



Maharaja Suhel Dev
State University Azamgarh, UP
Syllabus for Post Graduate Programme (M.A./M.V.A.)
Visual Arts/ Applied Arts and Design
In
(Faculty of Fine Arts and Performing Arts)

Syllabus and Course Structure
Based on National Education Policy
Under CBCS (NEP 2020)
CBCS effective from 2024-25
Approved by BOS on 15/07/2024

Submitted by

Juhi Shukla
15/07/2024
Prof. Juhi Shukla

Convenor
Visual Arts
MSDU

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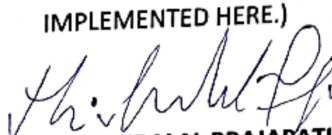
RESOLUTION

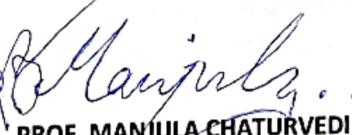
A MEETING OF THE BOARD OF STUDIES (BOS) OF VISUAL ARTS ,APPLIED ARTS AND DESIGN (UNDER THE FACULTY OF FINE ARTS AND PERFORMING ARTS) WAS HELD ON (15/07/2024) AT MAHARAJA SUHEL DEV STATE UNIVERSITY (CAMP OFFICE ,D.A.V.COLLEGE AZAMGARH) TO CONSIDER AND APPROVE THE CURRICULAM AND SYLLABUS FOR POST GRADUATE PROGRAMME M A /MVA IN VISUAL ARTS,APPLIED ARTS AND DESIGN DEVELOPED UNDER THE GUIDELINES OF NATIONAL EDUCATION POLICY ,2020 .

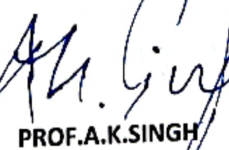
THE FOLLOWING MEMBERS WERE PRESENT IN THE MEETING :

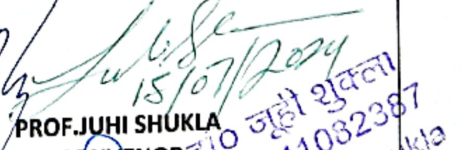
S.NO	NAME	DESIGNATION	CAPACITY
1.	PROF. RASHIQA RIAZ	PROFESSOR AND HEAD ENGLISH DEPARTMENT,D.C.S.K.PG COLLEGE MAU	DEAN,FACULTY OF ARTS,MSDU
2.	PROF.JUHI SHUKLA	PROFESSOR,COVENOR VISUAL ARTS,MSDU AND PRINCIPAL SHRI AGRASEN MAHILA PG COLLEGE AZAMGARH	CONVENOR(AD HOC) BOS - VISUAL ARTS,APPLIED ARTS AND DESIGN ,
3.	PROF HIRALAL PRAJAPATI	PROFESSOR OF APPLIED ARTS (FORMER HEAD APPLIED ARTS AND PLASTIC ARTS B H U) AND FORMER DEAN ,FACULTY OF VISUAL ARTS,BHU	EXTERNAL MEMBER BOS VISUAL ARTS,APPLIED ARTS AND DESIGN
4	PROF. MANJULA CHATURVEDI	PROFESSOR AND FORMER HEAD DEPARTMENT OF FINE ARTS AND DEAN FACULTY OF HUMANITIES,MGKVP(UNIVERSITY) VARANASI	EXTERNAL MEMBER BOS VISUAL ARTS,APPLIED ARTS AND DESIGN
5	PROF.A.K.SINGH	PROFESSOR AND HEAD HISTORY OF ART ,BHU AND FORMER DIRECTOR BHARAT KALA BHAWAN BHU,VARANASI	EXTERNAL MEMBER BOS VISUAL ARTS,APPLIED ARTS AND DESIGN
6	DR.SARVESH KUMAR	ASSTT.PROFESSOR ,AGRICULTURE ECONOMICS DJ PG COLLEGE ,AZM	SPECIALLY INVITED MEMBER

AFTER A DETAILED DISCUSSION,THE BOS OF VISUAL ARTS,APPLIED ARTS, AND DESIGN UNANIMOUSLY APPROVED THE PROPOSED CURRICULAM AND SYLLABUS FOR M.A./MVA IN VISUAL ARTS,APPLIED ARTS AND DESIGN . IT IS FURTHER RECOMMENDED THAT IT MAY BE IMPLEMENTED AS PER THE GUIDELINES OF THE NATIONAL EDUCATION POLICY 2020 FROM 2024-25 ONWARDS.(THE TERM DESIGN USED IN THE TITLE IS BROAD AND ANIMATION, A PART OF DESIGN, ACCORDING TO THE EXPERTS SUGGESTION DESIGN IS IMPLEMENTED HERE.)



PROF HIRALAL PRAJAPATI
EXTERNAL MEMBER



PROF. MANJULA CHATURVEDI
EXTERNAL MEMBER


PROF.A.K.SINGH
EXTERNAL MEMBER


PROF.JUHI SHUKLA
CONVENOR

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PROF RASHIKA RIYAZ
DEAN


DR. SARVESH KUMAR
SPECIALLY INVITED



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PROGRAMME OBJECTIVE – MASTER OF VISUAL ARTS, APPLIED ARTS AND DESIGN , IS A TWO YEAR POST GRADUATE DEGREE PROGRAMME COVERING VARIOUS ASPECTS OF THE VISUAL AND CREATIVE ARTS FIELD. THIS COURSE IS A SKILL BASED PROGRAMME ALSO.IT HAS DIFFERENT VISUAL ART RELATED SUBJECTS INCLUDING ANIMATION,GRAPHIC DESIGN, PAINTING,PRINTMAKING,SCULPTURE MAKING ,PHOTOGRAPHY,CINAMETROGRAPHY , FILM MAKING,DANCE,THEATRE,CIRAMIC POTTERY,BLACK POTTERY,TEXTILE DESIGN,METAL WORK ETC. APART FROM THE COURSE CURRICULAM ,STUDENTS ARE ALSO TAUGHT ABOUT VARIOUS THEORIES RELATED TO ,HISTORY OF ARTS , METHOD AND MATERIAL ,ART PROGRAMMING ,ORGANIZATIONAL MANAGEMENT AND CURATORSHIP .THE COURSE AIM IS TO BUILD A BRIDGE BETWEEN INDUSTRIAL SOCIETY AND THE ACADEMIA . THROUGH ITS EMPHASIS ON THE INDIVIDUALITY AND CREATIVITY OF EACH STUDENTS WORK THE VISUAL ARTS CURRICULAM SERVES TO INCREAS SELF CONFIDENCE AND SELF ESTEEM IN THE STUDENTS .INSTEAD OF CONFERMITY IT ENCOURAGES RISK TAKING AND SPONTANEITY ,AND SO CELEBRATES UNIQUENESS.

PROGRAMME OUTCOME –
AFTER TAKING THE DEGREE OF THIS TWO YEAR PROGRAMME

- *STUDENTS CREATE VISUAL ART WORK THAT COMMUNICATE CHALLENGE AND EXPRESS THEIR OWN AND OTHERS IDEAS .IT DEMONSTRATE THE ABILITY TO THINK CRITICALLY ABOUT A VARIETY OF VISUAL ARTS.
- *THEY DEVELOP PERCEPTUAL AND CONCEPTUAL UNDERSTANDIN , CRITICAL REASONING AND PRACTICAL SKILLS THROUGH EXPLORING AND EXPANDING THEIR UNDERSTANDING OF THEIR WORLD AND OTHER WORLDS.
- *VERIFY THE ABILITY TO MANIPULATE ELEMENTS AND PRINCIPLES OF DESIGN.
- *VERIFY CREATIVITY AND PRODUCTIVITY IN VISUAL ARTS .
- *DEMONSTRATE HISTORICAL KNOWLEDGE OF ARTISTS AND THE VISUAL ARTS .
- *DEMONSTRATE TECHNICAL PROFICIENCY
- *AFTER COMPLETION OF THIS TWO YEAR PROGRAMME STUDENTS WILL BE ABLE TO PERFORM AND DESIGN RESEARCH PROJECTS RELATED TO ART ,AESTHETICS AND SKILL DEVELOPMENT FIELDS .
- *DURING THE COURSE STUDENTS CAN EXPLORE MORE AND MORE ARTISTIC THINGS , WHEN THEY GO THROUGH OUTDOOR SKETCHING ,EXHIBITION AND HISTORICAL (CULTURAL)VISIT/TOURS.
- *THE PROGRAMME INTRODUCES STUDENTS TO CREATIVE INDUSTRIES AND ART MARKET .


