



# University of Rajasthan Jaipur

## SYLLABUS

M.V.A. in Painting/Sculpture/Applied Art

### Semester Scheme

I & II Semester	2023-24
III & IV Semester	2024-25

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## **MVA Painting**


### **Program Outcomes (PO) for MVA Painting Course**

Graduates of the MVA Painting program will develop an in-depth understanding of Indian aesthetics, encompassing both Oriental and Modern perspectives, to build a strong foundation in art theory and criticism. They will acquire the ability to critically engage with Indian modern and contemporary art as well as Western art traditions, fostering comparative perspectives and analytical skills that enhance their understanding of various art movements. The program encourages the exploration of folk and traditional art forms, with a special focus on regional painting practices such as those from Rajasthan, enabling students to appreciate their historical and cultural significance while creatively incorporating them into contemporary painting. A strong emphasis on modern philosophical perspectives equips students with the ability to analyze and apply Western modern and contemporary art theories, broadening their conceptual understanding of artistic evolution. Through structured fieldwork, seminars, and project-based assignments, students will develop research methodologies, enhance their presentation skills, and refine their project execution abilities. The program fosters independent artistic practice, allowing students to refine their personal expression, technical skills, and conceptual depth through self-directed study, ultimately culminating in a comprehensive dissertation and creative portfolio. Additionally, the curriculum integrates experiential learning through field engagement and practical applications, ensuring that students can connect theoretical knowledge with real-world art practices, leading to a holistic and well-rounded understanding of visual arts.

### **Course Outcomes (CO) for MVA Painting Course**

Students will gain a deep understanding of Indian aesthetics, both Oriental and Modern, and apply these principles in art theory and criticism. They will articulate the significance of aesthetic traditions in shaping artistic practices and explore their relevance in contemporary painting. Critical engagement with art movements will enable students to analyze and compare Indian modern and contemporary art with Western artistic traditions, applying critical thinking to interpret diverse artistic expressions and cultural contexts. The study of folk and traditional art forms will enhance students' ability to recognize and articulate the cultural and historical importance of traditional painting, particularly from Rajasthan, while encouraging creative integration of these elements into modern practices. A strong foundation in philosophical perspectives will allow students to analyze and apply modern and contemporary Western art theories, creating works that reflect informed perspectives on the evolution and societal relevance of art. Research and project development skills will be strengthened through fieldwork, seminars, and organized projects, equipping students with advanced research methodologies and presentation skills. Independent artistic practice will be emphasized, enabling students to develop a unique artistic voice through self-directed exploration, culminating in a dissertation and a creative portfolio that showcases technical mastery and conceptual depth. Finally, field engagement and practical application will ensure that students bridge theoretical knowledge with hands-on experience, demonstrating a well-rounded understanding of visual arts through experiential learning and real-world artistic engagement.

This comprehensive approach ensures that graduates emerge as critically aware, technically proficient, and creatively independent artists capable of making meaningful contributions to contemporary painting and art discourse.

  
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## MVA Sculpture


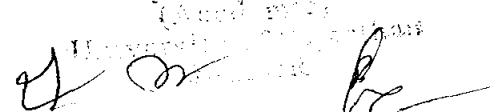
### Course Outcomes (CO) for MVA Sculpture Course

Throughout the program, students will master advanced sculptural techniques such as carving, modeling, casting, and assemblage, applying aesthetic and theoretical discourses to their practice. They will explore historical and cultural contexts of sculpture, critically analyzing the evolution of sculptural traditions in both Indian and Western art. Contemporary approaches to sculpture will be examined through the use of modern materials, digital media, and conceptual strategies. Philosophical interpretations of three-dimensional art will be explored, allowing students to develop a deeper theoretical understanding of sculptural practice. The program encourages experimentation with folk and indigenous sculptural techniques, enabling students to create culturally informed works that reflect regional traditions. As students progress, they will engage in interdisciplinary and experimental sculpture, integrating new media, performance, and site-specific installations. Critical analysis of public art and sculptural interventions will be emphasized, along with advanced research methodologies tailored to sculptural discourse. The final phase of the program focuses on self-directed studio practice, where students will develop a body of work that demonstrates technical mastery and conceptual depth. Additionally, professional presentation skills, exhibition strategies, and critical writing in sculpture will be emphasized, ensuring that graduates are prepared to articulate and showcase their work effectively in the professional art world.

This structured approach ensures that students emerge as highly skilled, critically aware, and innovative sculptors, capable of contributing meaningfully to contemporary artistic discourse.

### Program Outcomes (PO) for MVA Sculpture Course

Graduates of the MVA Sculpture program will develop an advanced understanding of sculptural aesthetics, integrating both Indian and Western traditions into their practice and critique. They will critically engage with historical and contemporary sculptural movements, analyzing diverse styles, materials, and methodologies. Through the study of folk and traditional sculptural techniques, students will gain the ability to incorporate regional artistic expressions into their work while creatively reimagining them for contemporary contexts. The program emphasizes the application of modern philosophical and conceptual frameworks, enabling students to deepen the meaning and relevance of their sculptural practice. A strong focus on research and technical skill development equips students with the ability to conduct independent inquiries, refine sculpting techniques, and execute complex projects with professional proficiency. Artistic independence is fostered through self-directed study, encouraging creative experimentation and the development of a unique artistic voice. Additionally, experiential learning is emphasized through field studies, hands-on studio work, and interdisciplinary collaborations, ensuring that students can effectively bridge theoretical knowledge with practical application in sculpture.

  
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## M.V.A Applied Arts



### **Course Outcomes (COs):**

The curriculum equips students with the ability to integrate theoretical knowledge and practical skills across diverse areas of advertising and marketing. Key outcomes include mastering **Digital Advertising and Marketing Strategies** with Web Design, fostering proficiency in creating cohesive **Corporate Brand Identities**, and developing expertise in **Visualization** techniques for advertising campaigns. Students will gain hands-on experience in creating **newspaper ads, magazine ads, hoardings, posters, company logos, brand logos, and packaging designs**, along with crafting effective sales promotion strategies. A nuanced understanding of **Field Study** allows students to explore advertising agencies, print production, and digital media in real-world settings. Advanced skills in **Self-Study projects** enable creativity in digital morphing, photo manipulation, and various visual styles. Through **Advanced Advertising Design**, students develop expertise in storyboard creation and short documentary filmmaking. By completing a **Dissertation**, students acquire research proficiency and the ability to present innovative advertising concepts. Overall, the curriculum prepares students for advanced careers in advertising, branding, digital marketing, and creative media, emphasizing critical thinking, creativity, and adaptability to emerging trends.

### **Program Outcomes (POs):**

Graduates of this program will exhibit advanced competencies in advertising and digital marketing, combining traditional principles with cutting-edge strategies. Through coursework in **Digital Marketing Theory**, students understand SEO, SEM, SMM, and content marketing, preparing for leadership roles in digital advertising. **Visualization** and **Self-Study Projects** foster technical proficiency and originality in creating professional-grade portfolios, including advertisements for **print, digital media, and outdoor displays**. **Field Study** provides hands-on experience in advertising workflows, e-commerce practices, and AI-driven technologies. The emphasis on **Advanced Advertising Design** ensures mastery of storytelling, campaign development, and multimedia integration. **Corporate Identity Design** and **Campaign Visualization** prepare students to manage branding and promotional campaigns for various industries. With rigorous exposure to research in the **Dissertation**, students develop critical thinking, academic rigor, and strategic acumen. Overall, graduates are equipped to navigate the challenges of modern advertising, contribute to impactful campaigns, and lead in dynamic, technology-driven environments.

  
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MVA Syllabus

**I. Theory Papers:**

• Each theory paper EoSE shall carry 100 marks and the duration will be of 3 hours. There shall be two parts (Part-1 and Part-II) in each papers

(i) Part 'I' of the theory paper will be consisting of Four Short Answer type questions (with internal choice) carrying 10 marks each. Word limit for each answer shall be 120-160 words. (Total-40 Marks)

(ii) Part 'II' of the theory paper shall contain 3 questions (with internal choice) of 20 Marks each. The word limit for each answer will be 700-800 words. (Total Marks-60)

**II. Practical Papers:**

• Practical evaluations shall be conducted by exhibiting the practical Works at the end of the each Semester. The evaluation of the practical papers of 2nd and 4th semester shall be done by external examiners and the evaluation of the practical papers of 1st and 3rd semester shall be conducted by the three member panel of internal examiners consisting of examiners of Rajasthan University and its affiliated colleges constituted by the Board of study/ COC s of the respective discipline.

**Method of evaluation of Seminar, Project work, Dissertation, Self Study and Field Study:**

**Seminar:**

Students shall do a presentation on the assigned topic before the evaluation panel and students of the Department/Faculty.

**Self Study:**

Assessment of the self Study work will be done along with the other Practical Exams.

**Field Study and Project work :**

A student is required to submit Field Study and Project work Document latest by one week prior to the commencement of the theory Examination. The evaluation of the Field Study and Project work papers will be conducted by the three member panel of internal examiners of Rajasthan University and its affiliated colleges constituted by the Board of study/ COC s of the respective discipline.

The evaluation of the dissertation shall be based on the quality of the written assignment and the overall performance of the student. The evaluation of the dissertation papers will be conducted by a Board of internal/subject teacher and external examiners.

**Study Materials:** Students shall bring their own Art materials and tools etc required for their practical works.

**Study Tour:** There shall be a minimum weeklong compulsory study tour to places of historic values/ major institutions conducting similar programmes/places identified by the tour committee of the department every academic year. The cost of the tour shall born by the students themselves.

