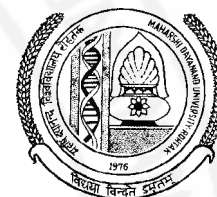


Maharshi Dayanand University Rohtak



Syllabus and Courses of Reading for MVA (Painting) 1st to 12th Semester Examination

Session - 2009-2010 - onward

Available from :

Incharge (Publication)

Maharshi Dayanand University

Rohtak -124001 (Haryana)

Price :

At the Counter : Rs. 50/-

By Regd. Parcel : Rs. 90/-

By Ordinary Post : Rs. 70/-

Department Visual Arts, MDU**Scheme of Examination for Master Visual Art (Painting)**

Note : The minimum passing marks for each practical paper will be 50% For theory papers the passing marks will be 36%.

Scheme of Examination, MVA (Painting), Semester-I for 2009-10

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|-----------------------------------|-------------|--------------------------------|
| 1. | Drawing | 100 | Internal |
| 2. | Painting | 100 | Internal |
| 3. | Design | 100 | Internal |
| Theory Papers | | | |
| 4. | Art Introduction and Appreciation | (80+20) 100 | Written Exam. + Sessional Work |
| 5. | English | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 500 | |

Scheme of Examination, MVA (Painting), Semester-II for 2009-10

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|----------------------------------|-------------|--------------------------------|
| 1. | Clay Modelling | 100 | Internal |
| 2. | Print Making | 100 | Internal |
| 3. | Geometry and Perspective | 100 | Internal |
| Theory Papers | | | |
| 4. | Art of the Ancient Civilizations | (80+20) 100 | Written Exam. + Sessional Work |
| 5. | Hindi | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 500 | |

Scheme of Examination, MVA (Painting), Semester-III for 2010-11

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|--|-------------|--------------------------------|
| 1. | Nature Study | 100 | Internal |
| 2. | Portrait Study | 100 | Internal |
| 3. | Composition (D&P) | 100 | Internal |
| 4. | Life Study | 100 | Internal |
| 5. | Optional Graphics/ Digital Photography | 100 | Internal |
| Theory Papers | | | |
| 6. | History of Indian Art (Part-I) | (80+20) 100 | Written Exam. + Sessional Work |
| 7. | Methods and Material (Part-I) | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 700 | |

Scheme of Examination, MVA (Painting), Semester-IV for 2010-11

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|--|-------------|--------------------------------|
| 1. | Nature Study | 100 | Internal |
| 2. | Portrait | 100 | Internal |
| 3. | Composition | 100 | Internal |
| 4. | Life Study | 100 | Internal |
| 5. | Optional Graphics/ Digital Photography | 100 | Internal |
| Theory Papers | | | |
| 6. | History of Indian Art (Part-II) | (80+20) 100 | Written Exam. + Sessional Work |
| 7. | Methods and Material (Part-II) | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 700 | |

**Scheme of Examination, MVA (Painting), Semester-V
for 2011-12**

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|---|-------------|-----------------------------------|
| 1. | Nature Study | 100 | Internal |
| 2. | Portrait | 100 | Internal |
| 3. | Composition | 100 | Internal |
| 4. | Life Study | 100 | Internal |
| 5. | Optional (Graphics/ Digital Photography) | 100 | Internal |
| Theory Papers | | | |
| 6. | History of Indian Art (Part-III) | (80+20) 100 | Written Exam. + Sessional Work |
| 7. | Eastern Aesthetics (Part-I) | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 700 | |

**Scheme of Examination, MVA (Painting), Semester-VI
for 2011-12**

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|---|-------------|-----------------------------------|
| 1. | Nature Study | 100 | Internal |
| 2. | Portrait | 100 | Internal |
| 3. | Composition | 100 | Internal |
| 4. | Life Study | 100 | Internal |
| 5. | Optional (Graphics/ Digital Photography) | 100 | Internal |
| Theory Papers | | | |
| 6. | History of Western Art (Part-I) | (80+20) 100 | Written Exam. + Sessional Work |
| 7. | Eastern Aesthetics (Part-II) | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 700 | |

