature and function of works of arts as understood in Indian aesthetics.
8. Shadanga, Principles of Iconography and Painting.

## II. MODERN ART (Indian and Western)

- **INDIAN ART:** Historical background, Symptoms of decline of patronage of traditional art at Rajasthan and Hill courts during early 19th century. Introduction of European (Mainly British) art curios engravings, Plaster caste and visiting European (Mainly british) artists in India and their impact on the sensibility of urban patrons. Indian art under the British. British Academicism, Ravi Varma and his followers. Nationalist movement and Revival of Traditional Indian art. Views and works of Ananda Coomaraswamy, E.B.Havell, Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini Roy, Ramkinkar Baij, Analytical study of the works of Artists from Bengal and their pupils and followers.

Advent of technology and changing values in European society, Modernism in art, Rabindranth Tagore and Amrita Sher Gill.

- **WESTERN ART:-** Main movements in painting and sculpture from mid 19th century to the present day with emphasis on the contribution of important matters in Europe and America. Visual analysis and ideological sources.

## **Master Of Visual Arts (M.V.A.) SCULPTURE**

### **I YEAR**

### **PRACTICAL**

Specialisation in any one are given below:

Area	Media
● Portraiture	Stone, wood, ceramic, terracotta,
● Creative Sculpture	Mix-Media

- Traditional Indian Sculpture
- Architectural Sculpture
- 3D Computer Designing (Optional)
- Photography (Internal)
- Journals (Compulsory - internal)

### ***THEORY***

1. History of Sculpture
2. Modern Art - Indian and Western.

### ***Seminar***

1. Art and culture in Indian and Western context.
2. Concept of beauty in art in Indian and in other civilisations.
3. Modern movements in sculpture Indian and Western.
4. Contemporary sculpture Indian and Western.

### ***II year***

#### ***Practicals Main***

The students have to acquire mastery over the practical subject they have chosen in the 1st year.

**Electives:** Students can select any subject or area of their interest of 200 marks. They have total freedom to choose any area of their interest (Performing Arts, Visual Arts, Folk Arts, Crafts, Computer Graphics, Traditional art, Literature or Humanity)

The students can go to any other University/Artist/Craftsman/ workshop department and obtain the training required. The marks will be assigned by the trainer.

**DISSERTATION:** The Post-Graduate candidates are required to select a suitable topic for their dissertation in consultation with the Head of Department and work on it under his guidance or

under a teacher approved by him or the Principal. The dissertations should be prepared in the prescribed manner and handed over to the Principal or teacher, through the Head of the Department positively before the commencement of the theory examinations.

**VIVA-VOCE:** Viva - Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department and appropriate external experts from the Joint Board of Examiners.

(The candidates will arrange a display of their examination work along with selected class work and assignment in the exhibition hall or studio in the college premises. The examiners will evaluate their performance on the basis of these in order to arrive at a final evaluation of the performance of each candidate).

### ***Details of Theory papers***

#### **I. HISTORY OF SCULPTURE**

01. Early Sculpture: Art of Nomadic people. Hunters: study of primitive sculpture of Africa, South-Asia, Pre-Columbian and Mayan.
02. Egyptian, Cretan, Assyrian and the Mediterranean sculpture.
03. Evolution of Greek Art: Archaic, Classical and Hellenistic Roman portraits and architectural sculpture, Etruscan sculpture.
04. Romanesque and Gothic
05. Renaissance and Baroque
06. Neo-classicism, Romanticism
07. Radin and the age of experiments
08. Individualism and modern concepts
09. Indian sculpture - Philosophical concepts - styles, materials

## II. MODERN ART (Indian and Western)

- **INDIAN ART:-** Historical background, Symptoms of decline of patronage of traditional art at Rajasthan and Hill courts during early 19th century. Introduction of European (Mainly british) art curios engravings, Plaster caste and visiting European (Mainly British) artists in India and their impact on the sensibility of Urban patrons. Indian art under the British. British Academicism, Ravi Varma and his followers. Nationalist movement and Revival of Traditional Indian art. Views and works of Ananda Coomaraswamy, E.B.Havell, Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini Roy, Ramkinkar Baij, Analytical study of the works of Artists from Bengal and their pupils and followers.  
  