**Discipline offered:**

The subjects of examination in Master of Visual Arts under Faculty of Fine Arts shall be one of the following:

Sl No	Subjects
1	Painting
2	Sculpture
3	Applied Arts

Faculty/ visiting faculties/ eminent artists:

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The MVA programme shall be conducted by the faculty members from the concerning professional discipline. However, students shall get the advantage of the visiting faculties/ eminent artists of the respective discipline as and when required

**Course Structure:**

The details of the courses with code, title and the credits assign are as given below.  
Abbreviations Used

**Course Category**

- CCC: Compulsory Core Course
- ECC: Elective Core Course
- OEC: Open Elective Course
- SC: Supportive Course
- SSC: Self Study Core Course
- SEM: Seminar
- PRJ: Project Work
- RP: Research Publication

**Contact Hours**

- L: Lecture
- T: Tutorial
- P: Practical or Other
- S: Self Study

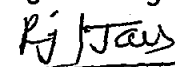
**Relative Weights**

- IA: Internal Assessment (Attendance/Classroom Participation/Quiz/Home Assignment etc.)
- ST: Sessional Test
- EoSE: End of Semester Examination

**PAINTING**

**MVA Painting -Semester-1**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAP 901	Indian Aesthetics (Oriental)	CCC	3	3	0	0	3	0
2	VAP 902	Criticism of modern art (Ind.)	CCC	3	3	0	0	3	0
3	VAP A01	Seminar	SEM (Elective)	6	3	0	0	0	1
4	VAP A02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAP A03	Self Study	SSC (Elective)	6	0	0	6	0	5

  
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6	VAP 911	Study	CCC	6	0	0	9	0	5
7	VAP 912	Creative work	CCC	6	0	0	12	0	5

### VAP 901 - Indian Aesthetics (Oriental)

Unit-1: Natya Shastra: Rasa Theory

Unit-2 : Interpretation of Rasa Theory by Abhinav Gupta, Bhatt Lollat, Shankuk, Bhatt Nayak and Anand Vardhan

Unit- 3: Chitra Sutra and Shadanga

Unit -4: The theory of Art and aesthetics in Indian traditions, their expansion and development according to Veda, Upanishad and literature

Unit- 5: Concept of Chinese aesthetics: six canons of Chinese art.

### VAP 902-Criticism of Modern Indian Art (Common with Applied Arts- VAA-902)

Objectives and analytic study of Phases in Making of 20<sup>th</sup> Century Visual Art.

Unit-1: Notion of Modernity in Indian Art.

Unit-2: European Art movements and their influences in Indian Modern painting.

Unit-3: Folk and tribal influence in Indian Modern painting.

Unit-4: Bombay Progressive Group:K. H. Ara, S. K. Bakre, H. A. Gade, M. F. Husain, S. H. Raza and F. N. Souza V. S. Gaitonde, Tayeb Mehta and Krishen Khanna.

Madras School: K.C.S. Panikaran, D.P.Roy Chodhary and others

Unit-5: Delhi Shilpi Chakra: Bhavesh Sanyal, Shailoj Mukherji, Ram Kumar, K.S. Kulkarni and others

### VAP A01-Seminar

Students shall submit in three copies a written assignment in minimum 1000 words duly supported by visual materials on the topic chosen by consultation with the concerned teacher based on above mentioned theory topics (VAP-901 & 902). Students are supposed to do a presentation on the assigned topic before the evaluation panel and students of the Department/Faculty.

Students shall answer convincingly the questions arise by evaluation panel and the students regarding presentation. The evaluation of the seminar shall be on the basis of the submitted document and the presentation.

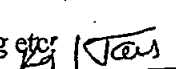
The format of the seminar document shall be

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/ logics/ ideas/ concepts
5. Justification
6. Conclusion
7. Bibliography
8. Descriptions about the images.

### VAP A02-Field Study (Submission)

Students shall submit in three copies a written document consisting of not less than 2000 words along with visual documents on any surviving craft form by doing a field work including interviews with at least one artisans (skilled workers or craftsmen). The document must contain complete information of respective craft like:-

- The area of work
- Historical back ground
- Life style
- Technical aspects of their works like tools, machines, materials used and way of working etc.

  
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- Improvisations done for the survival
- Aesthetical aspects of their products ( comparison of the similar works done in the past with the present)
- The methods adopted for marketing their products
- Future of their products in the modern era.
- Suggestions for improving the quality of their product
- Conclusion (As an art student what you have learned from them.)

Note: Prior approval of the concerned teacher and CMC has to be sort in the selection of the area of study/ craft.

**VAP A03- Self Study (Submission and display)**

This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 150 sketches /drawings based on **personal creative practice** in any dry medium at the end of the semester. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

**Studio Practice**

The minimum prescribed Art works (Out Door Study) duly approved by the subject teachers, shall only be accepted for the submission display and evaluation.

**VAP 911-Study (submission and Display)**

Students shall work on 'Portrait Study' from life models of different age groups showing characteristics, vitality, resemblance, proportion, features etc., and develop the skill of handling and treating colour in various ways suitable for portraiture. Emphasis shall be on developing the 'Concept of Drawing'

Size of the Portrait should be not less than ½ Imp.

**Submission:** 05- Portrait Drawings in any medium. (Pencil, dry & oil Pastels, Charcoal etc)

05- Portrait studies in any medium. (Water, acrylic & oil colour)

**VAP 912- Creative Work (Submission and Display)**

**Creative paintings in different medium.**

This studio practice is focused on observe and interpret the visible world in two dimensional forms through Painting, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore the 2D space, colour and forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, colour and social interaction through engaged mentoring and lively exchanges with peers, students explore a diverse range of colour and forms. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Student has to experiment with different media and material.

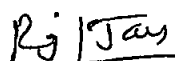
The emphasis is on the conceptualization and experimentation.

Offered materials are as follows:-

1. Oil Painting
2. Acrylic
3. Mix Media

**Size:** Size of Canvas not less than 3'X4'

**Submission:** At least 5 Creative Works in any above mentioned medium.

  
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**MYA Painting -Semester-2**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAP X01	Indian Aesthetic (Modern)	CCC	3	3	0	0	3	0
2	VAP X02	Criticism of modern art (Indian contemporary)	CCC	3	3	0	0	3	0
3	VAP B01	Seminar	SEM (Elective)	6	3	0	0	0	1
4	VAP B02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAP B03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAP X11	Study	CCC	6	0	0	9	0	5
7	VAP X12	Creative work	CCC	6	0	0	12	0	5

**VAP X01- Indian Aesthetics (Modern) (Common with Sculpture VAS 201)**

Unit-1 Ananda Coomaraswamy : *The Essential*

Beauty and Truth  
The Interpretation of symbols  
Why exhibit Works of Art?  
Is Art a Superstition or a Way of Life?

Unit-2 Stella Karmirshch:

*Exploring India's Sacred Art: S*  
Traditions of Indian crafts men,  
Representation of Nature in early Buddhist sculpture  
Emblems of universal being  
Ritual art in tribe and village

Unit-3 Rabindranath Tagore:

*Aesthetic theories of Tagore*

Unit-4 Binod Bihari Mukherjee:

*Chitrakar*  
The artist  
The creator (Kritikar)

Unit-5 K.G. Subramanyan:

*Moving Focus.*  
The struggle for image in contemporary art  
The Indian artist and the socio cultural context

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The use of art criticism  
Religion and art in India

**VAP X02- Criticism of Modern Art (Indian Modern) (Common with Applied Arts)**

Unit 1: K.G. Subramanyan, Gulam Mohd. Shaikh, Bhupen Kakkar, Vivan Sundaram

Unit 2: Ganesh Pyne, Bikash Bhattacharya, Jogen Chaudhary,

Unit 3: Satish Gujral, Laxma Goud, Krishen Khanna

Unit 4: Sudhir Patwardhan, Atul Dodiya, Surendran Nair

Unit 5: Post Modern Indian Art: Fantasies and dilemmas

**VAP B01 - Seminar**

Students shall submit a written assignment in minimum 1000 words duly supported by visual materials (in three copies) on the topic chosen by consultation with the concerned teacher based on thought and issues of contemporary Painting (Indian or Western)

Students shall do a presentation on the assigned topic before the evaluation panel and students of the Department/Faculty

Students shall answer convincingly the questions raised by evaluation panel and the students regarding Presentation.

The evaluation of the seminar shall be on the basis of the submitted document and the presentation.

The format of the seminar document must consist of:-

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/ logics/ ideas/ concepts
5. Justification
6. Conclusion
7. Bibliography
8. Descriptions about the images.

**VAP B02-Field Study (Submission)**

Students shall submit a written document consisting of not less than 2000 words along with visual documents on any folk art form by doing a field work including interviews with at least one folk artists.

The document must contain complete information of respective art form, like:-

Historical back ground

Life style of the artist

Technical aspects of their works like methods and materials used etc.

Improvisations happened and happening

Aesthetical aspects

The methods adopted for presenting their art form

Future of their art forms in the modern era.

Conclusion (As an art student what you have learned from them.)

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study.

Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAP B03 - Self Study (Submission and Display)**

This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.

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Students shall submit 150 sketches /drawings based on personal creative practice in any dry medium. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

### Studio Practice

The minimum prescribed Art works (created in the studies of the faculty only) duly approved by the subject teachers, shall be accepted for the submission display and evaluation

### VAP X11- Study (submission and Display)

Students shall work on **Portrait Study** from life model of different age groups showing characteristics, vitality, resemblance, proportion, features etc., and develop the skill of handling and treating colour in various ways suitable for portraiture. Emphasis shall be on developing the 'Concept of Drawing'

Size of the Portrait should be not less than ½ Imp.