**Scheme of Examination, MVA (Painting), Semester-VII
for 2012-13**

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|---|-------------|-----------------------------------|
| 1. | Portrait Study | 100 | Internal |
| 2. | Composition | 150 | Internal |
| 3. | Life Study | 100 | Internal |
| 4. | Optional (Graphics/ Digital Photography) | 100 | Internal |
| Theory Papers | | | |
| 5. | History of Western Art (Part-II) | (80+20) 100 | Written Exam. + Sessional Work |
| 6. | Western Aesthetics (Part-I) | (80+20) 100 | Written Exam. + Sessional Work |
| 7. | Reporting Field (Tour reporting) | 50 | Internal |
| Grand Total | | 700 | |

**Scheme of Examination, MVA (Painting), Semester-VIII
for 2012-13**

| S.N. | Practical Papers | Max. Marks | Mode of Examination |
|----------------------|---|-------------|-----------------------------------|
| 1. | Portrait Study | 100 | External |
| 2. | Composition | 200 | External |
| 3. | Life Study | 100 | External |
| 4. | Optional (Graphics/ Digital Photography) | 100 | External |
| Theory Papers | | | |
| 5. | Modern Indian Art | (80+20) 100 | Written Exam. + Sessional Work |
| 6. | Western Aesthetics (Part-II) | (80+20) 100 | Written Exam. + Sessional Work |
| Grand Total | | 700 | |

Scheme of Examination, MVA (Painting), Semester-IX**for 2013-14**

| S.N. | Practical Papers | Max. Marks | | Mode of Examination |
|----------------------|--|------------|-----|-----------------------------------|
| 1. | Drawing | 100 | | Internal |
| 2. | Painting (Portraiture/ Creative Painting) | 300 | | Internal |
| Theory Papers | | | | |
| 3. | 20 th Century Art (Part-I) | (80+20) | 100 | Written Exam. + Sessional Work |
| Grand Total | | 500 | | |

Scheme of Examination, MVA (Painting), Semester-X**for 2013-14**

| S.N. | Practical Papers | Max. Marks | | Mode of Examination |
|----------------------|--|------------|-----|-----------------------------------|
| 1. | Drawing | 100 | | Internal |
| 2. | Painting (Portraiture/ Creative Painting) | 300 | | Internal |
| Theory Papers | | | | |
| 3. | 20 th Century Art (Part-I) | (80+20) | 100 | Written Exam. + Sessional Work |
| Grand Total | | 500 | | |

Scheme of Examination, MVA (Painting), Semester-XI**for 2014-15**

| S.N. | Practical Papers | Max. Marks | | Mode of Examination |
|----------------------|--|------------|-----|-----------------------------------|
| 1. | Drawing | 100 | | Internal |
| 2. | Painting (Portraiture/ Creative Painting) | 250 | | Internal |
| Theory Papers | | | | |
| 3. | 20 th Century Art (Part-I) | (80+20) | 100 | Written Exam. + Sessional Work |
| 4. | Dissertation | 50 | | Internal |
| Grand Total | | 500 | | |

Scheme of Examination, MVA (Painting), Semester-XII**for 2014-15**

| S.N. | Practical Papers | Max. Marks | | Mode of Examination |
|----------------------|--|------------|-----|-----------------------------------|
| 1. | Drawing | 100 | | External |
| 2. | Painting (Portraiture/ Creative Painting) | 250 | | External |
| Theory Papers | | | | |
| 3. | 20 th Century Art (Part-I) | (80+20) | 100 | Written Exam. + Sessional Work |
| 4. | Dissertation & Viva | 50 | | External |
| Grand Total | | 500 | | |

Head

Department of Visual Arts

Maharshi Dayanand University, Rohtak

Department of Visual Arts, MDU
Curriculum MVA Course
(From Semester I to Semester XII)

Semester -I**S.No. Name of the****Curriculum**

1. Drawing

Drawing exercises are to learn accurate observation and skills of graphic presentation.

- a)Free hand drawing exercises from objects and nature to study proportion, volume and visual perspective suggestion of solidity by line as well as light and shade, realization of rhythmic relationship between line, mass value and texture, emphasis on variety of visual experience.

- b)Simple free- hand drawing from human figure to study proportion, centre of gravity and inclination of main masses based on anatomical structure. Exercise in drawing from memory, sketching both indoor and outdoor.

Medium : Pencil, Charcoal, Crayon, Pastel, Pen and Ink

2. Painting

To Learn theory of colours and develop the ability to draw and paint with them. Painting from objects and nature (landscape) study, creative rendering with colour, form, perspective, tone and texture.