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ELIGIBILITY REQUIREMENT((-B.F.A.) BACHELOR OF FINE ARTS/ (B.V.A.) BACHELOR OF VISUAL ARTS / (B.A.) BACHELOR OF ARTS **WITH PAINTING** AS ONE SUBJECT WITH A MINIMUM OF 45% MARKS OR EQUIVALENT GRADE FROM RECOGNIZED UNIVERSITY / INSTITUTE .

WHAT IS SEMESTER SYSTEM IN MASTER DEGREE PROGRAMME OR IN HIGHER EDUCATION P G PROGRAMME - TWO YEARS MASTER DEGREE PROGRAMME IS DIVIDED IN FOUR GROUP, EACH GROUP IS OF SIXTH MONTHS DURATION MEANS FOUR SEMESTER . A SEMESTER SEMESTER SYSTEM IS AN ACADEMIC TERM. IT IS DIVISION OF AN ACADEMIC YEAR, THE TIME DURING WHICH A COLLEGE /UNIVERSITY HOLD CLASSES. USUALLY, A SEMESTER SYSTEM DIVIDES THE YEAR IN TWO PARTS OR TERMS. LITERALLY SEMESTER MEANS SIX MONTH PERIOD .IN INDIA THIS SIXTH MONTH SYSTEM IS GENERALLY FOLLOWED. THE FIRST YEAR OF MASTER DEGREE IS THE FOURTH YEAR IN HIGHER EDUCATION PG SYSTEM AND FIRST SIX MONTH IN MASTER DEGREE IS CALLED 1 SEMESTER WHILE IN HIGHER EDUCATION PG PROGRAMM IT IS RECOGNIZED AS 7TH SEMESTER. THE WHOLE TWO YEAR DEGREE PROGRAMME IS AS UNDER FOLLOWED-

SEMESTER- 7, YEAR -4 :-(SEMESTER 1, YEAR 1)
SEMESTER- 8 , YEAR- 4 :-(SEMESTER 2, YEAR 1)
SEMESTER- 9 , YEAR- 5 :-(SEMESTER 3, YEAR 2)
SEMESTER 10, YEAR- 5 :-(SEMESTER 4, YEAR 2)

PROGRAMME DETAILS-

SEMESTER- 7, YEAR -4 :-(SEMESTER 1, YEAR 1) IN THE 7TH SEMESTER THE STUDENTS WILL HAVE TO STUDY **FOUR (4) THEORY COURSES PAPERS AND ONE(1) PRACTICAL** ALSO. BESIDES THAT THEY HAVE TO CARRY OUT **ONE (1) MAJOR RESEARCH PROJECT** . ALL THE COURSES ARE COMPULSORY AND EACH PAPER IS OF 4 CREDIT.

SEMESTER- 8, YEAR -4 :-(SEMESTER 2, YEAR 1) IN THE 8TH SEMESTER THE STUDENTS WILL HAVE TO STUDY **FOUR(4) THEORY COURSES /PAPERS(TWO (2) COPULSORY +TWO(2) OPTIONAL) AND ONE (1) PRACTICAL** ALSO. BESIDES THAT THEY HAVE TO COMPLETE **ONE (1) MAJOR RESEARCH PROJECT** . THE PRACTICAL AND MAJOR RESEARCH PROJECT ARE COMPULSORY AND EACH COURSE /PAPER IS OF 4 CREDIT.

SEMESTER- 9, YEAR -5 :-(SEMESTER 3, YEAR 2) IN THE 9TH SEMESTER THE STUDENTS WILL HAVE TO STUDY **FOUR(4) THEORY COURSES /PAPERS(TWO (2) COPULSORY +TWO(2) OPTIONAL) AND ONE (1) PRACTICAL** ALSO. BESIDES THAT THEY HAVE TO COMPLETE **ONE (1) MAJOR RESEARCH PROJECT** . THE PRACTICAL AND MAJOR RESEARCH PROJECT ARE COMPULSORY AND EACH COURSE /PAPER IS OF 4 CREDIT.

SEMESTER- 10, YEAR -5 :-(SEMESTER 4, YEAR 2) IN THE 10TH SEMESTER ALL THE **FOUR (4) THEORY COURSES/PAPERS ARE OPTIONAL** AND THE STUDENTS WILL HAVE TO SELECT **FOUR (4) THEORY COURSES /PAPERS OUT OF THE GIVEN OPTIONS**. THERE WILL BE **ONE (1) PRACTICAL AND ONE (1) MAJOR RESEARCH PROJECT** WHICH ARE COMPULSORY . AND EACH COURSE/PAPER IS OF 4 CREDIT.

NOTE:- NATURE OF RESEARCH PROJECT MAY BE EITHER INDIVIDUAL /DETERMINATE (PROJECT TO BE COMPLETED IN ONLY ONE SMESTER) OR PROGRESSIVE /INDETERMINATE (TO BE STARTED IN THE BEGINNING OF 1ST SEMESTER AND TO BE COMPLETED AT THE END OF 2ND SEMESTER) IN CASE OF RESEARCH PROJECT TO BE INDIVIDUAL THE PROJECT OF EACH SEMESTER WILL BE OF FOUR CREDITS, WHOSE COMBINED EVALUATION WILL BE DONE AT THE END OF THE YEAR. (4+4=8 CREDITS). IN CASE OF RESEARCH PROJECT TO BE PROGRESSIVE IT WILL BE EVALUATED AT THE END OF THE YEAR WHOSE TOTAL CREDIT WILL **8**

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EVALUATION PATTERN FOR THEORY/PRACTICAL COURSES

MAXIMUM MARKS = 100		PASSING MARKS = 35	
MAXIMUM MARKS OF EXTERNAL ASSESSMENT/ UNIVERSITY EXAM (EA/UE)	MAXIMUM MARKS OF CONTINUOUS INTERNAL EVALUATION (CIE)	UNIVERSITY EXAM (UE)	CONTINUOUS INTERNAL EVALUATION (CIE)
75	25	25	10

**PATTERN FOR CONTINUOUS INTERNAL EVALUATION (CIE) OF
THEORY COURSES**

NATURE OF EXAM	MARKS	TOTAL MARKS
ATTENDANCE	5	25
HOME ASSIGNMENT	5	
HOME ASSIGNMENT	15	

**EVALUATION PATTERN FOR EXTERNAL ASSESSMENT (EA) OF
PRACTICAL COURSES**

EXAMINATION PATTERN	MARKS	TOTAL MARKS
ON THE SPOT PERFORMANCE/DEMONSTRATION/WORK OF ART	50	75
SESSIONAL WORK/NUMBER OF ALLOTTED WORK/EXHIBITS	25	

**PATTERN FOR CONTINUOUS INTERNAL EVALUATION (CIE) OF
PRACTICAL COURSES**

EXAMINATION PATTERN	MARKS	TOTAL MARKS
ATTENDANCE	05	25
PRACTICAL FILE /SKETCHES/ILLUSTRATION/ SOFT COPY FILE /CD ETC	20	

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SUBJECT- PAINTING

SEMESTER 7 (YEAR 4)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P	EVALUATION	
						CIE	EA/UE
A	B	C	D	E	F	G	

A210701T	CORE/COMPULSORY	INTRODUCTION OFART HISTORY (INDIAN)	4	1/FIRST	THEORY	25	75
A210702T	CORE/ COMPULSORY	AESTHETICS (INDIAN)	4	2/SECOND	THEORY	25	75
A210703T	CORE/ COMPULSORY	METHOD AND MATERIALS	4	3/THIRD	THEORY	25	75
A210704T	CORE/ COMPULSORY	FUNDAMENTALS OF PAINTING	4	4/ FOURTH	THEORY	25	75
A210705P	CORE/ COMPULSORY	POSTER DESIGN&SKETCHING	4	5/ FIFTH	PRACTICAL	25	75
A210706R	CORE/ COMPULSORY	MAJOR RESEARCH PROJECT	4	6/SIXTH	RESEARCH PROJECT	25	75