**Submission:** 05- Portrait Drawings in any medium. (, Pencil, dry & oil Pastels, Charcoal etc)

05- Portrait studies in any medium. (Water, acrylic & oil colour)

### VAP-X12-Creative Work (Submission and Display)

#### Creative paintings in different medium.

This studio practice is focused on observe and interpret the visible world in two dimensional forms through Painting, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore the 2D space, colour and forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, colour and social interaction through engaged mentoring and lively exchanges with peers, students explore a diverse range of colour and forms. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Students has to experiment with different media and materials

The emphasis is on the conceptualization experimentation and Presentation skills

Offered materials are as follows:-

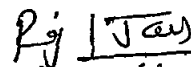
1. Oil Painting
2. Acrylic
3. Mix Media

**Size:** Size of Canvas not less than 3'X4'

**Submission:** At least 5 Creative Works in any medium.

### MVA Painting- Semester-3

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAP X101	Folk and Traditional painting practices in Rajasthan	CCC	3	3	0	0	3	0
2	VAP X102	Criticism of western art	CCC	3	3	0	0	3	0
3	VAP C01	Project work	SEM (Elective)	6	3	0	0	0	1

  
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4	VAP C02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAP C03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAP X111	Study	CCC	6	0	0	9	0	5
7	VAP X112	Creative work	CCC	6	0	0	12	0	5

### VAP-X101-Folk and Traditional Painting practices in Rajasthan.

Unit-1 Traditional Craft in Rajasthan: A brief Introduction.

Unit-2 Traditional Miniature Paintings, Pichwai Paintings in Nathdwara: Styles, materials and methods etc.

Unit-3 Phad Chitra: Pictures depicting the local Gods like Dev Narayan, Pabu ji, Teja ji etc. Styles, materials and methods

Unit-4 Jaipur and shekhawati Fresco: Color, Techniques, style, subject etc., architectural forms

Unit-5 Madna and Pana of Rajasthan: Different Styles, materials and methods adopted in different areas of Rajasthan.

### VAP X102- Criticism of Western Art (Common with Applied Arts VAA-X102)

Unit-1 Mannerism (16th century) and its artists: Antonio da Correggio, Tintoretto, El Greco.

Baroque (17th century) and its artists: Carvaggio, Franshals, Rembrandt, Vermeer, Rubens, Poussin, Bernini.

Rococo  
Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard

Unit-2 Neo Classicism and its artists: David, Ingres and others.

Romanticism and its artists: Gericci, Goya, Delacroix, Constable and Turner.

Realism and its artists: Daumier and Courbet, Millet, and Corot.

Unit-3 Barbizon artists: Theodore Roussou, Dobino,

Unit-4 Impressionism and its artists: Manet, Monet, Renoir, Degas, Pissaro, Sisley and Toulouse Lautrec.

Unit-5 Post Impressionism and its artists: Van Gough, Paul Gaugin, Cezanne and George Seurat.

### VAP-C01-Project work

The students are supposed to submit a written assignment on a chosen topic from the Paper- VAT-301. Folk and Traditional painting practices in Rajasthan by doing field studies (collection of text and visual documents). The assignment shall consist of a minimum 1000 words written document, 5 to 10 images of the relevant subject.

The student shall get prior approval from the concerned teacher in selecting the topic/area of study.

The written assignment has to be submitted one week before the final display of the practical works.

### VAP C02- Field Study (Submission)

Students shall submit a written document consisting of not less than 2000 words along with visual documents on present art market by doing a field work including interviews with at least one art dealer/gallery owner. The document must contain complete Information of respective topic, like:-

Historical back ground of the art market

How he/she associated with art?

What do they understand in art?

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Criteria in selection of the artists.

Technical aspects like packing and transportation

Presentation, arranging exhibitions etc.

Promotional aspects adopted

Clientage or the actual art buyers.

Future of the art market in the modern era.

Conclusion (As an art student what have you learned from him.)

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study.

Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAP C03 - Self Study (Submission and Display)**

This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 150 sketches /drawings based on personal creative practice in any dry medium.

Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

**Studio Practice**

The minimum prescribed Art works (created in the studies of the faculty only) duly approved by the subject teachers, shall be accepted for the submission display and evaluation.

**VAP X111 - Study (submission and Display)**

Students shall work on full life Study from life model of different age groups showing characteristics, vitality, resemblance, proportion, features etc., and develop the skill of handling and treating colour in various ways suitable to portraiture. Emphasis shall be on developing the 'Concept of likeness with light and shade.

Size of the Life study should be not less than full Imp.

Submission: 05- full life Study Drawings in any medium. (Pencil, dry & oil Pastels, Charcoal etc)

05- full figure life Study studies in any medium. (Water, acrylic & oil colour)

**VAP X112 - Creative Work (Submission and Display)**

**Creative paintings in different medium.**

This studio practice is focused on observe and interpret the visible world in two dimensional forms through Painting, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore the 2D space, colour and forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, colour and social interaction through engaged mentoring and lively exchanges with peers, students explore a diverse range of colour and forms. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Student has to experiment with different media and material.

The emphasis is on the conceptualization, experimentation and Presentation skills.

Offered materials/ methods are as follows:-

- 1. Oil Painting
- 2. Acrylic
- 3. Mix Media

Size: Size of Canvas not less than 3'X4'

Submission: At least 5 Creative Works in any medium.

**MVA Painting -Semester-4**

S. No.	Subject	Course Title	Course	Credit	Contact Hours Per week	EoSE Duration Hours
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	Code		category		L	T	P	THY	P
1	VAP X201	Modern Western philosophy of art	CCC	3	3	0	0	3	0
2	VAP X202	Western Modern and Contemporary art	CCC	3	3	0	0	3	0
3	VAP D01	Dissertation	SEM  (Elective)	6	3	0	0	0	1
4	VAP D02	Field Study Work	FST  (Elective)	6	0	0	6	0	1
5	VAP D03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAP X211	Study	CCC	6	0	0	9	0	5
7	VAP X212	Creative work	CCC	6	0	0	12	0	5

**VAP X201 - Modern Western philosophy of Art**

Unit-1 Martin Heidegger- The origin of the Work of Art

Unit-2 Walter Benjamin- The Work of Art in the Age of Mechanical Reproduction.

Unit-3 Jean-Paul Sartre- Existentialism and Human Emotions

Unit-4 Jacques Derrida- The Truth in Painting

Unit-5 Arthur C Danto- The Art world

**VAP X202 - Western Modern and Contemporary Art (Common with Applied Arts-VAA-402)**

Unit-1: Modern world Works of Henri Matisse, Derain, Maurice Valmic. Piet Mondrian, Marcel Duchamp, Wassily Kandinsky, Robert Delaunay, Morgan Russell, Giacomo Balla, Kazimir Malevich, Theo van Doesburg, Pablo Picasso, Paul Klee

Unit-2: Modern Movements and its Contribution to Visual Art: The works of German Expressionists, Italian Futurists, Kinetic art, Dadaists and Surrealists Pop and Op art etc.

Unit-3 Post Modern world: Works of Jackson Pollock, Robert Rauschenberg, Eduardo Paolozzi, Andy Warhole, George Segal, Louise Bourgeois, Christo, Joseph Beuys, Eva Hesse, Jeff Koons etc.

Unit-4 Major Post Modern Art Movements: Land art, Conceptual art, Happenings and terms like Installation, Hyperrealism etc.

Unit-5 Contemporary Artists: Anselm Kiefer, Tony Cragg, Antony-Gormley, Damien-Hirst, Anish Kapoor, Ron-Mueck, Kiki Smith, Mona Hatoum etc.

**VAP-D01 Dissertation**

Each student will have to submit a dissertation comprising minimum 2000 words with Visual material and resource bibliography, Public collection etc. The topic of the dissertation will be closely related to the concept and ideas of the candidate's practical works and its intellectual sources Or an analytical study of the works of a renowned artist (in consultation with the concerned teacher)

If the dissertation about own practice, the candidate must follow the prescribed format given below:-

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- Preface
- Brief background
  - Artistic exposure
  - Views about art- in general
  - Technical aspects (methods and materials) ( learned and practicing)
  - Inspirations and influences
  - Present practice (During MVA studies)
  - Concepts and ideas
  - Experimentations done if any
  - Aesthetical values
  - Noticed improvements
  - Critical analysis of own works
  - Future plans
  - Conclusion
  - Bibliography
  - Descriptions about the images.

The written assignment has to be submitted one week before the final examination of the practical works, which will be submitted duly signed by the Guide and the Head of Department in the prescribed format. The evaluation of the dissertation shall be based on the quality of the written assignment and the overall performance of the student. The evaluation of the dissertation papers will be conducted by a Board of internal/subject teacher and external examiners.

**Students shall have to submit 4 copies of the Dissertation**

**VAP D02 - Field Study (Submission)**

Students shall submit a written document consisting of not less than 2000 words along with visual documents on any one renowned contemporary artist by doing a field work including interviews with the artists. The document must contain complete Information about the artist, like:-

- Childhood
- Life style of the artist
- His thoughts/ views/ observations/ ideas etc
- Creative process
- Technical aspects of his works like methods and materials used etc. and its reasons
- Improvements happened and happening
- Experiments done and its results
- Aesthetical aspects
- Views on Presentation or Exhibitions of his works
- About the pricing and the reasons if any
- His views on Indian contemporary art scenario
- Conclusion (As an art student what you have learned from him.)

**Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study**

**VAP-D03- Self Study (Submission and Display)**

This paper is meant to develop a regular practice and experimentation of sketching/drawing. Students shall submit 150 creative sketches /drawings based on personal creative practice in any dry medium. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

**Studio Practice**

The minimum prescribed Art works (created in the studies of the faculty only) duly approved by the subject teachers, shall be accepted for the submission display and evaluation.

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**VAP X211- Study (submission and Display)**

Students shall work on **full life Study** from life model of different age groups showing characteristics, vitality, resemblance, proportion, features etc., and develop the skill of handling and treating colour in various ways suitable to portraiture. Emphasis shall be on developing the 'Concept of likeness with light and shade.

Size of the Life study should be not less than full Imp.