Medium : Collage, Pastels, Watercolour and Gouache.

3. Design

The main objective of learning Design is to understand the processes of form synthesis.

- a)Principles of design, distribution of space, language of proportion, behaviour of force and energy contained visual arrangement in its different facts.

- b)Design exercises in different media based on study from objects and nature as well as from imagination.

4. Art Introduction and Appreciation

- a)Introduction to Art
b)Approaches towards Art Conceptual and Representational

- c)Different forms of Art

- d)Elements of Art : space, line, colour, balance, texture, rhythm, form and space

- e)Ways of Seeing a painting

- f)Art in relation to society and politics

- g)Visual Acquaintance of great works of art on pictorial basis.

5. English

- 1) First six chapters from the English literature book (+2 Haryana Board of Studies/ BA Part-I Text Book): Comprehension based questions will be the main language activity.

- 2) Grammar : Tenses, Use of prepositions, Voice, Narration, Transformation of sentences.

- 3) Composition : Letter/ Application writing, Expansion of ideas/ paragraph writing, precise writing, essay writing.

Semester -II

| S.No. | Name of the | Curriculum |
|-------|----------------------------------|---|
| 1. | Clay Modelling | <p>Clay Modelling to develop visual awareness in three dimension, through manipulative skills in clay and plaster etc.</p> <p>a) Simple composition in clay, technique of baking and use of plaster of paris.</p> <p>b) Studies of understanding the aesthetics of three dimensional forms, texture and body, colour of materials. Principles of weight, volume, space and contour. (of UG Level)</p> <p>Medium : Clay, Plaster of Paris, Paper, metal foil/ sheet etc.</p> |
| 2. | Print Making | <p>Basic techniques in surface printing in one and more colours, simple methods of making blocks with cork, cardboard or linoleum and experimental printing with other materials such as wire mesh, coarse fabric, cord etc.</p> |
| 3. | Geometry and perspective | <p>a) introduction to orthographic projections in simple positions, drawing of plan, elevation and section of simple objects to scale, full size, reduced or enlarged.</p> <p>b) Isometric projections.</p> <p>c) Parallel and Angular Perspective.</p> |
| 4. | Art of the Ancient Civilizations | <p>a) Pre-historic Art</p> <p>b) Mesopotamian (Near eastern) Art</p> <p>c) Ancient Egypt Art</p> <p>d) Art from Indus Valley Civilization</p> <p>e) Ancient Chinese Art (Before Christianity)</p> |
| | | <p>5. Hindi</p> <p>f) Ancient Japanese art (Before Christianity)</p> <p>g) Ancient Greek Art</p> <p>h) Ancient Roman Art</p> <p>1) First six chapters from the Hindi literature book +2 Haryana Board of Studies) : Comprehension based questions will be main language activity.</p> <p>2) Grammar : Translation of paragraph from English to Hindi. i ; k; okph 'kCn] foykse] 'kq]]v 'kq]] l fU/k & foPN sn vudkfkD]yokkDr; k;egkoj]okD; k;k] dsfy, ,d 'kCn</p> <p>3) Composition : Letter/ Application writing. Expansion of ideas/ paragraph writing, precise writing, essay writing.</p> |

Semester - III

| S.No. | Name of the subject | Curriculum | |
|-------|---|--|---|
| 1. | Nature Study | Study from nature - Landscape paintings in water colour | |
| 2. | Portrait Study | Construction of skull- planes and masses of head, details such a eyes, nose, mouth etc. Relative proportions amongst head, neck and shoulders. | |
| 3. | Composition | The two dimensional surface and its structural possibilities. Understanding of the various elements involved like line. form, texture colour, mass and space Vraious compositional execersis in different media absract as well as concrete. Studies of object, human figures and animals etc. and their imaginative use in compostion. Medium : Oil Pastel, Gouche and water colour. | |
| 4. | Life Study | Model study from live model. Medium : Pencil, Pastels, Ink and Water colour. | |
| 5. | Optional : Any one of the following Graphic Printing Digital Photography (All subjects of Painting will be taught only when the adequate infrastru- cture and teachers for these respective subjects | a) Print Making : Print making techniques in silk screen b) Digital Photography : Introduction about the camera and its accessories and basic functioning of camera composition. | |
| | | | will be provided to the department with regular mode) |
| | | | 6. Art of Ancient India (History of Art Part-I) |
| | | | a) Mauryan Period : AShokan Capitals, Yaksha & Yakshi images. b) Sungha Period Bharbut, Sanchi, Amravati. c) Kushana Period Mathura & Gandhara School, Greco- roman infulence d) Western Indian cave architecture General characteristics of rock cut architecture. Bhaja, Karle and Ajanta. f) Gupta Period Bagh Murals, Ajanta murals and sculptures, Gupta sculptures, Devgarh temple. |
| | | | 7. Methods and Material (Part-I) |
| | | | 1. Different kinds of surfaces for painting a) Wood, Plywood, Cardwood, Canvas and paper b) Kinds of papers and their suitability according to the medium 2. Preparation of difrent surfaces for painting in water colour. 3. Water Colour : a)Equipment : Pigment, Brushes,Palletc, Paper and mixing medium i.e. water, glues etc. b) Stretching of paper c) Various styles and techniques i.e. Japanese, Chinese, wash painting and academic water |