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SEMESTER 8 (YEAR 4)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P	EVALUATION	
						CIE	EA/UE
A	B	C	D	E	F	G	

A210801T	CORE/COMPULSORY	INTRODUCTION OF ART HISTORY (WESTERN)	4	1/FIRST	THEORY	25	75	
A210802T	CORE/COMPULSORY	AESTHETICS (WESTERN)	4	2/SECOND	THEORY	25	75	
A210803T	OPTIONAL/ELECTIVE	CALLIGRAPHY	4	3/THIRD	THEORY	25	75	
A210804T	OPTIONAL/ELECTIVE	PRINT MAKING	4	4/FOURTH	THEORY	25	75	
A210805T	OPTIONAL/ELECTIVE	SCULPTURE (INDIAN ART HISTORY)	4	5/ FIFTH	THEORY	25	75	
A210806T	OPTIONAL/ELECTIVE	ANIMATION	4	6/SIXTH	THEORY	25	75	
A210807P	CORE/COMPULSORY	LIFE STUDY	4	7/SEVENTH	PRACTICAL	25	75	
A210808R	CORE/COMPULSORY	MAJOR RESEARCH PROJECT	4	8/EIGHTH	RESEARCH PROJECT	25	75	

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SEMESTER 9 (YEAR 5)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P	EVALUATION	
						CIE	EA/UE
A	B	C	D	E	F	G	

A210901T	CORE/COMPULSORY	TRENDS AND TRADITION OF EUROPIAN PAINTINGS FROM 14 TH TO 16 TH CENTURY	4	1/FIRST	THEORY	25	75		
A210902T	CORE/COMPULSORY	MODERN AND CONTEMPORARY ART IN INDIA	4	2/SECOND	THEORY	25	75		
A210903T	OPTIONAL/ELECTIVE	FOLK PAINTING	4	3/THIRD	THEORY	25	75		
A210904T	OPTIONAL/ELECTIVE	TRIBAL ART	4	4/FOURTH	THEORY	25	75		
A210905T	OPTIONAL/ELECTIVE	HISTORY OF ARCHITECTURE IN INDIA	4	5/ FIFTH	THEORY	25	75		
A210906T	OPTIONAL/ELECTIVE	ADVERTISING ART	4	6/SIXTH	THEORY	25	75		
A210907P	CORE/COMPULSORY	PORTRAITURE	4	7/SEVENTH	PRACTICAL	25	75		
A210908R	CORE/COMPULSORY	MAJOR RESEARCH PROJECT	4	8/EIGHTH	RESEARCH PROJECT	25	75		


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SEMESTER 10 (YEAR 5)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P	EVALUATION	
						CIE	EA/UE
A	B	C	D	E	F	G	

A211001T	OPTIONAL/ELECTIVE	RESEARCH METHODOLOGY	4	1/FIRST	THEORY	25	75		
A211002T	OPTIONAL/ELECTIVE	PHILOSOPHY OF ART (WESTERN)	4	2/SECOND	THEORY	25	75		
A211003T	OPTIONAL/ELECTIVE	TRENDS AND TRADITION OF EUROPIAN PAINTINGS FROM 17 TH TO 20 TH CENTURY	4	3/THIRD	THEORY	25	75		
A211004T	OPTIONAL/ELECTIVE	MODERN AND CONTEMPORARY ART OF WESTERN WORLD	4	4/FOURTH	THEORY	25	75		
A211005T	OPTIONAL/ELECTIVE	MODERN AND CONTEMPORARY ART /PAINTINGS OF EUROPE	4	5/ FIFTH	THEORY	25	75		
A211006T	OPTIONAL/ELECTIVE	MURAL	4	6/SIXTH	THEORY	25	75		
A211007P	CORE/COMPULSORY	LANDSCAPE	4	7/SEVENTH	PRACTICAL	25	75		
A211008R	CORE/COMPULSORY	DISSERTATION	4	8/EIGHTH	RESEARCH PROJECT	25	75		

[Signature]
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SEMESTER 10 (YEAR 5)

COURSE CODE	NATURE OF COURSE	COURSE TITLE	CREDITS	PAPERS	T/P	EVALUATION	
						CIE	EA/UE
A	B	C	D	E	F	G	

A211001T	OPTIONAL/ELECTIVE	RESEARCH METHODOLOGY	4	1/FIRST	THEORY	25	75		
A211002T	OPTIONAL/ELECTIVE	PHILOSOPHY OF ART (WESTERN)	4	2/SECOND	THEORY	25	75		
A211003T	OPTIONAL/ELECTIVE	TRENDS AND TRADITION OF EUROPIAN PAINTINGS FROM 17 TH TO 20 TH CENTURY	4	3/THIRD	THEORY	25	75		
A211004T	OPTIONAL/ELECTIVE	MODERN AND CONTEMPORARY ART OF WESTERN WORLD	4	4/FOURTH	THEORY	25	75		
A211005T	OPTIONAL/ELECTIVE	MODERN AND CONTEMPORARY ART /PAINTINGS OF EUROPE	4	5/ FIFTH	THEORY	25	75		
A211006T	OPTIONAL/ELECTIVE	MURAL	4	6/SIXTH	THEORY	25	75		
A211007P	CORE/COMPULSORY	LANDSCAPE	4	7/SEVENTH	PRACTICAL	25	75		
A211008R	CORE/COMPULSORY	DISSERTATION	4	8/EIGHTH	RESEARCH PROJECT	25	75		

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1. Do not mark any Code/Information in Column-A, it will be indorsed by the University.
2. T/P in Column-E stands for **Theory/Practical**.
3. CIE in Column-G stands for '**Continuous Internal Evaluation**' and depicts the maximum internal marks. Respective examination will be conducted by subject teacher. CIE will be three times in a semester and best of the two will be added in final marksheet. The student will have to present at least two CIEs to participate in semester examination. In theory paper Test I and II shall be descriptive and the III may be assignment/presentation/written examination and in the practical papers all the CIEs shall be in practical in nature.
4. EA/UE in Column-G stands for '**External Evaluation**' and depicts the maximum external marks. Respective Examination will be conducted by the University.
5. Column-B defines the nature of course/paper. The word **CORE** herein stands for **Compulsory Subject Paper**.
6. Column-D depicts the credits assigned for the corresponding course/paper.
7. **First Elective**: It will be a Subject Elective. Students may select one of the two subject papers under this category.
8. **Second Elective**: It will designate a Practical Paper or equivalently a Field Visit or Project Presentation. In case of Field Visit, student is required to submit a detailed report of the visit for the purpose of evaluation. The report should include the observational features and benefits of the visit. In case of Project Presentation, the student may be assigned to go for a survey/practical or theoretical project/assignment or seminar with presentation.
9. **Third Elective**: It will be a Subject Elective. Students may select one of the two subject papers under this category.
10. **Fourth Elective**: It will accommodate a practical paper or Industrial Training or Project Presentation. In case of Industrial Training, student may be allowed for the summer training and is required to submit a detailed training report including training certificate for the evaluation.
11. **Fifth Elective**: It will be a Subject Elective. Students may select one of the two subject papers under this category.
12. **Sixth Elective**: It will be a Practical Paper or equivalently a Project Presentation based on Survey/ Seminar/ Assignment. In case of Project Presentation, student has to submit an exhaustive report on respective topic and to face an open presentation for the evaluation.
13. **Seventh Elective**: It will be a Generic Elective. The student may study or receive training of the any subject of his interest (depends on the availability in his institution of enrolment).
14. **Master /MAJOR Research Project**: It will be a Major Research Project or equivalently a research-oriented Dissertation on the allotted topic. The student will have to complete his/her research project under any supervisor. The supervisor and the topic for research project shall be allotted in second semester. The student straight away will be awarded 05 credits if he publishes a research paper on the topic of Research Project or Dissertation. **Fourth Elective**: It will accommodate a practical paper or Industrial Training or Project Presentation. In case of Industrial Training, student may be allowed for the summer training and is required to submit a detailed training report including training certificate for the evaluation.