**Submission:** 05- full life Study Drawings in any medium. (Pencil, dry & oil Pastels, Charcoal etc)

05- full figure life Study studies in any medium. (Water, acrylic & oil colour)

**VAP X212- Creative Work (Submission and Display)**

**Creative paintings in different medium.**

This studio practice is focused on observe and interpret the visible world in two dimensional forms through Painting, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore the 2D space, colour and forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, colour and social interaction through engaged mentoring and lively exchanges with peers, students explore a diverse range of colour and forms. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

-Student has to experiment with different media and material.

-The emphasis is on the conceptualization and experimentation.

Offered materials/ methods are as follows:-

1. Oil painting
2. Acrylic
3. Mix Media

**Size:** Size of Canvas not less than 3'X4'

**Submission:** At least 5 Creative Works in any medium.

**SCULPTURE**

**MVA Sculpture -Semester-1**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAS 901	Indian Aesthetics (Oriental)	CCC	3	3	0	0	3	0
2	VAS 902	History of Indian Sculpture	CCC	3	3	0	0	3	0
3	VAS A01	Seminar	SEM (Elective)	6	3	0	0	0	1
4	VAS A02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAS A03	Self Study	SSC (Elective)	6	0	0	6	0	5

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6	VAS 911	Study	CCC	6	0	0	9	0	5
7	VAS 912	Creative work	CCC	6	0	0	12	0	5

### VAS 901 - Indian and Oriental Aesthetics

Unit-1 Rasa Theory

Unit-2 Interpretation of Rasa Theory by Abhinav Gupta, Bhatt Lollat, Shankuk, Bhatt Nayak

Unit-3 Chitra Sutra

Unit-4 Shadanga Theory

Unit-5 Canons of Chinese Philosophy

Note: Continuous assessment shall be done every month by the concerned teacher

### VAS-902: Paper Title: History of Indian Sculpture

Unit-1 Mohenjo-Daro and Harappa sculptures

Mother Goddess, Dancing Girl, Torso of Male Dancing figure, Bust of a priest-King or diety

Unit-2 Mauryan period Sculptures

Lion capital, Yakshi from Didarganj, Yaksha from Patna, Yaksha from Parkham

Unit-3 Kushan period sculptures

Frieze showing the four major events of the Buddha's life, Bodhisattva, Bamiyan-cloossal rock- cut Buddha, Bodhisattva sculptures.

Unit-4 Gupta and post Gupta period sculptures

Standing Buddha from Mathura, Standing Buddha from Sulthanganj, Budhha preaching the Law, Vishnu as the cosmic Boar-Udayagiri cave, Relief showing Vishnu Anantasayin- Deogarh , works in the Kailasanatha Temple -Elura,

Unit-5 Pallava and Chola sculptures

Major Pallava sculptures like Descent of the Ganges, Durga Slaying the Buffalo etc. and major Chola bronzes like Parvati, Shiva Vinadhara, Shiva Nataraja etc.

Note: Continuous assessment shall be done every month by the concerned teacher

### VAS-A01- Seminar

Students shall submit a written assignment in minimum 500 words duly supported by visual materials (Four copies) on the topic chosen by consultation with the concerned teacher based on an Indian historic topics on sculpture.

Students shall do a presentation on the assigned topic before the evaluation panel and students of the Department/Faculty.

Students shall answer convincingly the questions arise by evaluation panel and the students regarding Presentation.

The evaluation of the seminar shall be on the basis of the submitted document and the presentation.

The format of the seminar document must consist of:-

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/ logics/ ideas/ concepts
5. Justification
6. Conclusion
7. Bibliography
8. Descriptions about the images.

### VAS A02-Field Study (Submission)

Students shall submit a written document consisting of not less than 2000 words along with visual documents on any surviving craft form by doing a field work including interviews with at least one artisans (skilled workers or craftsmen). The document must contain complete information of respective craft like:-

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The area of work

Historical back ground

Life style

Technical aspects of their works like tools, machines, materials used and way of working etc.

Improvisations done for the survival

Aesthetical aspects of their products ( comparison of the similar works done in the past with the present)

The methods adopted for marketing their products

Future of their products in the modern era.

Suggestions for improving the quality of their product

Conclusion (As an art student what you have learned from them.)

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study/ craft.

Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAS-A03- Self study (Submission and Display)**

This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 150 sketches /drawings based on NATURE in any dry medium at the end of the semester. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

**Studio Practice**

The minimum prescribed Art works duly approved by the subject teachers shall only be accepted for the submission and display for evaluation.

**VAS-911:- Study (submission and Display)**

Students shall work on 3D Study from life model of different age groups showing characteristics, vitality, resemblance, proportion, features etc., and develop the skill of handling and treating clay in various ways suitable to portraiture. Students shall practice the technique of moulding and casting.

Submission shall be done in any permanent material other than clay.

This course specializes in the study of the human form and the application of that study in self-portraiture.

Analysis of skeletal and muscle structure provides a basis for the development of a life-size self-portrait modeled in clay. Modeling techniques are stressed. Interpretation of gesture is encouraged, with the expectation of achieving likeness. This course also provides experience in plaster mold making and plaster casting procedures, which are employed in the reproduction of the clay original.

2-Life size portrait studies in any permanent medium.

5- Half Imperial size Drawings (Portrait study).

Continuous assessment shall be done every month by the concerned teacher by evaluating the progress of the work.

**VAS-912- Creative Work (Submission and Display)**

This studio practice is focused on observe and interpret the visible world in three dimensional forms through sculpture, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore materials and objects, structures, forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, materials, and social interaction. Through engaged mentoring and lively exchanges with peers, students explore a diverse range of forms and media. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Offered Methods and Materials are as follows:-

**Metal casting, Stone carving, Wood carving, Fiberglass casting, Cement casting/direct work, Welded sculpture, Sheet Metal, Mix media and Nonconventional materials**

Exploration of the material for the creative purpose

Exploration and experimentation of 3D forms

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Personalized skill development in using the materials and practicing the methods

Execution of the ideas/ thoughts/ concepts in 3D form

Presentation skills

Students shall choose 2 materials/ method from the given list of materials/method and shall create their creative works in the selected materials/ method. Minimum 3 creative works (at least one in one medium) to be submitted for the assessment at the end of the semester and the minimum size is 2 ft in any direction.

Continuous assessment shall be done every month by the concerned teacher by evaluating the progress of the work.

**MVA Sculpture -Semester-2**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAS X01	Indian Aesthetic (Modern)	CCC	3	3	0	0	3	0
2	VAS X02	History of Western Sculpture	CCC	3	3	0	0	3	0
3	VAS B01	Seminar	SEM (Elective)	6	3	0	0	0	1
4	VAS B02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAS B03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAS X11	Study	CCC	6	0	0	9	0	5
7	VAS X12	Creative work	CCC	6	0	0	12	0	5

**VAS-X01- Indian Aesthetics (Modern) (Common with Painting VAP 201)**

Unit-1 Ananda Coomaraswamy : *The Essential*

Beauty and Truth  
The Interpretation of symbols  
Why exhibit Works of Art?  
Is Art a Superstation or a Way of Life?

Unit-2 Stella Karmirsch :

*Exploring India's Sacred Art: Selected Writings*  
Traditions of Indian crafts men,  
Representation of Nature in early Buddhist sculpture  
Emblems of universal being  
Ritual art in tribe and village

Unit-3 Rabindranath Tagore

*Aesthetic theories of Tagore*

Unit-4 Binod Bihari Mukherjee:

*Chitrakar*  
The artist

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Unit-5 K.G. Subramanyan:

The creator (Kirtikar)

**Moving Focus.**

The struggle for image in contemporary art

The Indian artist and the socio cultural context

The use of art criticism

Religion and Art In India

**VAS-X02- History of Western Sculpture**

Unit-1 Prehistoric sculptures

Old Stone Age: Rock engravings, Mother Goddess, Animal forms etc.

New Stone Age: Fertility Goddess, Plastered skull form Jericho, figures in clay etc.

Bronze and Iron Age: Stonehenge, Bronze figures etc.

Unit-2 Egyptian sculptures

Emphasizing on major characteristics and style of Egyptian sculptures.

The Old Kingdom: Palette of King Narmer, Portrait panel of Hesy-ra, Pyramids, The great Sphinx, Portraits and human figure sculptures etc

The Middle kingdom: Portraiture etc.

The New Kingdom: Portraits of Akhenaten, Queen Nefertiti, Coffin of Tutankhamen etc.

Unit-3 Greek and Roman sculptures

Early Greek: Statues-Kouros and Kore, Kroisos, Calf-Bearer, Battle of the Gods and Giants, Dying warrior etc.

Classical Greek: Marble and Bronze sculptures like Kritios boy, Doryphoros, Riace warriors, Charioteer, Zeus, Discus Thrower, Dying Noid, Three Goddesses, Lapith and Centaur, etc.

Hellenistic Greek: The dying Trumpeter, Great Frieze of the Great Pergamon, The Laocoon Group, Veiled Dancer etc.

Roman sculpture: Republican Sculpture, portraits, Imperial sculptures, Narrative reliefs like Triumph of Titus, column of Trajan, Equestrian statues like Marcus Aurelius,

Unit-4 Sculptures of the Middle and Dark Ages

Early Christian and Byzantine sculptures: Marble sculptures like 'Sarcophagus of Junius Bassus', 'portrait of Eutropios', Ivory carvings like 'The archangel Michael' 'Justinian as Conqueror'

Early Medieval: Sculpture like 'The Gero Crucifix' and 'Doors of Bishop Bernward', 'Adam and Eve Reproached by the Lord' in bronze etc

Gothic: Sculptures like the carvings in the Chartres, the Reims, Naumburg and Notre-Dame Cathedrals, Roettgen Pieta, The works of Giovanni Pisano etc.