Advent of technology and changing values in European society. Modernism in art; Rabindranth Tagore and Amrita Sher Gill.
- **WESTERN ART:** Main movements in painting and sculpture from mid 19th century to the present day with emphasis on the contribution of important matters in Europe and America. Visual analysis and ideological sources.

## Master of Visual Arts (M.V.A)

### PRINTMAKING

*1 year*

#### **Practical**

Each student should choose his practical subjects (medium) for studies from any two of the following.

- |  |                    |
|--|--------------------|
| 1. Intaglio                              | 2. Lithography     |
| 3. Wood-engraving / Wood-Cut             | 4. Mixed technique |
| 5. Serigraphy (with advanced techniques) |                    |



**Examination*****Internal Evaluation***

A folio of at least 10 selected prints should be submitted to be evaluated for promotion to final year along with supporting research and reference materials such as drawings, layouts write-ups on concepts etc.,

***Theory***

1. History of Print making
2. Modern Art - Indian and Western.

***Conference***

Self study, library work in consultation with the advisor on prescribed topics to support seminars.

Class/ Group Discussions on works done (Weekly once)

***Seminar***

- At least Two Papers:
- a. on his/her technical achievements,
  - b. concepts or aesthetics,
  - c. any other relevant topics.

***II year***

Advanced training in the following two subject

1. Intaglio
2. Lithography
3. Wood-engraving/Wood-Cut
4. Mixed technique
5. Serigraphy (with advanced techniques)

**ELECTIVES:** Students can select any subject or area of their interest of 200 marks. They have total freedom to choose any area of their interest (Performing Arts, Visual Arts, Folk Arts, Crafts, Computer Graphics, Traditional art, Literature or Humanity)

The students can go to any other University/Artist/Craftsman/ Workshop/ Department and obtain the training required. The marks will be assigned by the trainer.

**DISSERTATION:** The Post-Graduate candidates are required to select a suitable topic for their dissertation in consultation with the Head of Department and work on under his guidance or under a teacher approved by him and the Principal. 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.

**VIVA-VOCE:** Viva-voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department and appropriate external experts from the Joint Board of Examiners.

(The candidates will arrange a display of their examination work along with selected class work and assignment in the exhibition hall or studio in the college premises. The examiners will evaluate their performance on the basis of these in order to arrive at a final evaluation of the performance of each candidate).

### ***Details of Theory Papers***

#### **I. HISTORY OF PRINTMAKING**

- a. Survey of the development of art of printmaking in Europe from early woodcuts and metal engraving during the beginning of 15th century onwards to the present day including all types of manifestations and inventions of the different media, Etching, Mezzotint colour printing. Lithography and mixed media, Masters of original print making, Master engravers print in making for fulfilling religious and social needs as well as that of individual creative expression. Printmaking and the communication media.

Print making before Durer : Significance of Durer, Italian contribution, Chiaroscuro wood cuts. Masters of etching. Significance of Rembrandt. Portrait engraving and Mezzotint, Imitation of painting effects. Printmaking and book production in 18th century and later 19th century masters. Printmaking in the 20th century. Picasso's graphic work. Photo transfer techniques.

Influence of advertising. Printmaking activities of Pop painters. Hayter, Printmaking ateliers, workshops and editions.

- b. Survey of Japanese Wood Cuts and important Masters.
- c. Printmaking in India : Commerical printing and printmaking in second half of nineteenth century. Printmaking in Bengal in early 20th century. Recent printmaking activities, Centres and individual prinmakers and the aspects of their work

## II. MODERN ART (Indian and Western)

- **INDIAN ART:** Historical background, Symptoms of decline of patronage of traditional art at Rajasthan and Hill courts during early 19th century. Introduction of European (Mainly british) art curios engravings, Plaster caste and visiting European (Mainly british) artists in India and their impact on the sensibility of Urban patrons. Indian art under the British. British Academicism, Ravi Varma and his followers. Nationalist movement and Revival of Traditional Indian art. Views and works of Ananda Coomaraswamy, E.B.Havell, Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini roy, Ramkinkar Baij, Analytical study of the works of Artists from Bengal and their pupils and followers.