- colour Study of these techniques with reference to Chinese and Japanese ink paintings, Bengal School, Was painting and British academic water colour.
- d) Black ink soluble in water used for calligraphy and monochrome apinting. Study of Japanese and Chinese Calligraphy and ink drawings.
4. Tempra- Painting :
- Ingredients of Tempera
 - Types of Tempera
 - Use of tempra techniques in India ; a study of tempra with reference to the works of Nandal Bose, Jamini Roy and Sialoz Mukherji.
 - Traditional tempra techniques of miniature painters.
 - Egg- tempra and gouache
5. Pastel and Crayons :
- Kinds of pastels oil pastels, Dry pastels or Chalk Pastels.
 - Surface for Pastels
 - Study of technique with reference to the works of Edger Degas, ToulouseLautree and Gopal Gosh.
6. Inks :
- Water-proof coloured inks; Chinese water- proof ink.
- Study of inks with reference to the works of Rabindranath Tagore.

Semester - IV

| S.No. | Name of the subject | Curriculum |
|-------|---|---|
| 1. | Nature Study | Study from nature - Landscape paintings in water colour |
| 2. | Portrait Study | Construction of skull- planes and masses of head, details such as eyes, nose, mouth etc. Relative proportions amongst head, neck and shoulders. Medium : Pencil, pastels, Ink and Water colour. |
| 3. | Composition | The two dimensional surface and its structural possibilities. Understanding of the various elements involved like line. form, texture colour, mass and space Various compositional excersies in different media absract as well as concrete. Studies of object, human figures and animals etc. and their imaginative use in composition. Medium : Oil Pastel, Gouche and water colour. |
| 4. | Life Study | Model study from live model. Medium : Pencil, Pastels, Ink and Water colour. |
| 5. | Optional : Any one of the following Graphic Printing Digital Photography (All subjects of Painting will be taught only when the adequate infrastru- | a) Print Making : Print making techniques in wood printing b) Digital Photography : Understanding lighting (indoor and out door lighting especially for portraiture). |

cture and teachers for these respective subjects will be provided to the department with regular mode)

6. History of Indian Art (Part-II)

Medieval Period : Chalukyās, Pallavas, Rashtrakutas.

- b) Early structural temples at Aihole, pattadakal.
- c) Late medieval style temples at Konark, Khajuraho and Mount Abu.
- d) South Indian Bronzes from Chola to Vijaynagar : technique of lost-wax process, Iconographic forms of various deities in South Indian images with special study of one or two best examples of South Indian sculptures (i) Dance of Shiva (ii) Devi (iii) Balakrishna

7. Methods and Material (Part-II)

1. Oil Painting

- a) Surface for the oil painting
- b) Preparation of various kinds of primers
- c) Equipment- Colour, brushes and oils
- d) Pigments- Earth colours, Metal colours- their combination and reaction.
- e) Study of various methods from time to time i.e. oil and resin method. Oil and essential oil method, pure oil method.

f) Study of the use of oil medium by various artists viz., Van Eyke, Vandyke, Rembrandt, Delacroix and Dutch realistic artists.

g) New approach towards oil painting medium in the works of impressionists-Monet, Manet, Renoir and Seurat

h) Individualistic use of medium Van gogh, Gauguin, Cezanne, Bonard, Matisse, Rouault, Derain, Valminck.

i) Braque and Pablo Picasso

- 2. Preservation of Paintings and cleaning of paintings.
- 3. Mounting and Framing of Painting.