Unit-5 Renaissance and Baroque sculptures

Early Renaissance: Donatello

High Renaissance: Michelangelo

Baroque: Gianlorenzo Bernini

**VAS-B01- Seminar**

Students shall submit a written assignment in minimum 1000 words duly supported by visual materials (in three copies) on the topic chosen in consultation with the concerned teacher based on thought and issues of contemporary sculpture (Indian or Western)

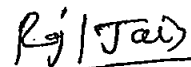
Students shall do a presentation on the assigned topic before the evaluation panel and students of the Department/Faculty

Students shall answer convincingly the questions arise by evaluation panel and the students regarding Presentation.

The evaluation of the seminar shall be on the basis of the submitted document and the presentation.

The format of the seminar document must consist of:-

1. Introduction
2. Reasons for choosing the topic
3. Relevance of the topic
4. Arguments/ logics/ ideas/ concepts
5. Justification
6. Conclusion
7. Bibliography
8. Descriptions about the images.

  
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**VAS- B02- Field Study (Submission)**

Students shall submit a written document consisting of not less than 2000 words along with visual documents on any folk art form by doing a field work including interviews with at least one folk artists. The document must contain complete information of respective art form, like:-

Historical back ground

Life style of the artist

Technical aspects of their works like methods and materials used etc.

Improvisations happened and happening

Aesthetical aspects

The methods adopted for presenting their art form

Future of their art form in the modern era.

Conclusion (As an art student what you have learned from them.)

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study.

Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAS B03 - Self Study (Submission and Display)**

This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 150 sketches /drawings of the sculptural compositions in any dry medium.

Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size- A-3 Paper

**Studio Practice**

The minimum prescribed Art works duly approved by the subject teachers shall only be accepted for the submission and display for evaluation.

**VAS-X11- Study (Submission, Display and Examination)**

Students shall work on 3D Study from life model of different age groups showing characteristics, anatomic proportion, features etc., and develop the skill of handling and treating clay in various ways.

Submission has to be done in any permanent material other than clay. Students shall practice the technique of moulding and casting.

2-full life studies in any permanent medium of min. 3 ft. in size

**VAS X12- Creative work**

This studio practice is focused on observe and interpret the visible world in three dimensional forms through sculpture, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore materials and objects, structures, forms etc with a more creative framework to encourage quick thinking and ""flexibility"" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, materials, and social interaction. Through engaged mentoring and lively exchanges with peers, students explore a diverse range of forms and media. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Offered materials/ methods are as follows:-

**Metal casting, Stone carving, Wood carving, Fiberglass casting, Cement casting/direct work, Welded sculpture, Sheet Metal, Mix media and Nonconventional materials**

Exploration of the material for the creative purpose

Exploration and experimentation of 3D forms

Personalized skill development in using the materials and practicing the methods

Execution of the ideas/ thoughts/ concepts in 3D form

Presentation skills

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Students shall choose 2 materials/ method from the given list of materials/method and shall create their creative works in the selected materials/ method. Minimum 3 creative works (at least one in one medium) to be submitted for the assessment at the end of the semester and the minimum size is 2 ft in any direction.

**MVA Sculpture- Semester-3**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAS X101	Traditional Sculpture practices in Rajasthan	CCC	3	3	0	0	3	0
2	VAS X102	Indian Contemporary Sculpture	CCC	3	3	0	0	3	0
3	VAS C01	Project work	SEM (Elective)	6	3	0	0	0	1
4	VAS C02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAS C03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAS X111	Study	CCC	6	0	0	9	0	5
7	VAS X112	Creative work	CCC	6	0	0	12	0	5

**VAS X101- Traditional Sculpture Practices in Rajasthan.**

**Unit-1 Terracottas of Molela and Pukharan Potters**

A study to explore how and why this art was made, by considering the social and cultural contexts of visual artistry in Rajasthan. The preparation of clay, use of tools, methods of making forms, firing methods adopted in the past and present etc. to be studied in detail.

**Unit-2 Stone Carving tradition**

An analytical study of the past and present practice of Marble carvings of Jaipur and Udaipur, Sandstone works all over Rajasthan. Tools used in the past and present and the positive and negative aspects of modern machines. Comparative study of aesthetic values of the idol in the present and past etc.

**Unit-3 Sheet metal works**

An analytical study of the past and present practice Brass, copper and silver works, 'Tatters' in Jaipur and Jodhpur

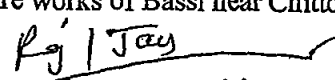
**Unit-4 Casting tradition of Rajasthan**

A study of the large scale foundry at Jaigarh fort, its method of production and other small scale sand casting units of Jaipur, Jodhpur where bronze, brass, aluminum and cast iron castings are practiced.

**Unit-5 Wood and Puppetry works**

An analytical study of the past and present practice of wooden figure works of Bassi near Chittorgarh, Jodhpur and Puppetry works all over Rajasthan

**VAS X102- Indian Contemporary Sculpture**

  
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- Unit-1 Origin of the Modern Concept in Indian Sculpture,
- Unit-2 Company school of Sculpture and its impact on Indian tradition
- Unit-3 Bengal school and its contribution to the development of contemporary Indian sculpture
- Unit-4 Indian sculpture during pre independence and post independence
- Unit-5 Present sculpture scenario of India

**VAS C01 - Project work**

The student shall submit a written assignment on one of the topics/ sub topic of Paper. VAT-301. **Traditional Sculpture practices in Rajasthan** by doing field studies, collection of text documents, collection of visual documents and interviews with the people concerned

The assignment shall consist of a minimum 1000 words written document, 5 to 10 images of the relevant subject.

The student shall get prior approval from the concerned teacher in selecting the topic/area of study. Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAS C02- Field Study (Submission)**

Students shall submit a written document consisting of not less than 2000 words along with visual documents on present art market by doing a field work including interviews with at least one art dealer/ gallery owner. The document must contain complete Information of respective topic, like:-

Historical back ground of the art market

How he/she associated with art?

What do they understand in art?

Criteria in selection of the artists.

Technical aspects like packing and transportation

Presentation, arranging exhibitions etc.

Promotional aspects adopted

Clientage or the actual art buyers.

Future of the art market in the modern era.

Conclusion (As an art student what have you learned from him.)

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study.

Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAS C03 - Self Study (Submission and Display)**

This paper is meant to develop a regular practice of sketching/drawing. It is also to enhance the student's observation power in a very personalized manner.

Students shall submit 150 sketches /drawings based on based on personal creative practice in any dry medium. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

**Studio Practice**

The minimum prescribed Art works duly approved by the subject teachers shall only be accepted for the submission and display for evaluation.

**VAS X111- Study (Submission and Display)**

Exploring the creative aspects of the study, distortions, development towards a personal style, the possibility of study as a part of the creative composition. Students shall practice the technique of moulding and casting. 2-full life studies in any permanent medium of min. 3 ft. in size

**VAS X112- Creative Work (Submission and Display)**

This studio practice is focused on observe and interpret the visible world in three dimensional forms through sculpture, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal,

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social, etc. Students shall explore materials and objects, structures, forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, materials, and social interaction. Through engaged mentoring and lively exchanges with peers, students explore a diverse range of forms and media. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Offered materials/ methods are as follows:-

**Metal casting, Stone carving, Wood carving, Fiberglass casting, Cement casting/direct work, Welded sculpture, Sheet Metal, Mix media and Nonconventional materials**

Exploration of the material for the creative purpose

Exploration and experimentation of 3D forms

Personalized skill development in using the materials and practicing the methods

Execution of the ideas/ thoughts/ concepts in 3D form

Presentation skills

Students shall choose 2 materials/ method from the given list of materials/method and shall create their creative works in the selected materials/ method. Minimum 3 creative works (at least one in one medium) to be submitted for the assessment at the end of the semester and the minimum size is 2 ft in any direction.

Note: Continuous assessment shall be done every month by the teacher concerned.

**MVA Sculpture -Semester-4**

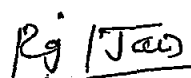
S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAS X201	Modern Western philosophy of art	CCC	3	3	0	0	3	0
2	VAS X202	Western Modern and Contemporary Sculpture	CCC	3	3	0	0	3	0
3	VAS D01	Dissertation	SEM (Elective)	6	3	0	0	0	1
4	VAS D02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAS D03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAS X211	Study	CCC	6	0	0	9	0	5
7	VAS X212	Creative work	CCC	6	0	0	12	0	5

**VAS X201 - Modern Western philosophy of Art (Common with Painting -VAP-X201)**

Unit-1 Martin Heidegger- The origin of the Work of Art

Unit-2 Walter Benjamin- The Work of Art in the Age of Mechanical Reproduction.

Unit-3 Jean-Paul Sartre- Existentialism and Human Emotions

  
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Unit-4 Jacques Derrida- The Truth in Painting  
Unit-5 Arthur C Danto- The Art world

**VAS X202 -Western Modern and Contemporary Sculpture**

Unit-1 Modern world

Works of Auguste Rodin, Henri Matisse, Constantin Brancusi, Vladimir Tatlin, Pablo Picasso, Jaques Lipschitz, Marcel Duchamp, Alexander Calder, Käthe Kollwitz, Marino Marini, Alebrto Giacometti, etc.

Unit-2 Modern Movements And Their Contribution To Sculpture

The works of German Expressionists, Italian Futurists, Kinetic art, Dadaists and Surrealists etc.

Unit-3 Post Modern world

Works of Robert Rauschenberg, Eduardo Paolozzi, Andy Warhole, George Segal, Louise Bourgeois, Christo, Joseph Beuys, Eva Hesse, Jeff Koons etc.

Unit-4 Major Post Modern Art Movements

Land art, Conceptual art, Happenings and terms like Installation, Hyperrealism etc.