Advent of technology and changing values in European society. Modernism in art, Rabindranth Tagore and Amrita Sher Gill.

- **WESTERN ART:** Main movements in painting and sculpture from mid 19th centurys to the present day with emphasis on the contribution of important matters in Europe and America. Visual analysis and idiological sources.

## Master of Visual Arts (M.V.A)

### APPLIED ART

*I Year*

#### PRACTICALS

Specialisation on any one of the following

- Visualisation; Complete Ad campaign on two product or service with selection of 24 medias.

- Illustration; finished work on appropriate size using Air brush and other techniques, subject like Nature, Medical and Perspective study.
- Computer class for all applied art students on basic Windows, Adobe photoshop, Pagemaker, Illustrator and Freehand.

### ***Details of Theory Papers***

#### **I. Advertising foundations and Dimensions**

- ***Introduction to Advertising-*** Defining Advertising, Types of Advertising, Roles of Advertising, Functions of Advertising, The Advertiser, The Advertising agency, The media vendors, The target audience, The age of a print, The Industrial revolution and emergence of consumer society, Modern advertising agencies, Science and creativity, Interactive Advertising, Integrated marketing communication, Globalisation, Consumer power relationship marketing and customisation.
- ***Advertising and society-*** Advertising business offers employment, Advertising promotes freedom of press, Information and Freedom of choice, Advertising creates demand and consequently sales, Advertising reduces selling cost, Advertising creates employment, Advertising establishes reputation and prestige, Truth in advertising, Advertising tries to raise the standard of living
- ***Ethics, Regulations and social Responsibilities-*** Taste and Advertising, Stereo typing in Advertising, Advertising to children, Advertising controversial products.
- ***Advertising and Marketing-*** Marketing plan, Advertising role in marketing, Types of market, Approaching market, The marketing concept and Relationship marketing, Channel of distribution, Pricing.
- ***Campaign planning, objectives and basic principles-*** Campaign objectives, Factors influencing the planning of advertising campaign, The selling methods, Campaigning a new product.

- **Creative side of the Advertising** - What is creative Advertising, Creative leap, Creative concept, Strategy and Creativity, Creativity and Strategy in the message design, Creative thinking, Art direction, Product category strategies, Creative brief, Decision about the message execution, Creating Print Advertising, Newspaper advertisements, Magazine advertisements, Layout stages, Layout design principles.
- **Legal aspects of Advertising** - Copyright, Trade Mark, Consequences of Advertising - Status of Advertising agents, Outdoor Advertising, Advertisements in Newspaper and Magazine, Cinematography, Radio and television Advertising, Advertising contracts, Consequences of Advertising, Defamation, Slander of Goods, Copy right.
- **Marketing and Market Research** - Nature and scope of Marketing, Distribution-Transportation, Consumer reaction, Product development, Motivation research, Brand image. Direct marketing, Direct marketing strategies, Database marketing, Integrated marketing, Linking the channels, Nature and scope of marketing, Reproduction planning and prototype, Production and packaging, Distribution, Transportation. Sales and consumer reaction, Product development.

## II. MODERN ART (Indian and Western)

- **INDIAN ART:** Historical background, Symptoms of decline of patronage of traditional art at Rajasthan and Hill courts during early 19th century. Introduction of European (Mainly British) art curios engravings, Plaster caste and visiting European (Mainly British) artists in India and their impact on the sensibility of Urban patrons. Indian art under the British. British Academicism, Ravi Varma and his followers. Nationalist movement and Revival of Traditional Indian art. Views and works of Ananda Coomaraswamy, E.B.Havell, Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini Roy, Ramkinkar Baij, Analytical study of the works of Artists from Bengal and their pupils and followers.

Advent of technology and changing values in European society, Modernism in art, Rabindranth Tagore and Amrita Sher Gill.