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SEMESTER 7 (YEAR 4) 1ST COURSE DETAIL

COURSE CODE	COURSE TITLE/ EXAMINATION /PAPER	COURSE CONTENT
A210701T	<p>COURSE TITLE- INTRODUCTION OF ART HISTORY (INDIAN)</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 1 THEORY (CORE)</p>	<p>UNIT 1 PRE-HISTORIC ART,ORIGIN,EVOLUTION AND DEVELOPMENT OF ART.IMPORTANT SITES</p> <p>UNIT-2- FRESCO PAINTINGS,AJANTA,BAGH,BADAMI,SIGIRIYA,SITTANVASAL, AND VIJAYNAGAR FRESCEOS.</p> <p>UNIT-3-MINIATURE-PAINTINGS-PAL,JAIN,RAJPOOT MOGHAL,DECCAN MYSURU,SURPURU</p> <p>UNIT 4- ART OF COLONIAL PERIOD (MADRAS,KOLKATA,MUMBAI,LAHORE ,REBIRTH OF INDIAN ART (BENGAL SCHOOL)</p> <p>UNIT-5- MODERN INDIAN PAINTING,PRE AND POST INDEPENDENCE</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-BHARTEEYA CHITRAKALA 2-BHARTEEYA CHITRAKALA 3-BHARTEEYA CHITRAKALA KA ADHYAYAN 4-DAKKINI CHITRAKALA 5-DRISHYA KALA PRAPANCH 6-THE WONDER THAT WAS INDIA 7- UTTAR PRADESH, AADHUNIK CHITRAKALA</p> <p>DR.K.SHIVRAM KARANTH VACHASPATI GAIROLA V.S.AGRAWAL S.K.ARUNI DR.M.MARISHAMACHAR LLEWELLYN BASHAM DR.JUHI SHUKLA</p>

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		AUR BENGAL SHAILI 8 BHARTEEYA CHITRANKAN(. RAMKUMAR VISHWAKARMA
A210702T	AESTHETICS (INDIAN) CREDITS-04 M.M. MARKS 100(25=75) PAPER 2 THEORY (CORE)	UNIT-1 –MEANING OF ART,CLASSIFICATION OF ART, INTER RELATIONSHIP OF FINE ARTS,FUNCTION OF ARTS UNIT-2 -ORIGIN AND EVOLUTION OF ART,ART AND SOCIETY,ART AND RELIGION UNIT-3 - INTRODUCTION TO THE BASIC PRINCIPLES OF INDIAN PHILOSOPHY AND RELIGIOUS THOUGHT (VEDIC,UPANISHADIC,SHANKHYAIC,VEDANTIC,BUDDIST,JAIN,VEERSHAIV A,SHAIVITE,VAISHNAVITE AND BHAKTI,SUFI CULTS AND THEIR RELATION TO ART. UNIT4 –INDIAN THEORIES OF AESTHETICS,RASA SIDDHANTA,CHITRASUTRA,RABINDRANATH TAGORE,ANAND COOMARSWAMI (UNIT -5- RELATIONSHIP OF THE MYTHOLOGY AND ART IN INDIA REFERENCE BOOKS/SUGESTED READINGS 1-SAUNDARYA SHASTRA KI BHUMIKA DR.NAGENDRA 2-KALA KA DARSHAN PROF.R.C. SHUKLA 3- CHITRAKALA KE MOOLADHAR ROF.JUHI SHUKLA 4-KALA VIVECHAN KUMAR VIMAL 5-SAUNDARY SHASTR MAMTA CHATURVEDI 6-RAS SIDDHANT KA PUNARVIVECHAN DR. GANPATI CHAND GUPTA 7-KALA SAUNDARY AUR ASHOK SAMEEKSHA SHASTR 8-INDIAN AESTHETICS K.S. RAMASWAMI 9- SAUNDARYSHASTRA KE TATVA(HINDI) KUMAR VIMAL 10- KALA KE AANGAN ME DR.JUHI SHUKLA
A210703T	METHOD AND MATERIALS CREDITS-04 M.M. MARKS 100(25=75) PAPER 3 THEORY (CORE)	UNIT-1 -INTRODUCTION, WHAT ARE THE KINDS OF METHODS USED IN PAINTING – DIFFERENT SURFACE (WALLPAINTING,PAPER PAINTING,NCLOTHES PAINTINGS,CANVAS PAINTING UNIT-2 TRADIONAL METHODS AND MATERIALS IN ART FRESCO MURALS,ITALIAN FRESCO ,JAIPUR FRESCO TEMPERA, UNIT-3 - MODERN AND CONTEMPORARY METHODS AND MATERIALS IN DIFFERENT FIELD OF ART UNIT-4 –KINDS OF MEDIUM- INK, OIL,WATER,ACRYLIC,MIXED MEDIA,COMPERATIVE STUDYBETWEEN -TRADITIONAL AND COTEMPORARY MEDIUM

		<p>UNIT-5- DIFFERENT TOOLS USED IN TWO DIMENSIONAL AND THREE DIMENSIONAL ART,</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-CHITRAKALA KE MOOLADHAR ROF.JUHI SHUKLA 2-ROOPPRAD KALA KE MOOLADHAR S.K.SHARMA,R.A.AGRAWA 3-HOW TO DRAW PICTURES M.R.ACHREKAR</p>
A210704T	<p>FUNDAMENTALS OF PAINTING CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 THEORY (CORE)</p>	<p>UNIT-1-WHAT IS ART-VIEWS OF ARTISTS,PHILOSOPHERS AND GREAT PEOPLE OF INDIA AND ABROAD AND DIFFERENCE BETWEEN ART AND CRAFT,</p> <p>UNIT-2-SHADANG/SIXL IMBS OF INDIAN PAINTING-ROOP BHEDA,PRAMAN,BHAV,LAVANY YOJANA,SADDRISHYA,VARNIKA BHANGA.</p> <p>UNIT-3-FUNDAMENTALS OF PAINTING-LINE,FORM,COLOUR, TONE,TEXTURE,SPACE</p> <p>UNIT-4-PRINCIPLES OF COMPOSITION-UNITY,HARMONY,BALANCE,DOMINANCE,RHYTHM,PROPORTION,PERSPECTIVE,DRAWING AND RENDERING</p> <p>UNIT-5- TECHNIQUE-PASTEL,CRAYON,ALLA PRIMA ,WATER,OIL,ACRYLIC ETC.TWO DIMENSIONAL AND THREE DIMENSIONAL ART</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-CHITRAKALA KE MOOLADHAR ROF.JUHI SHUKLA 2-ROOPPRAD KALA KE MOOLADHAR S.K.SHARMA,R.A.AGRAWA 3-HOW TO DRAW PICTURES M.R.ACHREKAR</p>
A210705T	<p>POSTER DESIGN ,DRAWING AND SKETCHING</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 5 THEORY (CORE)</p>	<p>1-PREPREATION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY</p> <p>2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCPLS OF ART,</p> <p>3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY .</p> <p>4-FIGURATIVE AND NON FIGURATIVE DRAWING CAN BE COMPOSED.</p> <p>5 FOR THE PREPREATION OF POSTER/DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC</p> <p>NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/PLATES OF POSTERS. MOTIVE OF POSTER SHOULD BE CLEAR AND COMMUNICATIVE. COLOUR SCHEME SHOULD BE BOALD IN POSTERS</p> <p>TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM THREE HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED</p>

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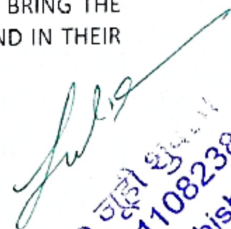
		<p>AIMS AND OBJECTIVES OF THE POSTER SHOULD BE BENEFICIAL FOR SOCIETY AND HUMAN BEIENGs</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-CHITRAKALA KE MOOLADHAR ROF.JUHI SHUKLA 2-SELLING THE MOVIE: THE ART OF FILM POSTER 3-ROOPDARSHINI , ACHREKER ,M.R. THE INDIAN APPROCH TO HUMAN FORM ,</p>
A210706T	<p>MAJOR RESEARCH PROJECT</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 6 THEORY (CORE)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <ol style="list-style-type: none"> 1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- 2-STUDENTS CAN ALSO XEPLRE THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT. 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE. 4- VISUAL ARTS STUDENTS ARE ADVISED TO VISIT ART GALLERIES,MUSEUMS AND HISTORICAL AND CULTURAL PLACES ,DURIN THE STUDY PERIOD.