Unit-5 Contemporary Sculptors

Anselm Kiefer, Tony Cragg, Antony-Gormley, Damien-Hirst, Anish Kapoor, Ron-Mueck, Kiki Smith, Mona Hatoum etc.

**VAS D01 - Dissertation**

Students shall submit a written assignment in minimum 2000 words duly supported by visual materials on critical analysis of their own works. Process of creation, Methods and methodology practiced, Influences and impact of the influences, Materials used and the reasons for choosing it, Experimentation done with the materials and forms and it relevance etc to be incorporated.

The evaluation of the dissertation papers shall be conducted by an external examiner.

**Students shall have to submit 4 copies of the Dissertation**

**VAS D02 - Field Study (Submission)**

Students shall submit a written document consisting of not less than 2000 words along with visual documents on any one renowned contemporary artist by doing a field work including interviews with the artists. The document must contain complete Information about the artist, like:-

Childhood

Life style of the artist

His thoughts/ views/ observations/ ideas etc

Creative process

Technical aspects of his works like methods and materials used etc. and its reasons

Improvements happened and happening

Experiments done and its results

Aesthetical aspects

Views on Presentation or Exhibitions of his works

About the pricing and the reasons if any

His views on Indian contemporary art scenario

Conclusion (As an art student what you have learned from him.)

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study.

Continuous assessment shall be done every month by the guide by doing viva-voice of the progress of the work.

**VAS D03 - Self Study (Submission and Display)**

This paper is meant to develop a regular practice and experimentation of sketching/drawing.

Students shall submit 150 creative sketches /drawings in any dry medium. Concerned teacher will review the works done every week and shall allow only the reviewed works for the final submission.

Size: A-3 paper

**Studio Practice**

The minimum prescribed Art works duly approved by the subject teachers shall only be accepted for the submission and display for evaluation.

**VAS X211 – Study (Submission, Display and Examination)**

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Students shall work on 3D Study from life model of different age groups showing characteristics, anatomic proportion, features etc., and develop the skill of handling and treating clay in various ways. Submission has to be done in any permanent material other than clay. Students shall practice the technique of moulding and casting.

1-full life study in life size in any permanent medium

Note: Continuous assessment shall be done every month by the teacher concerned.

**VAS X212 – Creative work**

This studio practice is focused on observe and interpret the visible world in three dimensional forms through sculpture, crossing over a wide range of mediums and dealing with a variety of issues--the personal, formal, social, etc. Students shall explore materials and objects, structures, forms etc with a more creative framework to encourage quick thinking and "flexibility" as artists.

Students are encouraged to create a working process that incorporates technical skill and adventurous thinking and encourages experimentation with space, materials, and social interaction. Through engaged mentoring and lively exchanges with peers, students explore a diverse range of forms and media. The student experience results in an individualized practice that is shaped around sustained curiosity and the creative dexterity to craft unique concepts.

Offered materials/ methods are as follows:-

**Metal casting, Stone carving, Wood carving, Fiberglass casting, Cement casting/direct work, Welded sculpture, Sheet Metal, Mix media and Nonconventional materials**

Exploration of the material for the creative purpose

Exploration and experimentation of 3D forms

Personalized skill development in using the materials and practicing the methods

Execution of the ideas/ thoughts/ concepts in 3D form

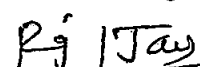
Presentation skills

Students shall choose 2 materials/ method from the given list of materials/method and shall create their creative works in the selected materials/ method. Minimum 3 creative works (at least one in one medium) to be submitted for the assessment at the end of the semester and the minimum size is 2 ft in any direction.

**APPLIED ARTS**

**MVA Applied Arts -Semester-1**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAA 901	Advertising and Marketing- I	CCC	3	3	0	0	3	0
2	VAA 902	Criticism of Modern Indian Art	CCC	3	3	0	0	3	0
Common with VAP 902									
3	VAA A01	Seminar	SEM (Elective)	6	3	0	0	0	1
4	VAA A02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAA A03	Self Study	SSC (Elective)	6	0	0	6	0	5

  
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6	VAA 911	Advance Advertising Design I- Corporate Identity Design	CCC	6	0	0	9	0	5
7	VAA 912	Visualization I	CCC	6	0	0	12	0	5

**VAA 901- Paper title: Advertising and Marketing I**

- Unit-1 Advertising and the Marketing Mix- Definition of Marketing Mix, importance of Marketing, Four Ps and seven Ps marketing model, image of the product and the brand, channels of distribution
- Unit-2 Advertising media- advertising media selection, media type, frequency, spread, media buyers
- Unit-3 Advertising messages- Consumer behavior, importance of behavioral sciences in advertising. Attitude formation and persuasive communication,
- Unit -4 Advertising creativity and copywriting- Disciplined creativity, creative strategy, sources of Creative ideas, Copy defined, copywriter as a visualize, how copy communicates, creative problems
- Unit- 5 Advertising visualization and design- methods of choosing the right graphic approach, design suggestion for different media, the test of effectiveness of design, importance of creative in design

**VAA 902-Criticism of Modern Indian Art (Common with Painting- VAP-902)**

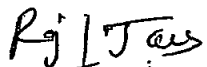
- Objectives and analytic study of Phases in Making of 20<sup>th</sup> Century Visual Art.
- Unit-1: Notion of Modernity in Indian Art.
- Unit-2: European Art movements and their influences in Indian Contemporary painting.
- Unit-3: Folk and tribal influence in Indian Contemporary painting.46
- Unit-4: Bombay progressive group: K H Ara, S K Bakre, H A Gadw, M F Hussain, S H Raza and F. N. Souza, V. S. Gaitonde, Tayeb Mehta and Krishen Khanna. Madras School: K.C.S. Panikaran, D.P.Roy Chodhary and others
- Unit-5: Delhi Shilpi Chakra: Bhavesh Sanyal, Shailoj Mukherji, Ram Kumar, Kanwal Krishna, P.N. Mago, K.S. Kulkarni and others

**VAA A01-Seminar**

Students will choose a topic of their choice, appropriate to the field of their specialization and will present a seminar on a scheduled date. They will submit a written assignment in minimum 1000 words duly supported by credentials.

1. The student will select few topics along with broad outline of research within fifteen days of the commencement of the semester and get it approved by his/her guide. After a methodical discussion the concerned guide will give approval positively within the third week of semester.
2. The students will have to submit the final seminar report along with a soft copy in CD for assessment. Students will make a presentation on the assigned topic before the jury. The assessment will be done on the basis of the submitted documents and the presentation.

**VAA A02-Field study (Submission)**

  
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Field study is an experiential process in which students take the theories and psychological principles learned in the classroom and apply them to work in a field setting. Students acquire new knowledge and skills while providing a service to the community. The field study learning experience is designed to facilitate awareness of the career world and vocational options related to the field of psychology. Under the close supervision of a site supervisor and a faculty supervisor, students engage in the acquisition of and application of new skills in the psychology field.

#### Course Objectives:

The following list reflects the course objectives as they pertain to the Mission Statements of the Department.

1. Students will become familiar with vocational/educational opportunities in the field of Applied art
2. Students will develop and apply skills related to professionalism and psychology at their fieldwork sites.
3. Students will abide by the University Code of Ethics and Professional Behaviour while at their fieldwork sites.
4. Students will fulfil the hours registered for at their fieldwork sites.
5. Students will practice self-reflection, and will apply such principles to their work at their fieldwork sites.

The Assignment: Under the close supervision of a site supervisor and a faculty supervisor, student will undergo the complete working of an advertising agency or print production house and prepare a detail report in minimum 1000 words stating the complete functions and procedures and submit all the related documents in support of the project.

#### Outcome Evaluation:

1. Objectives 1-5 will be assessed by means of the fulfilment of required hours at fieldwork site.
2. Objectives 1,2,3, and 5 will be assessed by means of participation in four class meetings, and by the submission of weekly journals.
3. Objectives 1-5 will be assessed by means of a final paper

#### VAA A03- Self Study (Submission & display)

1. Outdoor and indoor sketches in different medium like pencil, pen and ink, water colour, pastel on paper and other surfaces (50 sketches and 50 study work)
2. Computer generated illustrations like landscapes, interior view of buildings, flowers and portraits using various types effects using Photoshop and other software (10 colour and 10 B&W images)

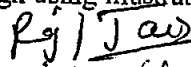
Note:- All the above work will be done on a regular basis, student and guide will sign on the center of the back of the sheets with date. No sheet will be submitted without the signature of the concern teacher. Instruction must be followed strictly.

#### VAA 911-Advance Advertising Design I- Corporate Identity Design (submission and Display)

Corporate identity is the set of multi-sensory elements that marketers employ to communicate a visual statement about the brand to consumers. In the context of marketing, corporate identity is a unified message offered to consumers from all fronts of the organization. It should have strong brand consonance at every point at which the consumer interacts with the brand, a consistent message is conveyed.

Assignments- Student will select a client and prepare corporate logo, letterhead, envelop, display board, annual report cover, conference kit & stationary , calendar, Year planner, Point of Purchase and Sales Promotional materials (temporary, permanent and semi permanent type, five design each). Student will design packaging for the product, danglers, and window display for the company.

Note: Students who pursuing specialization in illustration will prepare the campaign using illustrations

  
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**VAA912-Visualization I (Submission and Display)**

Student will prepare an Overall Media Ad Campaign for any company or any social awareness program based on their survey and research.

They will select 24 appropriate media including major traditional media such as Newspaper, Magazine and TV along with modern advertising methods like, Cell Phone and Mobile Advertising, Online advertising for their advertising campaign in consultation with their respective project guide.