- **WESTERN ART:** Main movements in painting and sculpture from mid 19th century to the present day with emphasis on the contribution of important matters in Europe and America. Visual analysis and ideological sources.

**1. SEMINAR**

- Award winning campaigns related to Advertising agency and its creative director.
- Computer Graphics and Advertising related packages.

**2. WORKSHOP**

- Logo creation and Typography
- Complete photo retouch and finish by Computer Graphics

**3. FIELD WORK**

- Three days wild life photography /Industrial photography camp.

*II year*

**PRACTICALS**

Any one of the following continued from the previous year

- Visualisation: Complete Advertising campaign with 24 appropriate medias (Computer Graphics can be used).
- Illustration: Creative based illustration, Medical, Automobile, Interior and Exterior and Photo based illustration, and one Animation film by Computer Graphics.
- Display is common to both.

**WORKSHOP**

- T.V. Spots, 3D-exhibition display, Animation techniques, Multimedia illustration.

**FIELD WORK**

- Industrial visit
- Market research on one product.

**SEMINAR**

- Present Advertising status
- Case study of one corporate identity.

**ELECTIVES:** Students can select any subject or area of their interest of 200 marks. They have total freedom to choose any area of their interest (Performing Arts, Visual Arts, Folk Arts, Crafts, Computer Graphics, Traditional art, Literature or Humanity)

The students can go to any other University/Artist/Craftsman/ Workshop/Department and obtain the required training. The marks will be assigned by the trainer.

**DISSERTATION AND VIVA - VOCE:** The Post-Graduate candidates are required to select a suitable topic for their dissertation in consultation with the Head of Department and work on it under his guidance or under a teacher approved by him or the Principal. The dissertations should be prepared in the prescribed manner and handed over to the Principal or teacher, through the Head of the Department positively before the commencement of the theory examinations. Viva-Voce examination will be conducted by a panel nominated by the Chairman comprising the Head of the Department and appropriate external experts from the Joint Board of Examiners.

(The candidates will arrange a display of their examination work along with selected class work and assignment in the exhibition hall or studio in the college premises. The examiners will evaluate their performance on the basis of these in order to arrive at a final evaluation of the performance of each candidate).

### **Master of Visual Arts (MVA) in Art History**

**Duration:** Two years

**Total Marks:** 1000 (Each paper of 100 marks)

In MVA (Master of Visual Arts in Art History) Previous - all the five papers will be compulsory. Out of five papers in MVA Final, paper Nos. VI, IX and X will be compulsory. The other two papers (Paper Nos. VII & VIII) will be selected from the list of electives under credit system. The papers studied in MVA Previous should not be repeated in MVA Final. The Institution/University

Departments as per their thrust areas and specialization and also the requirements may add more electives in the appended list for MVA Final.

**(i) MVA (Art History) Previous:**

Compulsory Papers:

1. Aesthetics and Sources of Indian Art.
2. Indian Architecture and Sculpture (Up to 7th century A.D.).
3. Indian Architecture and Sculpture (from 8th century - 14th century A.D.)
4. Indian Iconography OR

Modern Art (Indian and Western)

5. Indian Painting (upto A.D. 1850) OR

Art Historical Methodology and Contemporary Art Ideas.

**(ii) MVA (Art History) Final:**

**Paper VI: Compulsory**

Art of South East Asia OR

Creative Writing.

**Papers VII & VIII:** These papers will be selected from the enclosed list of Electives. This will be followed both for prevailing system and also for the system under which the course will be studied in outside institutions (other than the parent institution) under credit system. For these two paper 50% marks will be earned by the students in the form of attendance, seminars, sessionals, assessment. The rest 50% marks will be earned by the students (both under credit system at out side institutions and under prevailing system at parent institution) in written examination to be held only at the parent institution.



**Paper IX: Compulsory**

Dissertation and Viva-Voce

**Paper X : Compulsory**

*Practical* - Photography, Art Writing, Application of Multi-Media, Sculpture Making, Clay Modelling, Print Making, Painting (any three to be taken up). For this the written and practical examinations and internal assessment will be done.