INSTRUCTIONS FOR PRACTICAL:

A- TEAM OF TWO EXAMINERS (INTERNAL AND EXTERNAL) WILL EVALUATE THE WORK OF EXAMINEE AT THE END OF SEMESTER.

B- INTERNAL EXAMINER WILL EVALUATE THE SESSIONAL WORK AND FILE OF THE EXAMINEE.

C- ALL PRACTICAL EQUIPMENTS (PAINTING/GRAPHIC/SCULPTURE ETC.) LIKE DRAWING BOARD, EASEL /STAND /PRINTING MACHINE/PRINTER/COMPUTER/SOME TOOLS LIKE CHISELS,KNIFE,HAMMERS RASPS , BRUSHES ,OILS AND MATERIALS LIKE CANVAS/PAPERS SHALL BE PROVIDED BY THE INSTITUTION. DURING LECTURE DEMONSTRATION IN THE REGULAR CLASS. ON THE OTHER HAND STUDENTS ARE REQUIRED TO BRING THE MATERIALS LIKE PENCIL/CHARCOLE,COLOUR PIGMENTS, BRUSHES ETC. ON THE DAY OF EXAM AND IN THEIR REGULAR CLASSES DURING THE SEMESTER.


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State University Azamgarh , UP
Syllabus for Post Graduate Programme (M.A./M.V.A.)
Visual Arts Applied Arts and Design
NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS

(ACADEMIC SESSION 2024-25 ONWARDS)

SEMESTER –WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A.
SUBJECT- PAINTING

SEMESTER 8 (YEAR 4) 2ND COURSE DETAIL

COURSE CODE	COURSE TITLE/ EXAMINATION /PAPER	COURSE CONTENT												
A210801T	<p>COURSE TITLE- INTRODUCTION OF ART HISTORY (WESTERN)</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 1 THEORY (CORE)</p>	<p>UNIT 1 PRE-HISTORIC ART, ANCIENT EGYPT TO NEW KINGDOM</p> <p>UNIT-2- MESOPOTAMIA AGE AND CIVILIZATION, GREECE TO HELLENISTIC PERIOD</p> <p>UNIT-3- ETRUSCAN, ROMAN ART, CHRISTIAN PERIOD, GOTHIC AGE</p> <p>UNIT 4- RENAISSANCE MOVEMENT AND ARTISTS</p> <p>UNIT-5 BAROQUE AND ROCOCO MOVEMENT AND ARTISTS</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <table><tr><td>1-KALA PRAPANCH</td><td>DR. K.SHIVRAM KARANTH</td></tr><tr><td>2-BAROQUE KALA</td><td>DR. S.C. PATIL</td></tr><tr><td>3-CHITRAKALA DARPANA</td><td>V.T.KALE</td></tr><tr><td>4-EUROPIYAN CHITRAKALA</td><td>GIRIRAJ KISHOR AGRAWALS- 5</td></tr><tr><td>EUROPIYAN CHITRAKALA</td><td>PRO.R.C. SHUKLA</td></tr><tr><td>6-AADHUNIK CHITRAKALA</td><td>RA.VEE. SAKHALKAR/ RAJASTHAN GRANTH AKADAMY.JAIPUR</td></tr></table> <p>KALIGHAT DRAWINGS ALI S.M.</p>	1-KALA PRAPANCH	DR. K.SHIVRAM KARANTH	2-BAROQUE KALA	DR. S.C. PATIL	3-CHITRAKALA DARPANA	V.T.KALE	4-EUROPIYAN CHITRAKALA	GIRIRAJ KISHOR AGRAWALS- 5	EUROPIYAN CHITRAKALA	PRO.R.C. SHUKLA	6-AADHUNIK CHITRAKALA	RA.VEE. SAKHALKAR/ RAJASTHAN GRANTH AKADAMY.JAIPUR
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<p>A210802T</p>	<p>COURSE TITLE- AESTHETICS (WESTERN)</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (CORE)</p>	<p>UNIT 1- CONCEPT OF BEAUTY,THEORIES RELATING TO THE ORIGIN AND CREATION OF ART,COMMUNICATION,EXPRESSION AND RELEASE OF EMOTIONS ,INSPIRETION,ROLE OF SUBCONSCIOUS IMITATION,PLAY AND SITUATION ,THEORIES RELATING TO WORK OF ART ORGANIC STRUCTURE ,CONTENT FROM AND EXPRESSIVENESS .THEORIES RELATING TO AESTHETIC RESPONCE AND APPRECIATION.</p> <p>UNIT 2- INTRODUCTION TO AESTHETICS IN RELATION WITH SCIENCE,PHILOSOPHY OF ARTAND CONCEPT OF BEAUTY .FOLLOWING THINKERS NEED TO BE REFERED TO FOR CONVEYING THE SUBJECT AND ITS CONTENTS.PLATO, ARISTOTLE,BAUMGARTEN</p> <p>UNIT 3 PHILOSOPHY OF ART ARISTOTLE</p> <p>UNIT 4- PHILOSOPHY OF ART LONGINUS</p> <p>UNIT 5 PHILOSOPHY OF ART LEONARDO –DA-VINCI</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <table border="0"> <tr> <td>1-PASHCHATYA KAVYA MIMANSA</td> <td>M.V. INAMDAR</td> </tr> <tr> <td>2-SAUNDARYA SHASHTRA</td> <td>DR.KASHI NATH AMBALAGI</td> </tr> <tr> <td>3-SAUNDARY SHASTRA</td> <td>DR.MAMTA CHATURVEDI</td> </tr> <tr> <td>4-SAUNDARY DARSHAN</td> <td>DR.GANPATI CHAND GUPTA</td> </tr> </table>	1-PASHCHATYA KAVYA MIMANSA	M.V. INAMDAR	2-SAUNDARYA SHASHTRA	DR.KASHI NATH AMBALAGI	3-SAUNDARY SHASTRA	DR.MAMTA CHATURVEDI	4-SAUNDARY DARSHAN	DR.GANPATI CHAND GUPTA
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<p>A210803T</p>	<p>COURSE TITLE- CALLIGRAPHY</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 3 THEORY (OPTIONAL)</p>	<p>UNIT 1- HISTORY OF CALLIGRAPHY IN INDIA</p> <p>UNIT 2- CALLIGRAPHY DEFINITION,WRITING STYLES WITH EXAMPLES</p> <p>UNIT 3 IMPORTANCE OF CALLIGRAPHY,SKILL DEVELOPMENT ETC</p> <p>UNIT 4-- CULTURAL BACKGROUND OF CALLIGRAPHY AND INTRODUCTION TO CHINESE CALLIGRAPHY,ARABIC CALLIGRAPHY</p> <p>UNIT 5- INTRODUCTION TO MODERN CALLIGRAPHY TOOLS</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <table border="0"> <tr> <td>1-LEKHAN KALA</td> <td>AACHARY SITARAM CHATURVEDI</td> </tr> <tr> <td>2-LEARN CALLIGRAPHY</td> <td>MARGARETSHEPHERD</td> </tr> </table>	1-LEKHAN KALA	AACHARY SITARAM CHATURVEDI	2-LEARN CALLIGRAPHY	MARGARETSHEPHERD				
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<p>A210804T</p>	<p>COURSE TITLE- PRINT MAKING</p> <p>CREDITS-04</p>	<p>UNIT 1- HISTORY OF PRINT MAKING</p> <p>UNIT-2-TYPES OF PRINT MAKING-STENCIL METHOD,PLANOGRAPHY,PRINT MAKING AND COLLAGE</p>								