Semester - V

| S.No. | Name of the subject | Curriculum |
|-------|---|--|
| 1. | Nature Study | Study from nature - Landscape paintings in water colour |
| 2. | Portrait Study | Head Study in oil |
| 3. | Composition | Theory of pictorial space, forms and space grouping of figures in relation to the space. Organising and planning of compositions based on objects working out colour scheme according to the subject and its moods-selection of pigments and its application colour mixing. Medium : Oil |
| 4. | Life Study | Model study from live model.human structure, its contour and movement. |
| 5. | Optional : Any one of the following Graphic Printing Digital Photography (These subjects will be taught only when the adequate infrastructure and teachers for these respective subjects will be provided to the department) | a) Print Making : Print making techniques in etching : use of multicolours and method of registration; mounting b) Digital Photography : Still Life photography |
| 6. | History of Indian Art (Part-III) | a. Jain Manuscript paintings b. Rajput Art : Miniatures from different schools c. Mughal Art : Miniatures, architecture, decorative arts |
| | | 7. Aesthetics (Eastern Part-I) d. Pahari Miniatures : Miniatures from different schools. a) An introduction to Indian Aesthetics and its brief historical background b)Concept of beauty based on ancient acriptures and their relevance of Art c)Shandanga Six elements of Indian Art d) Theories of Rasa, Bhava Alankar c)Concept of time in Indian art |

Semester - VI

| S.No. | Name of the subject | Curriculum |
|-------|---|---|
| 1. | Nature Study | Creative Landscaping done from imagination : Any Medium |
| 2. | Portrait Study | Head Study in oil |
| 3. | Composition | Theory of pictorial space, forms and space grouping of figures in relation to the space. Organising and planning of compositions based on objects working out colour scheme according to the subject and its moods-selection of pigments and its application colour mixing. Medium : Oil |
| 4. | Life Study | Advanced Model study from live model human structure, its contour and movement; age and sex characteristics, equilibrium and locomotion |
| 5. | Optional : Any one of the following Graphic Printing Digital Photography (All subjects of Painting will be taught only when the adequate infrastructure and teachers for these respective subjects will be provided to the department with regular mode) | a) Print Making : Print making techniques in etching : and method of registration; mounting b) Digital Photography Silhouette and Night photography |
| 6. | History of Western Art (Part-I) | a. Early Christian Art b. Byzantine Art c. Romanesque Art b. Gothic Art |
| | | 7. Aesthetics (eastern |
| | | e. Renaissance Art- Early and High : Giotto, Masaccio, Cimabue, Mantegna, Botticelli, Vinci, Raphael, Michelangelo, Durer, Titian. Art f. Mannerism period : El Greco, Brughel Tintoretto g. Baroque period : Rembrandt, Vermeer, Rubens, Caravaggio. h. Rococo Art : Franks Hall. i. Neo-Classicism : David Poussain j. Romanticism : Ingres, Goya, Delacroix, Blake. |
| | | a) Fundamentals of Indian Art based on Hindu canons- Natyashastra, Vishnudharmotara-purana Silpa shastra on techniques and Iconography b) Concept of Rasa-Nishpathi c) Introduction to Muslim aesthetics d) Inter-relationship amongst Indian art (Visual literary, performing arts) |

Semester - VII

| S.No. | Name of the subject | Curriculum | (Part-II) | Courbct |
|-------|---|--|--------------------------------|--|
| 1. | Portrait Study | Finished portrait painting in colour from live models; individual interpretation of character and expression; stylistic portraiture. | | b. Impressionism : Monet, Manet, Degas, Renoir |
| 2. | Composition | Advanced compositional exercises : execution of a visualized plan or scheme in a complete pictorial expression. Development of individual technique and personal expression through the utilization of pigments and brush work. Any Medium | | c. Post- Impressionism : Van Gosh Paul Gauguin, Cezanne & Seurat. b. Expressionism : e. Symbolism : Toulouse-Lautrec, Munch & Bonnard, Redon f. Cubism : Picasso, Braque g. Fauvism : Matisse, Dufy, Vlaminck h. Dadaism : i. Surrealism : Dali, Chagall, Mondrian, Jean Miro, Max Earnst. |
| 3. | Life Study | Painting study full figure (Single or group) Detailed study of human form or forms in colour from live or models; treatment of skin and its various pigmentations; physique and postures; harmony of drawing and composition in painting experiments in manneristic execution. | 6. Aesthetics (Western Part-I) | ii. Abstractionism a) Nature of Beauty - Plato, Aristotle, Kant, Hegel, Worringer, Herbert Read b) Theories relating to the origin of Art c) Imitation, play and intuition d) Role of sub-conscious in artistic creation. |
| 4. | Optional : Any one of the following Graphic Printing Digital Photography (All subjects of painting will be taught only when the adequate infrastructure and teachers for these respective subjects will be provided to the department with regular mode) | a) Print Making : Print making techniques in etching : and method of registration; mounting b) Digital Photography Experimental Imagery (Experimental skills and techniques will be developed in camera handling, photoshop production and presentation technique). | 7. Reporting | Tour Reporting |
| 5. | History of Western Art | a. Realism ; Corot, Millet, | | |