## SUGGESTED LIST OF ELECTIVE PAPERS FOR MVA FINAL

1. Indian Iconography.
2. Indian Painting (Early times to A.D. 1850).
3. Modern Art (Indian & Western).
4. Art Historical Methodology and Contemporary Art Ideas.
5. History of European Art (From earliest times to Pre Renaissance).
6. History of European Art (From Renaissance to A.D. 1950).
7. Indian Terracotta Art.
8. Indo Islamic Art.
9. Art of South Asia (Tibet, Nepal, Afghanistan, Bhutan).
10. Art of China and Japan.
11. Museology, Conservation and Heritage Management.
12. Folk and Regional Art of India (based on thrust areas).
13. Industrial and Decorative Art - Indian Textiles.
14. Industrial and Decorative Art - Metal Ware and Jewellery.
15. Philosophy of Art (Indian and Western).
16. Principles of Art.
17. Comparative Approaches to Art.
18. Art of Egypt, Mesopotamia and Iran.
19. Indian Tourism and Art Heritage.

*Note: The course content of some of the elective papers are suggested and the course content of other elective papers, however, may be formulated by the respective Universities Institutions.*

## **MVA (Master of Visual Arts - Art History) PREVIOUS**

### ***Paper I : Aesthetics and Sources of Indian Art -***

Aesthetics - Kala and Shilpa, Indian Concept of Beauty, The Theory of Rasa and Bhava - Aesthetic Experience, Sadanga, Shilpa Texts - Natya Shastra, Vishnudharmottara, Manasollasa.

Sources of Indian Art - Society, Religion, Nature, Symbolism. Literary Sources - Vedas, Upanishadas, Mahakavyas, Buddhist and Jaina Texts, Brahmanical Buddhist and Jaina Pantheon (Devakula), Myths and Legends, Coins and Inscriptions.

### ***Paper II : Indian Architecture and Sculpture (Upto 7th century A.D.) -***

Indus-Valley; Mauryan-Palace and Rock-Cut Architecture, Ashokan Pillars; Origin and Development of Stupa Architecture with reference to Bharhut, Sanchi, Amaravati, Nagarjun-konda and Sarnath; Shunga sculpture; Early Yaksha-Yakshi figures; Rock-Cut Architecture in Eastern and Western India with special reference to Udaigiri and Khandagiri, Bhaja, Karle, Kanheri, Ajanta, Ellora; Kushan Sculptures (Mathura and Gandhara); Vengi Sculpture (Amaravati); Gupta temples - Evolution and Features (Sanchi, Bhumara, Bhitargaon, Deogarh) and Sculptures (Mathura, Sarnath, Deogarh, Central India); Caves, Temples and Sculptures at Badami, Aihole and Mahabalipuram (Ratha, Mandapa), Ivory Sculpture (Begram, Ter).

### ***Paper III : Indian Architecture and Sculpture (From 8th Century to 14th Century A.D.) -***

Nagara, Dravida and Besara types of temples and their textual bases, Growth of Regional Styles and Features of Medieval Indian Sculpture.

Pratihara - Temples (Osians, and Kannauj) and Sculptures; Orissan temples (Bhubaneshwar and Konark) and Sculptures; Solanki temples (Modhera and Delwara) and sculptures, Chandella temples and Sculptures at Khajuraho; Pala-Sena sculptures; Pallava Temples (Mahabalipuram and Kanchipuram) and Sculptures; Rashtrakuta temple and Sculptures at Kailash temple - Ellora; Chalukya temples at Pattadakal and Sculptures, Hoyasala temples (Halebid and Belur) and Sculptures; Chola Temples (Thanjavur, Gangaikondacholapuram) and sculptures.