	<p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 THEORY (OPTIONAL)</p>	<p>UNIT-3—BASIC PHOTO ETCHINGTYPES OF GRAPHIC –RELIEF ,INTAGLIO,SURFACE,AQUATINT,DRYPOINT,MEZZOTINT,ENGRAVING, ETCHING, CHINE COLLE,COLLAGRAPH,FOAM RELIEF PAINTING</p> <p>UNIT 4 -INTRODUCTION TO FAMUS PAINTER AND THEIR WORK</p> <p>UNIT 5- SCOPE OF PRINT MAKING,MODERN WAY OF PRINT MAKING RELATED TO SKILL DEVELOPMENT PROGRAMME</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1- CHAPA KALA SHYAM SINGH 2- -PRINT MAKING BILL FLICK&BETH GRABOWSKI 3- MODERN PRINT MAKING</p>
<p>A210805T</p>	<p>COURSE TITLE- SCULPTURE (INDIAN ART HISTORY)</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 5 THEORY (OPTIONAL)</p>	<p>UNIT-1- PREHISTORIC SCULPTURE IN INDIA-ARMS AND TOOLS USED IN NEO PALEOLITHIC AGE,INTRODUCTION OF PALEOLITHIC,MESOLITHICAND NEOLITHIC,INDUS VALLEY CIVILIZATION AND ITS ARTISAN,VEDIC ART AND CRAFT</p> <p>UNIT-2 HISTORY OF SCULPTURE IN ANCIENT INDIA SHAISHUNAGA DYNASTY,JAMBUDEEP ART-</p> <p>UNI- 3- MAURYAN SCULPTURE(325-184 BC),MAURYAN FOLK ART</p> <p>UNIT- 4- MATHURA,SHUNG ,KUSHAN GUPTA PERIOD</p> <p>UNIT-5 KHAJURAHO SCULPTURE</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-BHARTIYA KALA VASUDEV SHARAN AGARWAL 2-INDIAN TEMPLE SCULPTURE JOHN GUY 3-KHAJURAHO LOUIS FREDERIC 4- THE HERITAGE OF INDIAN ART AGRAWAL,VASUDEVA SHARAN</p>

A210806T	<p>COURSE TITLE- ANIMATION</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 6 THEORY (OPTIONAL)</p>	<p>UNIT 1- WHAT IS ANIMATION ,PROCESS,AUDIO VEDIO</p> <p>UNIT 2- 2D ANIMATION TECHNIQUE DESIGN AND MODELLING</p> <p>UNIT 3- 3D ANIMATION TECHNIQUE DESIGN AND MODELLING</p> <p>UNIT 4- DIGITAL FILM PRODUCTION MEDIA AND SYBER LAWS</p> <p>UNIT-5- LIGHTING AND SHADING ,PHOTOSHOP,TEXTURING,VISUAL EFFECTS,VISUAL PERCEPTION</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-CARTOON ANIMATION PRESTON BLAIR 2-ACTING FOR ANIMATORS E.D.HOOKS 3-ANIMATION FOR BEGINNERS MORR MEROZ</p>
A210807P	<p>COURSE TITLE- LIFE STUDY</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 7 PRACTICAL(CORE)</p>	<p>INTRODUCTION-A DRAWING OF THE HUMAN FIGURE,TRADIONALLY NUDE,FROM OBSERVATION OF A LIVE MODEL MALE OR FEMALE,IT'S A FULL FIGURE STUDY ALSO.</p> <p>1-PREPARETION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY</p> <p>2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCPLS OF ART,</p> <p>3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY .</p> <p>4-FIGURATIVE AND NON FIGURATIVE DRAWING CAN BE COMPOSED.</p> <p>5 FOR THE PREPARETION OF POSTER/DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC</p> <p>NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/ COLOUR PLATES OF LIFE STUDY OR PAINTING ON CANVAS TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM FOUR HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED</p>
A210808R	<p>COURSE TITLE- MAJOR RESEARCH PROJECT</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 8</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS.</p>

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	RESEARCH PROJECT (CORE)	<p>2- 2-STUDENTS CAN ALSO XEPLRE THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT.</p> <p>3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE.</p> <p>4- VISUAL ARTS STUDENTS ARE ADVISED TO VISIT ART GALLERIES,MUSEUMS AND HISTORICAL AND CULTURAL PLACES ,DURIN THE STUDY PERIOD.</p>
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INSTRUCTIONS FOR PRACTICAL:

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SEMESTER –WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A.
SUBJECT- PAINTING

SEMESTER 9 (YEAR 5) 3RD COURSE DETAIL

COURSE CODE	COURSE TITLE/ EXAMINATION /PAPER	COURSE CONTENT
A210901T	COURSE TITLE- TRENDS AND TRADITION OF EUROPIAN ART FROM 14TH TO 16TH CENTURY CREDITS-04 M.M. MARKS 100(25=75) PAPER 1 THEORY (CORE)	UNIT-1- EARLY RENAISSANCE PERIOD,FRA ANGELICO,FILIPPO BRUNELLESCHI ,PAOLO UCCELLO UNIT-2- DOMENICO GHIRLANDAIO,SANDRO BOTTICELLI UNIT-3- ANTONIO DA CORREGGIO ,ANDREA DEL VERROCCHIO,BARTOLOMEO CAVAROZZI UNIT-4- FLANDERS PAINTING ,JAN VAN EYCK, ALBERCHT DURER, UNIT-5- HIGH RENAISSANCE-LEONARDO DA VINCCI,MICHELANGELO,RAPHAEL REFERENCE BOOKS/SUGESTED READINGS 1-EUROPIYA CHITRAKALA KA ITIHAS RA. VEE. SAKHALKAR

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<p>A210902T</p>	<p>COURSE TITLE- MODERN AND CONTEMPORARY ART IN INDIA</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (CORE)</p>	<p>UNIT-1- PATUA PAINTINGS AND KALIGHAT PAINTINGS OF BENGAL AND YAMINI ROY,PAT CHITRA OF UDISA,PAT CHITRA OF NATHDWARA,TANJORE PAINTINGS</p> <p>UNIT-2- FOREIGNER PAINTERS IN INDIA-NICOLAS ROERICH,SVETOSLAV ROERICH,AMRITA SHERGILL</p> <p>UNIT-3- COMPANY SCHOOL OF PAINTINGS,RAJA RAVI VERMA</p> <p>UNIT 4- ART SCHOOL AND ART GALLERIES,BENGAL SCHOOL AND ITS PAINTERS AVNINDRA NATH,ASIT KUMAR,K.N.MAJUMDAR,RAVINDRA NATH,GAGANENDRA NATH</p> <p>UNIT 5 BOMBAY PROGRESSIVE ARTIST GROUP AND ITS PAINTERS -RAZA .ARA,SOOZA AND M.F.HUSAIN,KALKATTA GROUP AND ITS PAINTERS,SAMEEKSHAVAD AND ITS PAINTERS</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-AADHUNIK BHARTEEY CHITRAKALA DR.GRRAJ KISHOR AGARWAL</p> <p>2-SAMKALEEN KALA PRANNATH MAGO</p> <p>3- SAMKALEEN BHARTIYA KALA DR.MAMTA CHATURVEDI</p> <p>4- SAMEEKSHAVAD GOPAL MADHUKAR CHATURVEDI</p> <p>5-KALIGHAT DRAWINGS ALI S.M.</p>
<p>A210903T</p>	<p>COURSE TITLE- FOLK PAINTING</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 3 THEORY (OPTIONAL)</p>	<p>UNIT 1- HISTORY AND ORIGIN OF FOLK PAINTINGS IN INDIA</p> <p>UNIT 2- RELIGIOUS AND CULTURAL ASPECTS WORK BEHIND FOLK PAINTINGS IN INDIA</p> <p>UNIT 3- INTRODUCTION OF FOLKPAINTINGS, BENGAL,BIHAR,MAHARASHTRA</p> <p>UNIT 4- LIFE AND STYLE OF FOLK PAINTERS,EMINENT FOLK PAINTER OF INDIA</p> <p>UNIT 5- FOLK PAINTINGS MARKET IN INDIA AND ABROAD,</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-FOLK AND MINOR ART TRADITION OF INDIA PROF.RANJAN KUMAR MALIK</p> <p>2-INDIAN FOLK AND TRADITIONAL FINE ART DR.RAMESH KUMAR SIDH</p>