Semester - VIII

| S.No. | Name of the subject | Curriculum |
|-------|---|---|
| 1. | Portrait Study | Finished portrait painting in colour from live models; individual interpretation of character and expression; stylistic portraiture. |
| 2. | Composition | Advanced studio work with emphasis on independent creative painting |
| 3. | Life Study | Painting from full figure (Single or group) Detailed study of human form or forms in colour from live or models; treatment of skin and its various pigmentations; physique and postures; harmony of drawing and composition in painting experiments in manneristic execution. |
| 4. | Optional : Any one of the following Graphic Printing Digital Photography (All subjects of Painting will be taught only when the adequate infrastructure and teachers for these respective subjects will be provided to the department with regular mode) | a) Print Making : Print making in Lithography & mixed media and method of registration; mounting b) Digital Photography : Field Assignments |
| 5. | Modern Indian Art | a. Company School b. Kalighat Paintings c. Raja Ravi Verma : Biography and critical analysis of oeuvre b. Art School established by British - Calcutta, Madras, Bombay: |
| | | 6. Aesthetics (Western Part-II) |
| | | e. Bengal School : Nationlist movement background, contribution of E-B. Havell and Abanindernath Tagore. f. Individual Geniuses : Jamini Roy, Ramkinker Bajaj, Nandlal Bose, Gagnendranath Tagore, Amrita Shergil, Sailoj Mukherjee. g. Progressive Artists group : Hussain, Raza, Gade, Bakre, Souza. h. Modern Artists : Bhuppen Karkr, Ram Kumar, J. Swaminathan, K. G. Subramanyan, Tyeb Mehta i. Contemporary Modern Artists : Manjeet Bawa. Satish Gujral, Arpita Singh, Arpana Kaur, A. Ramachandran |
| | | a) Theories relating to works of art • Organic Structure • Content and Form • Expressiveness b) Empathy and Pleasure c) Comparative study of oriental and western aesthetics |

Semester - IX

| S.No. | Name of the subject | Curriculum |
|-------|---------------------------------------|--|
| 1. | Drawing | Study in figure and group with emphasis on creative drawing and on the development of a personal idiom. |
| 2. | Painting | Emphasis on colour composition and individual technique for working and any one of the following : a) Portraiture : Studies from life models of different age groups (male and female). In any medium. b) Creative Painting : Compositions (Thematic, Subjective or Abstract). Exploration of various phases of contemporary Painting and aesthetics principles in order to develop a distinct personal style. Medium : any painting and graphic media. |
| 3. | 20 th Century Art (Part-I) | Analytical study of the fields of various phases in the making of 20 th Century Visual and Plastic Arts and related developments in the area of film making, architecture and design tc. Deeper understanding of modern era as reflected in its forms to stimulate an increased awareness of the many possibilities of visual communication open to the contemporary artist. Lectures on Fauvism, Cubism Expressionism Surrealism, Colour Field Abstractionism, Post-second world Art movements. |