**Paper IV : Indian Iconography -**

Definition, Postures and Gestures, Sources of Iconographic Studies. Antiquity of Image Worship, Factors Promoting to Iconography; Forms of Vishnu Image - Incarnatory forms, Vaikuntha Chaturmurti, Anantashayi, Shiva-Aniconic Forms and Mukhalingas, Anugrahamurti (Ravananugraha, Chandeshanugraha, Arjunanugraha), Saumyamurti (Uma-Maheshvara, Kalyanasundara), Samharamurti (Tripurantaka, Yamantaka, Andhakari, Kamantaka), Natesha.

Development of Surya Images and Navagrahas. Shakti (Matrika, Mahishamardini, Lakshmi and Sarasvati). Brahma, Ganesha, Karttikeya. Syncretic Images- Harihara, Ardhanarishvara, Hariharapitamaha, Hariharahiranyagarbha.

Origin of Buddha Image, Dhyani Buddhas and Bodhisattvas (Manjushri and Avalokiteshvara), Buddhist Goddesses - Tara, Prajnaparamita, Marichi, Evolution and Features of Tirthankara Images, Images of Rishabhanatha, Neminatha, Parshvanatha and Mahavira

OR

Modern Art (Indian and Western)

Note : Course content to be prepared by Institutions /Departments

**Paper V : Indian Painting (upto A.D. 1850)**

Painting in Pre-Historic India, Early literary sources of Painting; Mural tradition : Ajanta, Bagh, Badami, Sittanvasal, Ellora, Thanjavur; Eastern Indian Painting; Western Indian Painting (c. 1100-1500 A.D.); Painting during the Pre-Mughal period in Sultanate and the Laur-Chanda, Chaur-Panchashika styles; Mughal Painting under Akbar, Jahangir, Shahjahan and Aurangazeb; Artists (Abdussamad, Daswant, Basawan, Miskin, Abdul Hasan, Bishandas and Mansur); Deccani Schools (Ahmadnagar, Bijapur, Golconda); Rajasthani Schools (Mewar, Malwa, Bundi, Kishangarh, Nathadwara); Pahari Schools (Basohli, Guler - Kangra, Mandi, Garhwal); Kalighat Painting; Company Painting.

OR

Art Historical Methodology and Contemporary Art Ideas

Note : Course Content to be prepared by Institutions/Departments

## MVA (Art-History) FINAL

### **Paper VI: Compulsory**

#### **Art of South - East Asia (Myanmar, Indonesia, Thailand, Cambodia)**

Impact of Indian Culture and Art in South-East Asia.

Myanmar - Sculpture and Architecture, Pagan Architecture and Frescoes, Relation to Pala Art, Later Stupas of Myanmar.

Indonesia - Early period of art at Dieng plateau, Classical period, Borobudur, Prambanan, Lorojongrang, Relation to Pala Architecture and sculpture, Indonesian Bronzes.

Thailand - Architecture and Sculptures of Thailand in relation to Indian Art.

Cambodia - Foundation of Angkor and Architectural styles in the Khmer Empire (Chen. - 7th century - A.D. 802, Khmer A.D. 802-1406), Angkor Vat - the glory of the 12th century.

OR

Creating Writing

Note: Course content to be prepared by Institutions/Departments

**Papers VII and VIII : These papers will be selected from the enclosed list of Electives.**

### **Paper IX : Compulsory**

Dissertation and Viva-Voce

### **Paper X : Compulsory**

Practical - Photography, Art Writing, Sculpture Making, clay modelling, Print Making, Painting (any three to be taken up). For this the written and practical examinations and internal assessment will be done.

## COURSE CONTENTS OF SOME OF ELECTIVE PAPERS

### 1. INDO-ISLAMIC ART

**Sultanate Architecture:** Delhi Imperial Style of the Turks and Afghan; Khilji Buildings, Tughluq and Lodhi Buildings under the Sayyid and the Lodhi regime. Provincial Style : Bengal, Jaunpur, Gujarat, Malwa, Kashmir, Punjab and Deccan.

**Mughal Architecture:** Man Singh's Palace at Gwalior; Buildings of Babar and Humayun; Buildings of Sher Shah Suri; Beginning and development of Akbar style; Jehangir period; Shahjahan and Aurangzeb period; Rajput Palace architecture; Architecture under the Sikhs and Avadh rulers.