		3- STUDIES IN INDIAN ART AGRAWAL,VASDEVA SHARAN
A210904T	<p>COURSE TITLE- TRIBAL ART</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 THEORY (OPTIONAL)</p>	<p>UNIT 1- INTRODUCTION OF TRIBAL INDIA AND HER TRIBES</p> <p>UNIT 2- MUSEUMS OF TRIBAL ART,TRIBAL FAIR AND TRIBAL SHOP</p> <p>UNIT 3- HISTORY AND ORIGIN OF VARI,GOND.BHIL PITHORA ART</p> <p>UNIT 4- RITUALS AND TRIBAL ART IN CONTEMPORARY SOCIETY</p> <p>UNIT 5- TRIBAL PAINTINGS AND POTTERY INDUTRY IN DIFFERENT STATES OF INDIA</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-THE TRIBAL CULTURE OF INDIA L.P.VIDYARTHI,BINAY RAI</p> <p>2-TRIBAL INDIA NADEEM HUSNAIN</p> <p>3-MUSEUM AND CULTURAL HERITAGE OF INDIA , BANERJEE ,N.R.</p>
A210905T	<p>COURSE TITLE- HISTORY OF ARCHITECTURE IN INDIA</p> <p>CREDITS-05</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 5 THEORY (OPTIONAL)</p>	<p>UNIT 1- JAIN ARCHITECTURE,CHAITYA AND VIHAR</p> <p>UNIT 2- STUPAS SARNATH ,SANCHI,BHARHUT,CHAITYA AND VIHAR</p> <p>UNIT 3- MUGHAL ARCHITECTURE,AKBAR,JEHANGIR,SHAHJEHAN</p> <p>UNIT 4 -BRITISH PERIOD ARCHITECTURE IN INDIA</p> <p>UNIT 5 -MODERN ARCHITECTURE IN INDIA,WORLDS FAMUS ARCHITECTURE (AN INTRODUCTION)</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-HISTORY OF INDIAN ART SANDHYA KETKAR</p> <p>2-ARCHITECTURE IN MEDIEVAL INDIA MONICA JUNEJA</p>
A210906T	<p>COURSE TITLE- ADVERTISING ART</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 6 THEORY (OPTIONAL)</p>	<p>UNIT 1- HISTORY OF ADVERTISEMENT ,COMERCIAL ART AND ITS DEFINITION</p> <p>UNIT 2- BOOK COVER DESIGNING,POSTER DESIGNING AND ARTIST</p> <p>UNIT 3- ADVERTISING AND MARKETING TACTIC</p> <p>UNIT 4 -ADVERTISING AND BUSINESS COMMUNICATION</p> <p>UNIT 5- IMPORTANCE OF ADVERTISEMENT,ADVERTISEMENT TODAY</p>

		<p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-ART AND ADVERTISING JOHN GIBBONS 2-ART OF ADVERTISING ARUN MAHAPATRA</p>
A210907P	<p>COURSE TITLE- PORTRAITURE</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 7 PRACTICAL(CORE)</p>	<p>NOTE-THE STUDY FROM DRAPED MODEL THE HEAD OR ¼ FULL FIGURES WITH BACKGROUND ARRANGED OR IMGINATIVE .THE STUDENTS ARE FREETO MODIFYTHE COLOUR OF THE MODEL AND THE DRAPERY.SOAS TO SUIT ACTION EXPRESSION AND THE CHARACTER OF THE MODEL. THE STUDY OF PORTRAIT MAY BE PRACTISED WITH REFERENCE TO THE MASTER PAINTERS AS REGARDS TO COLOUR SCHEMEAND EXPRESSION SO AS TO DEVELOP THE INDIVIDUAL STYLE OF HIS OWN.</p> <p>1-PREPREATION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY</p> <p>2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCPLS OF ART,</p> <p>3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY .</p> <p>4-FIGURATIVE AND NON FIGURATIVE DRAWING CAN BE COMPOSED.</p> <p>5 FOR THE PREPREATION OF PORTRAITS/DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC</p> <p>NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/ COLOUR PLATES OF LIFE STUDY OR PAINTING ON CANVAS TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM FOUR HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-PORTRAIT VASUDEV KAMATH 2-FEMALE DRAWING M.R.ACHREKAR 3-DRAWING THE HEAD OLIVER SIN FOR ARTIST 4-SKETCHING PEOPLE JEFF MELLE 5-THE COMPLETE BOOK OF DRAWING BARRINGTON BARBER</p>
A210908R	<p>COURSE TITLE- MAJOR RESEARCH PROJECT</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 8 RESEARCH PROJECT (CORE)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- 2-STUDENTS CAN ALSO XEPLRE THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT. 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE.</p>


		4- VISUAL ARTS STUDENTS ARE ADVISED TO VISIT ART GALLERIES, MUSEUMS AND HISTORICAL AND CULTURAL PLACES, DURING THE STUDY PERIOD.
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INSTRUCTIONS FOR PRACTICAL:

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B- INTERNAL EXAMINER WILL EVALUATE THE SESSIONAL WORK AND FILE OF THE EXAMINEE.

C- ALL PRACTICAL EQUIPMENTS (PAINTING/GRAPHIC/SCULPTURE ETC.) LIKE DRAWING BOARD, EASEL /STAND /PRINTING MACHINE/PRINTER/COMPUTER/SOME TOOLS LIKE CHISELS, KNIFE, HAMMERS RASPS, BRUSHES, OILS AND MATERIALS LIKE CANVAS/PAPERS SHALL BE PROVIDED BY THE INSTITUTION. DURING LECTURE DEMONSTRATION IN THE REGULAR CLASS. ON THE OTHER HAND STUDENTS ARE REQUIRED TO BRING THE MATERIALS LIKE PENCIL/CHARCOLE, COLOUR PIGMENTS, BRUSHES ETC. ON THE DAY OF EXAM AND IN THEIR REGULAR CLASSES DURING THE SEMESTER.


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Maharaja Suhel Dev
State University Azamgarh , UP
Syllabus for Post Graduate Programme (M.A./M.V.A.)
Visual Arts Applied Arts and Design
NEWLY INTRODUCED PROGRAMME AT THE UNIVERSITY CAMPUS

(ACADEMIC SESSION 2024-25 ONWARDS)

SEMESTER –WISE STRUCTURE OF SYLLABUS FOR THE COURSE/PROGRAMME M.A./M.V.A.
SUBJECT- PAINTING

SEMESTER 10 (YEAR 5) 4TH COURSE DETAIL

COURSE CODE	COURSE TITLE/ EXAMINATION /PAPER	COURSE CONTENT
A211001T	COURSE TITLE- RESEARCH METHODOLOGY CREDITS-04 M.M. MARKS 100(25=75) PAPER 1 THEORY(ELECTIVE)	UNIT 1 – WHAT IS RESEARCH,RESEARCH IN VISUAL ART,MEANING AND NECESSITY,HISTORY OF RESEARCH IN VISUAL ART IN UTTAR PRADESH -UNIT-2- METHODS OF RESEARCH,FUNDAMENTAL RESEARCH ,APPLIED RESEARCH,HISTORICAL RESEARCH ,COMPERATIVE STUDY,DESCRIPTIVE RESEARC ETC. UNIT-3— STAGES OF RESEARCH ,PILOT STUDY ,CHOICE OF TOPIC,HYPOTHESIS,RESEARCH DESIGN,DATA COLLECTION,PRIMARY SOURCE,SECONDARY SOURCE. UNIT 4- TITLE,INTERVIEW,OBSERVATION,CONTENT,ANALYSIS ,FIELD WORK,SURVEY,INTERPRETATION,REVIEW OF LITERATURE,INDE,PREFACE,LANGUAGE OF DISSERTATION,SUMMARY,BIBLIOGRAPHY,FOOTNOTE,,USE OF COMPUTER, UNIT-5 <i>RESEARCHER –VALUATION, RESEARCHER –EVALUATION,,VIVA-VOCE AND SOM PROBLEMSOF RESEARCH,PLAGIARISM ,PLAGIARISM PORTAL,AWARD AND PUBLICATION</i> REFERENCE BOOKS/SUGESTED READINGS 1-KALA PRAPANCH DR. K.SHIVRAM KARANTH 2-BAROQUE KALA DR. S.C. PATIL 3-CHITRAKALA DARPANA V.T.KALE 4-SHODH PADDHATI C.R.KOTHARI