Semester - X

| S.No. | Name of the subject | Curriculum |
|-------|---------------------------------------|---|
| 1. | Drawing | Study in figure and group with emphasis on creative drawing and on the development of a personal idiom. |
| 2. | Painting | Emphasis on colour composition and individual technique for working and any one of the following : a) Portraiture : Studies from life models of different age groups (male and female). In any medium. b) Creative Painting : Advanced Study in Compositions (Thematic, Subjective or Abstract). Exploration of various phases of contemporary Painting and aesthetics principles in order to develop a distinct personal style. Medium : any painting and graphic media. |
| 3. | 20 th Century Art (Part-I) | Analytical study of the fields of various phases in the making of 20 th Century Visual and Plastic Arts and related developments in the area of film making, architecture and design tc. Deeper understanding of modern era as reflected in its forms to stimulate an increased awareness of the many possibilities of visual communication open to the contemporary artist. A review of development of Modern and contemporary Indian Painting, sculpture and Print Making (Period 1940- |

contemporary situation).
 Art Schools established by British-Calcutta, Madras, Bombay.
 Bengal School : Nationalist movement background, contribution of E.B. Havell and Abanindranath Tagore, Tagore's concept of aesthetic training and establishment of Kala Bavan at Shantiniketan.
 Individual Geniuses : Jamini Ray, Ramkinkar Baij, Nandlal Bose, Binode Bihari Mukherjee, Gagnendranath Tagore, Rabindranath Tagore, Amrita Shergil, Sailoj Mukherjee.
 Progressive Artists group Hussain Raza, Gade, Bakre, Souza, Gulam Muhammad Sheikh, Tyeb Mehta.
 Modern Artists : Bhuppen Kakar, Ram Kumar, J. Swaminathan, K.G. Subramanyan.
 Contemporary Modern Artists Najeet, Satish Gujral. Bikas Bhattacharya, Ganesh Pyne, Arpita Singh, Arpana Kaur, Manu Raekh, A. Ramachandran, Gogi Saroj Pal. Jogen Choudhary.
 Post- Modern Art Trends and artists from India : Atul Dodiya, Suibodh Gupta, Anish Kapoor, Vivan Sundram, Pushpamala N.)

Semester - XI**S.No. Name of the subject**

1. Drawing

2. Painting

3. Art Criticism (Western)

Curriculum

Advanced study in figure and group with emphasis on creative drawing and on the development of a personal idiom.

Emphasis on colour comparison and individual technique for working in any one of the following :

a) Portraiture : Advanced Studies from life models of different age groups (male and female). Enlargement from photographs. In any medium.

b) Advanced studio work in creative composition.

Medium : Any medium.

Importance and necessary criticism and evaluation of Art works, understanding of Modern and Post-Modern Art trends from the Western point of view.

Western : History of Art Criticism
 Development of art History as human discipline-Connoisseurship and methodology; Visual Analysis; methodology; Visual Analysis : Symbolism and Iconography; Psychoanalytic and Anthropological view points; knowledge of relevant writings of Aristotle, Vasari, Bellori, Ruskin, Wolffin, Roger Fry, Arneium, Langer, Herbert Read.

4. Dissertation

The student will start working on the dissertation in this semester. He/ She will submit his dissertation in the end of next (that is XII) semester. The dissertation will be submitted on subject chosen by the student and approved by the head of the department/ concerned teacher.

In this semester the student will decide on the research topic and finish the field work. Marks for this semester will be based on the field work and progress of work done in this semester.

Semester - XII**S.No. Name of the subject Curriculum**

1. Drawing

Advanced study in figure and group with emphasis on creative drawing and on the development of a personal idiom.

2. Painting

Emphasis on colour comparison and individual technique for working in any one of the following :

a) Portraiture : Advanced Studies from life models of different age groups (male and female). Enlargement from photographs. In any medium of Painting

b) Advanced studio work in creative compositions.

Medium : Any medium with especial emphasis on 3-d mediums installations. (Participation in Annual exhibition).

3. Art Criticism (Eastern) Importance and necessary criticism and evaluation of Art works, understanding of Modern and Post-Modern Art trends from the Western point of view.

Eastern : Theories of Art and Aesthetic in India and Chinese tradition and their critical examination; material for lectures to be drawn from :

a) Writing of Bharata of Bhamana, Abhinavagupta to Vishwanath.

- b) Selected texts from Silpashastra on technique and Iconography.
- c) Critical reference on Paintings and Sculpture from ancient and medieval literature.
- d) Writing on Indian art by Modern Indian and Western writers
- e) Principles of Chinese Paintings, and
- f) The Chinese theory of Art based on compilations by Lin yatang and Zen Theories.

4. Dissertation & Viva The student will submit his/ her final research work in the shape of dissertation in the end of this semester.