### 2. INDUSTRIAL AND DECORATIVE ART - INDIAN TEXTILES

Literary and archaeological references to Indian textiles; Malmal; Jamdani (Dacca and Awadh); Kimkhab (Banaras, Chanderi, Paithan, Gujarat and Kanchipuram); Himru, Baluchar, Shawl (Kashmir and its initiation in Europe in brief); Tie-Dyed fabrics - Mashru, Bandhani and Ikat; Printed fabrics (with special reference to its centres in U.P., Rajasthan, Madhya Pradesh and Gujarat); Kalamkari; Embroidery (Indo-Portugese, Fulkari, Chamba Rumal, Kantha, Chikan work, Embroidery styles in Kutch and Saurashtra, Kamdani and Zardoji).

### 3. INDUSTRIAL AND DECORATIVE ART INDIAN METAL WARE AND JEWELLERY

**Metal Ware:** Brief history on the basis of literary and archaeological data; Ritual utensils. Special modes - Damascening, Bidri work, Swami work of South India.

**Jewellery:** Brief history of jewellery on the basis of literary data; Jewellery hoards from Indus sites; Jewellery hoards from Taxila; Jewellery as revealed from Kushan, Pala, Chandella, Chola and Hoyasala sculptures.

Repousse, Filigree, Enamelling (Minakari); Beads - their manufacture and uses; Indian Jade.

## THE ART OF CHINA AND JAPAN

Neolithic period (Yang-shao, Lung Shan and Hsia-t'un cultures), Shang dynasty (1522-1028 B.C.) - Bronze culture - burials and related material culture in bone, glazed stone and terracotta, Cheng-Chou period (1208-71 B.C.) - Introduction of Chinese jades, bronze, silver and gold inlays - animal and bird motifs - introduction of different school of philosophy - Confucianism - Taoism, The age of Warring states (475-222 B.C.) - Art in bronze, silver, gold and tarquoise - continued with complexities. Chin period (221-206 B.C.), unification of disunited China - Great Walls, Han dynasty (206 B.C.). Introduction of Buddhism and Buddhist Art - changes in iconography, Wall painting, silk scroll painting and funerary Art - stone sculpture and terracotta. The Northern Wei dynasty (386-534 A.D.) - Toba clan. The caves of Yun-kang and Lung-man and temple of Mai-chi-shah. Buddhist influences in iconography and painting. Cave temples of Tun-Huang (5th-6th cent.). Architecture - combination of Indian Stupa and Chinese tower, Monastery for Eastern Hall type. Classical period of Sui (581-618 A.D.) and Tang (618-906 A.D.) dynasties. Architecture, sculpture in wood, dry laquer and metal. Sophistication of international standard - Art of Sung dynasty - painting and ceramics.

Neolithic Japan, Bronze age in Japan; Jomon culture (pottery and terracotta), Yayoi culture of reddish brown pottery. Tomb period - Introduction of Buddhism in Japan (338-552 A.D.), Introduction of bronzes in Japan. Shinto religion - Chinese and Korean impact on Japanese art. Tamanushi laquered wooden shrine. Nara period (710-788 A.D.) - Painting and sculptures of Horiyu-ji and Yakushiji temples. Impact of Chinese T'ang period. Art of Heian period (784-875 A.D.). Art of Konin (810-823 A.D.) and Jogan (859-876 A.D.). Impact of Indian Tantric Buddhism on Tandai and Shingon sects : Persecution of Buddhism in China and influence on Japanese art. Evolution of independent Japanese art (Wa-Yo). Fujiwara period of Japanese art - Period of so-called Japanese court art - Temple of Syodo and its wooden sculptures, painted scrolls (Makinono and Yamato-o). Period of Kamakura dictatorship (1192-1338 A.D.). Renaissance in Nara. Art of Koikoi and Unkei and influence of Zen Buddhism on Japanese Art.

**Note :** The course content of some of the elective papers are suggested and the course content of other elective papers however may be formulated by the respective Universities/Institutions.