Sulio

		5-A BEGINNER'S GUIDE TO RESEARCH METHODOLOGY ASHREET ACHARYA, ABHIPSA ANAMIKA
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A211002T	<p>COURSE TITLE- PHILOSOPHY OF ART(WESTERN) CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 2 THEORY (OPTIONAL)</p>	<p>CONCEPT OF BEAUTY OF FOLLOWING THINKERS NEED TO BE REFERED TO FOR CONVEYING THE SUBJECT AND ITS CONTENTS.</p> <p>UNIT 1- BAUMGARTEN, HEGEL</p> <p>UNIT 2-IMMANUEL KANT, EDWARD BULLOUGH</p> <p>UNIT 3-LEO TOLSTOY, BENEDETTO CROCE</p> <p>UNIT 4-I.A.RICHARDS , SORTRE</p> <p>UNIT 5 SIGMUND FREUD, CARL JUNG</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-RAS SIDDHANT KA PUNARVIVECHAN GANPATI CHAND GUPTA</p> <p>2-KALA VIVECHAN NEHAR RANJAN RAI</p>
A211003T	<p>COURSE TITLE- TRENDS AND TRADITION OF EUROPIAN PAINTINGS FROM 17TH TO 20TH CENTURY</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 3 THEORY (OPTIONAL)</p>	<p>UNIT 1 -CRITICAL STUDY OF 17TH CENTURY PAINTERS LIKE RUBENS , VERMEER ETC.</p> <p>UNIT-2 CRITICAL STUDY OF 18TH CENTURY PAINTINGS OF ENGLAND , FRANCE</p> <p>UNIT-3- CRITICAL STUDY OF 19TH CENTURY PAINTERS LIKE G.CURBET, TURNER , CONSTABLE ETC , REFERENTIAL STUDIES OF 20TH CENTURY ARTS</p> <p>UNIT-4- -REFERENTIAL STUDIES OF MAIN EUROPIAN SCULPTURES</p> <p>UNIT-5- COMPERATIVE STUDIES OF VARIOUS STYLISTIC EPRESSIONS AND ITS CAPACITY TOWARDS AN INNOVATIVE INSIGHT INTO THE MEANING OF STYLE IN ART HISTORY AND CULTURE</p> <p>REFERENCE BOOKS/SUGESTED READINGS</p> <p>1-EUROPIYA CHITRAKALA KA ITIHAS B.P.KAMBOJ</p> <p>2-EUROPIYA CHITRAKALA KA ITIHAS RA.VEE SAKHALKAR</p>

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A211004T	<p>COURSE TITLE- MODERN AND CONTEMPORARY ART OF WESTERN WORLD</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 4 THEORY (OPTIONAL)</p>	<p>UNIT 1 -CRITICAL STUDY AND ANALYSES OF ROMANTICISM AND REALISM</p> <p>UNIT2 -CRITICAL STUDY OF IMPRESSIONISM ,POST IMPRESSIONISM ,NEW IMPRESSIONISM</p> <p>UNIT-3 CRITICAL STUDY OF CUBISM ,FUTURISM ,FAUVISM</p> <p>UNIT-4 -CRITICAL STUDY OF DADAISM ,SURREALISM</p> <p>UNIT-5 -CRITICAL STUDY OF ABSTRACTION, FIGURATIVE EXPRESSIONISM</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1-EUROPIYA CHITRAKALA KA ITIHAS B.P.KAMBOJ 2-EUROPIYA CHITRAKALA KA ITIHAS RA.VEE SAKHALKAR</p>
A211005T	<p>COURSE TITLE- MODERN AND CONTEMPORARY ART /PAINTINGS OF EUROPE</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 5 THEORY (OPTIONAL)</p>	<p>UNIT 1--ACTION PAINTING;SYNCHRONISM ;ORPHISM RAYNISM;CONSTRUCTIVISM ETC</p> <p>UNIT-1 STUDY OF LYRICAL CRITICAL ABSTRACTION ETC;KINETIC ART;COMPUTER ART,</p> <p>UNIT-3-CRITICAL STUDY OF CONCEPTUAL ART ;POP ART;OP ART ETC</p> <p>UNIT-4-CRITICAL STUDY OF INSTALLATION ;GRAFFITI ;LIVE ARTS</p> <p>UNIT-5- CRITICAL STUDY OF DIGITAL ART ;VIRTUAL ART AND CURRENT TRENDS ,3D ARTS</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1-AADHUNIK CHITRAKALA KA ITIHAS RA VEE SAKHALKER 2-EUROPIAN PAINTINGS R.C.SHUKLA</p>
A211006T	<p>COURSE TITLE- MURAL</p>	<p>DESIGN AND EXECUTION</p> <p>UNIT 1-FRESCO MEDIUM</p> <p>UNIT 2-PAINTING IN TEMPERA AND IN OIL</p> <p>UNIT 3-COLLAGES-(RELIEF AND HIGH RELIEF)</p>

	<p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 6 THEORY (OPTIONAL)</p>	<p>UNIT 4-CERAMICS UNIT 5-MOSAIC</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1-MURAL PAINTINGS SECRET OF SUCCESS 2-MURAL PAINTINGS IN INDIA 3-INDIAN PAINTING ,THE GREAT MURAL TRADITION</p>
A211007P	<p>COURSE TITLE- LANDSCAPE</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 7 PRACTICAL(CORE)</p>	<p>1-PREPREATION OF DRAWING AND SKETCHING WILL BE CARRIED OUT TO P.G.LEVEL STUDY/OUT DOOR WORK IS ESSENTIAL,STUDY OF NATURAL ENVIRONMENT AND OBJECTS IS REQUIRED. 2-DRAWING SHOULD BE PREPARED ON THE BASIS OF PRINCPLS OF ART, 3-RAPID SKETCHING IS ONE OF THE COMPONENTS OF THE STUDY . 4-NATURE DRAWING CAN BE COMPOSED. 5 FOR THE PREPREATION OF LANDSCAPE DRAWING/SKETCHING STUDENT CAN USE INK,WATER COLOUR,POSTER COLOUR ,ACRYLIC,MIXED MEDIA ETC NOTE- DRAWING MUST BE IN MONOCHROME COLOUR. (FOR INTERNAL EVALUATION STUDENT HAS TO SUBMIT FOUR DRAWINGS/ COLOUR PLATES OF LIFE STUDY OR PAINTING ON CANVAS TIME DURATION IN THE PRACTICAL EXAMINATION-MINIMUM FOUR HOURS SIZE-ANY SIZE MEDIUM-ANY MEDIUM EXPERIMENTAL WORK IS ALSO ALLOWED</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1-WATERCOLOUR LANDSCAPESTEP BY STEP MILINDMULICK 2-CARLSON'S GUIDE TO LANDSCAPE PAINTING JOHN F. CARLSON</p>
A211008R	<p>COURSE TITLE- DISSERTATION</p> <p>CREDITS-04</p> <p>M.M. MARKS 100(25=75)</p> <p>PAPER 8 RESEARCH PROJECT (CORE)</p>	<p>NOTE-MAJOR RESEARCH PROJECT IS COMPULSORY .STUDENTS WILL HAVE TO SELECT THE TOPIC FOR THE MAJOR RESEARCH PROJECT WITH THE CONCENT OF RESEARCH PROJECT SUPERVISOR/SUBJECT TEACHER.SO THERE IS NO NEED OF SEPARATE SYLLABUS FOR MAJOR RESEARCH PROJECT.</p> <p>REFERENCE BOOKS/SUGESTED READINGS 1- THE SUPERVISOR WILL PROVIDE THE RESEARCH MATERIALS TO THE SCHOLAR/STUDENTS. 2- 2-STUDENTS CAN ALSO XEPLRE THE THINGS AND MATERIALS FOR THEIR RESEARCH PROJECT. 3- TOURS AND TRAVELLING ARE THE ESSENCIAL PART OF THE COURSE.</p>

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Manjula

Shilpi

R. Ravi

Ah. Gupta

Arjun

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