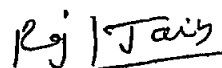
Note: Students who pursuing specialization in illustration will prepare the campaign using illustrations

**Submission-**

1. Student will submit their Survey and Research Report and other findings report
2. Overall Media Ad Campaign, 24 medium as mentioned above  
(The ad campaign can be computer generated design but hand finished work will fetch extra credit)

**MVA Applied Arts -Semester-2**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAA X01	Advertising and Marketing II  (Planning and managing advertising campaign)	CCC	3	3	0	0	3	0
2	VAA X02	Criticism of modern art (Indian contemporary)	CCC	3	3	0	0	3	0
Common with VAP X02									
3	VAA B01	Seminar	SEM (Elective)	6	3	0	0	0	1
4	VAA B02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAA B03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAA X11	Advance Advertising Design II - Story Board Planning and Film	CCC	6	0	0	9	0	5

  
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7	VAA	Visualization II	CCC	6	0	0	12	0	5
		X12							

**VAA X01- Paper title: Advertising and Marketing II  
(Planning and managing advertising campaign)**

Unit-1 Advertising planning- seven basic steps in campaign planning: 1. appraising the advertising opportunity, 2. analyzing the market, 3. determining advertising objectives, 4. establishing the budget, 5. developing the strategy, 6. advertising coordinated with other promotional and marketing system 7. evaluation of results.

Unit-2 Role of research in advertising planning- research overview, research fundamentals, fundamentals of primary data gathering, quantitative and qualitative research, research into the creative aspects of advertising campaign, how research contributes to business success.

Unit-3 Advertising coordination- coordination in advertising, advertising and personal selling, cooperative advertising, advertising and product management, advertising and sales promotion

Unit-4 Interactive and alternative media- the internet, internet advertising, e-mail advertising, social media advertising

Unit-5 Digital advertising- what is digital advertising, reasons why digital advertising works for brands: 1. digital advertising drives sales 2. digital advertising enhances the effectiveness of non-digital media channels 3. digital advertising is effective across the entire customer journey 4. digital advertising drives word-of-mouth at scale 5. digital creative drives interaction and lifts brands 6. digital advertising is more efficient than traditional media

**VAA X02- Criticism of Modern Indian Art (Common with Painting VAP X02)**

Unit 1: K.G. Subramanyan, Gulam Mohd. Shaikh, Bhupen Kakkar, Vivan Sundaram

Unit 2: Ganesh Pyne, Bikash Bhattacharya, Jogen Chaudhary,

Unit 3: Satish Gujral, Laxma Goud, Krishen Khanna

Unit 4: Sudhir Patwardhan, Atul Dodiya, Surendran Nair

Unit 5: Post Modern Indian Art: Fantasies and dilemmas

**VAA B01- Seminar**

Student will write a detail research and survey report on the social campaign project they have finalized for VAA X12 - Visualization II

Students will submit the report in minimum 1000 words duly supported by all documents, pictures and recordings (in three copies).

Students will make a presentation before the expert panel at the end of the semester.

The evaluation will be on the basis of the submitted document and the presentation.

**VAA-B02- Field study Work (Submission)**

Each student should prepare minimum 5 web design project, they will also make 5 designs for web page advertising, also create minimum 5 advertisements for social networking sites like blog, twitter and facebook for different commodities and services and will learn web hosting, creating Domain Name System.(DNS)

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The student will submit a written document consisting of minimum 1000 words along with visual document on present market prepare two web hosting design. The written document must contain complete information of respective field work.

Note: Prior approval of the guide and CMC has to be sort in the selection of the area of study. Continuous assessment will be done the project guide on the basis of the progress of the field study work.

Viva-voce

### **VAA B03 -Self Study (Paper presentation and display of collected materials)**

During a period of five weeks, the student should plan, carry out and present a field study related to religious and ethical peace and justice movements. As part of the course, the students will produce their own source material through interviews and participatory observation. The course prepares students for a longer essay within the Master's program and trains them in interview techniques and field observation. The student is also expected to reflect on the various social aspects of his/her own work during the course.

Submission:- A Paper on the topic selected will be presented by the student on the stipulated date include periodicals, newspapers, journals and references collected to accomplish the study work. The final paper must be around 250 words along with 20 photographs to support the work.

### **VAA X11-Advance Advertising Design II - Story Board Planning and Film making (submission and Display)**

A film storyboard is essentially a series of frames, with drawings of the sequence of events in a film, like a comic book of the film or some section of the film produced beforehand. It helps film directors, cinematographers and television commercial advertising clients visualize the scenes and find potential problems before they occur. Besides this, storyboards also help estimate the cost of the overall production and saves time. Often storyboards include arrows or instructions that indicate movement. In creating a motion picture with any degree of fidelity to a script, a storyboard provides a visual layout of events as they are to be seen through the camera lens.

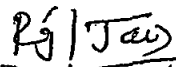
Note: Students who pursuing specialization in illustration will prepare the campaign using illustrations

Assignments:-

1. Students will prepare story board for a comic book, 10 pages with a cover and back page suitable for four colour printing.
2. Storyboards are used today by industry for planning advertising campaigns such as corporate video production, commercials, a proposal or other business presentations intended to convince or compel to action. Student will design a complete business storyboard for presentation of their idea before their client. Size 5"x5" frames and total 20 frames for the presentation wok.
3. Creating a storyboard template  
Storyboards for films are created in a multiple step process. They can be created by hand drawing or digitally on a computer. The main characteristics of a storyboard are:
  - Visualize the storytelling.
  - Focus the story and the timing in several key frames (very important in animation).
  - Define the technical parameters: description of the motion, the camera, the lighting, etc.
 Student will make 5 minute short film with help of appropriate software and submit as final submission

### **VAA X12 - Visualization II (Submission and Display)**

Project 1 - Students will design an advertising campaign for social awareness.

  
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This will be a creative design for an advertising campaign for social awareness subject such as Women Empowerment, different government and semi government social awareness programs to understand the society, its problem and help to find out relevant solutions in creative visual language as a designer. Social Campaign for an NGO- Student will plan an event for an NGO and design an appropriate logo for the same. They will design posters, hoardings, trophy/ award design, stage and exhibition design, press kit/ folder, and one short film with voice over script.

**Project 2 - Students will design another advertising campaign for product and service marketing.**

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

Note: Students who pursuing specialization in illustration will prepare the campaign using illustrations

**MVA Applied Arts - Semester-3**

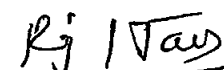
S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAA X101	Business Organization I	CCC	3	3	0	0	3	0
2	VAA X102	Criticism of Western Art	CCC	3	3	0	0	3	0
Common with VAP X102									
3	VAA C01	Research Assignment	SEM (Elective)	6	3	0	0	0	1
4	VAA C02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAA C03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAA X111	Advance Advertising Design III	CCC	6	0	0	9	0	5
7	VAA X112	Visualization III	CCC	6	0	0	12	0	5

**VAA X101- Paper title: Business Organization I**

Unit-1: Types and forms of business organization- three major types of businesses: 1. Service Business, 2. Merchandising Business, 3. Manufacturing Business

Forms of Business Organization: 1. Sole Proprietorship, 2. Partnership, 3. Corporation, 4. Limited Liability Company, 5. Cooperative

Unit-2: Integrated Marketing Communications- its meaning and its components: brand

  
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communication, various components of IMC: the foundation, the corporate culture, brand focus, consumer experience, communication tools, promotional tools, integration tools

Unit-3 Branding- The brand, The making of brand, Difference between Brand and Products. Strategies to develop a strong brand name, Brands Serve and Co branding and ingredient branding.

Unit-4 Market Segmentation & Target Marketing- Types of Segmentation: demographic, geographic psychographic, behavioural, benefit, market targeting, product positioning

Unit-5 Public relation, publicity, sales promotion, personal selling- Introduction, meaning and relationship

**VAA X102- Criticism of Western Art (Common with Painting VAP-X102)**

Unit-1 Mannerism (16th century) and its artists: Antonio da Correggio, Tintoretto, El Greco.

Baroque (17th century) and its artists: Carvaggio, Franshals, Rembrandt, Vermeer, Rubens, Poussin, Bernini.

Rococo Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard

Unit-2 Neo Classicism and its artists: David, Ingres and others.

Romanticism and its artists: Gericci, Goya, Delacroix, Constable and Turner.

Realism and it's artists: Daumier and Courbet, Millet, and Corot.

Unit-3 Barbizon artists: Theodore Roussou, Dobino,

Unit-4 Impressionism and its artists: Manet, Monet, Renoir, Degas, Pissaro, Sisley and Tolouse Lautrec.

Unit-5 Post Impressionism and its artists: Van Gough, Paul Gaugin, Cezanne and George Seurat.

**VAA-C01 Research Assignment**

Student will be assigned to work on any one of the following projects and submit a written research and survey report in minimum 1000 words. Apart from the aforesaid report student will submit minimum 20 pictures taken during the research and survey work. All images and testimonials will be on display at the time of final presentation.

The student must get prior approval of the research assignment work from the teacher-in-charge and chalk-down the research methodology before commencement of the assignment.

**Topics for assignment-**

- 1 Over population
- 2 Economic issues
- 3 Poverty
- 4 Sanitation
- 5 Corruptions
- 6 Debt bondage
- 7 Poor Education
- 8 Opportunity for youth
- 9 Superstitions
- 10 Violence
- 11 Religious violence
- 12 Terrorism

**VAA-C02 - Field study work (Submission)**

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The purpose of the field education is to provide students within the MVA program an opportunity to learn hands-on through an internship work experience. Students that complete the foundation field practicum which focuses on generalist social work practice arrive in the advanced year with a solid knowledge of theoretical frameworks that guide generalist practice, with an understanding and acceptance of social work values and ethics, and with well developed skills related to beginning social work practice.

Each student will be required to undergo six weeks training program after the completion of 2<sup>nd</sup> semester. They will work as trainee artist under a reputed ad agency, a reputed designer or institute or college running similar type of courses.

After successful completion of the training program student will submit a attendance report, performance report and overall rating by the trainer organization seal and signature by the head of organization/institution.

Evaluation will be done on the basis of the aforementioned report.

### VAA-C03 -Self study (submission and display)

Human sketches and fashion model sketches in different medium like pencil, pen and ink, water color, pastel on paper and other surfaces (50 sketches and 50 study work)

Make compositions for various applications like book cover, magazine cover, catalogues and brochure with the sketches prepared in multi colour.

Note:- All the above work will be done on a regular basis, student and guide will sign on the center of the back of the sheets with date. No sheet will be submitted without the signature of the concern teacher. The Instruction must be followed strictly.

### VAA X111- Advance Advertising Design III (submission and Display)

#### Corporate Identity Design-

Student will develop corporate identity programs as applied to corporate communications in this advanced design course. Applications may include logo, signature, stationery, business cards, signage, packaging and vehicles, flyers

#### Learning Objectives

Upon completion of this course, students should be able to:

- Learn the different components that make up a corporate identity
- Research and analyze the identity needs and goals of a specific corporation
- Develop a visual identity for a specific corporation
- Apply identity design to a variety of items to create branding for a corporation
- Compile all work developed into a Brand Manual

#### Course Requirements

Students will be expected to participate in discussion forums and complete all initial assignment within the stipulated time


Student will produce and present Personal Brand Plan with a logo, resume, business card design, and website screen shot, set colours typography, web page, web banner, illustrative web design, single page web design

Students will interview with five professionals in their field and submit before the final presentation

Student will produce projects with a desktop publisher or Photoshop/Illustrator/Indesign or any graphic program of their choice

Evaluation will be done on the basis of overall performance of the student

Note: 1. Continuous assessment will be done every month by the teacher in charge.

  
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2. Students who pursuing specialization in illustration will prepare the campaign using illustrations

**VAA-X112- Visualization III (Submission and Display)**

Student will prepare Full Advertising Campaign- corporate campaign or financial issue campaign. They will prepare minimum 20 advertisements in one medium or using different medium. The selection of media will be finalized in consultation with the teacher in charge.

Note: Students who pursuing specialization in illustration will prepare the campaign using illustrations

**MVA Applied Arts -Semester-4**

S. No.	Subject Code	Course Title	Course category	Credit	Contact Hours Per week			EoSE Duration Hours	
					L	T	P	THY	P
1	VAA X201	Business Organization II	CCC	3	3	0	0	3	0
2	VAA X202	Western Modern and Contemporary Art	CCC	3	3	0	0	3	0
Common with VAP X202									
3	VAA D01	Dissertation	SEM (Elective)	6	3	0	0	0	1
4	VAA D02	Field Study Work	FST (Elective)	6	0	0	6	0	1
5	VAA D03	Self Study	SSC (Elective)	6	0	0	6	0	5
6	VAA X211	Advance Advertising design-IV	CCC	6	0	0	9	0	5
7	VAA X212	Visualization-IV	CCC	6	0	0	12	0	5

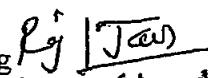
**VAA-X201 - Paper Title: Business Organization II**

Unit-1 Customer Relationship Management- Introduction, objectives of CRM, need and Importance of CRM, customer value and satisfaction, retaining customers' loyalty, delivering customer value, implementing total quality marketing (TQM )

Unit-2 Customers, market segmentation and targeting- introduction, requirement for segmentation, segmentation variables, competitive advantages

Unit-3 Consumer motivation process, needs, products, promotion appeal

Unit-4 Promotional planning- introduction, the target audience, the promotional message, measuring

  
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Unit-5 : Organizational buyer behaviour – introduction, some distinctive characteristics, different organization type, model of organizational buyer behaviour

**VAA X202 - Western Modern and Contemporary Art (Common with Painting VAP-X202)**

- Unit-1 Modern world; Works of Henri Matisse, Derain, Maurice Valmic. Piet Mondrian, Marcel Duchamp, Wassily Kandinsky, Robert Delaunay, Morgan Russell, Giacomo Balla, Kazimir Malevich, Theo van Doesburg, Pablo Picasso, Paul Klee
- Unit-2 Modern Movements and its Contribution to Visual Art: The works of German Expressionists, Italian Futurists, Kinetic art, Dadaists and Surrealists Pop and Op art etc.
- Unit-3 Post Modern world: Works of Jackson Pollock, Robert Rauschenberg, Eduardo Paolozzi, Andy Warhole, George Segal, Louise Bourgeois, Christo, Joseph Beuys, Eva Hesse, Jeff Koons etc.
- Unit-4 Major Post Modern Art Movements: Land art, Conceptual art, Happenings and terms like Installation, Hyperrealism etc.
- Unit-5 Contemporary Artists: Anselm Kiefer, Tony Cragg, Antony-Gormley, Damien-Hirst, Anish Kapoor, Ron-Mueck, Kiki Smith, Mona Hatoum etc.

**VAA-D01- Dissertation**

**Overview**

Completing a dissertation successfully is the last and often most challenging part of MVA program. The goal is to put one’s theoretical knowledge and research proficiency to practical test by carrying out an independent, albeit guided, project producing an original piece of research and making a significant contribution to solving a problem and expanding the knowledge base in the specific discipline. While research is an ongoing process, in which one is expected to stay on top of the relevant developments in the discipline, the assumption is that students are capable of thinking through the important milestones in the dissertation process and developing a dissertation prospectus that spells out the core concepts and questions as well as the designs of research and the structure of intended dissertation. Designed in a seminar format, this course guides students through the formative stages of proposal development in which constant, critical thinking is required. Interaction among the teacher and students is important to transform the ideas into a novel, researchable dissertation project.

**Methodology Plan**

The candidate will develop a methodology plan for a quantitative or qualitative research study and present their plan during a selected time during a selected class. Candidates will deliver a 15- 20 minute presentation that clearly articulates their methodology for a research study related to their dissertation interest. At minimum, the presentation should include: (a) a brief background or introduction with a problem statement or the purpose statement, (b) research question(s), (c) Research hypothesis(es) in null form (if selecting a quantitative design), (d) identification of variables, (e) research design, (f) participants and sampling, (g) setting (if applicable), (h) methods of data collection/ procedures/ instrumentation, (i) data analysis, (j) limitations, ethical considerations, and assumptions. At the conclusion of the presentation, the student should be prepared to give a 10 minute summary of the planned research.

The evaluation of the dissertation will be based on the quality of the written assignment and the overall performance of the student. The evaluation of the dissertation papers will be conducted by a Board of internal and external examiners.

**VAA-D02- Field Study (Report Submission)**

The field study programs provide an opportunity to apply previous knowledge, view real examples set in a worldly framework, and opportunity to be involved, physically, with real situations in the field.

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this promotes a deeper understanding of the subject being studied and an improved ability to recall the information and experiences, later, as needed.

Student will visit printing houses like offset, rotogravure, packaging printing press, advertising agencies, industries, stock exchange, share market, film and video production centers and trade shows and fairs.

Student will submit a detail report of their visit in not less than 1000 words with all supporting documents and exhibit pictures, videos and transcript related to their visit during the final presentation.

#### VAA-D03 - Self study (Submission and Display)

Students will prepare:

50 sketches (outdoor and indoor), 10 illustrations (in ¼ imperial size), 10 creative photos digitally edited on different subject and theme (8"x10" size).

Day to day interaction with the teacher and review of the students work will help the students to learn modern techniques in the field of advertising and printing.

#### VAA-X211- Advance Advertising design (submission and Display)

##### Short Documentary and ad film making-

Documentaries bring light to important topics and make us reflect on relevant issues in an articulate entertaining way. In the era of digital creativity, documentaries have expanded their reach across platforms that range from the internet to broadcast television, theatrical and festivals. Today, the importance of non-fiction content in the entertainment industry is definitely unquestionable.

The objective of this course is to introduce students to the art of documentary filmmaking and to develop the professional skills used in the field. The class explores a variety of components of non-fiction filmmaking from the conceptualization of an idea through postproduction. Structured around hands-on assignments, where students practice visual storytelling and interview techniques, the course is supplemented with lectures and discussions about the different documentary traditions, genres and styles. In addition, the class covers basic technical aspects needed for professional documentary filmmaking such camera operation, composition and framing, location sound and editing techniques. Simultaneously, this class provides students with a forum to present their work in class, to get feedback that will help them overcome specific challenges filmmakers face in their daily practice. Student work is screened and critiqued in class. Students will need to use their own cameras. Internet access required to retrieve course materials.

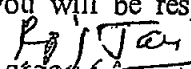
Assignments:

**Sketch:** (2-3 min) this exercise consists of creating a visual metaphor or mood through space. Choose any place that interests you and recreate the visual tone and atmosphere of the environment.

During the shoot, emphasis should be put on composition, perspective, camera movement, shot size, focus, exposure, color, texture, etc. During editing, emphasis should be put on the graphic and rhythmic aspects that will contribute to create the style and tone of the piece.

**Interview:** (3-5 min) this is an exercise of video portraiture. The person you are filming is your main subject matter so make sure you pick an interesting character. Where you choose to shoot them and how is up to you, but make sure every decision you make is relevant to who they are and what they are talking about. You should be mostly concerned with creating a comfortable atmosphere in which s/he can speak. However, you should also be aware of and capture elements of the environment that can enhance the storytelling.

**Short film:** (7-10 min) you are required to make a finished short documentary of any genre containing a clear message and style. We will develop this project during class but you will be responsible for producing it, shooting it and editing it.

  
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Students who pursuing specialization in illustration will prepare the campaign using illustrations

### VAA-X212-Visualization (Submission and Display)

Student will prepare a research based overall-media advertising campaign on any of the recent social or political issues with 24 appropriate media including major media. The campaign will incorporate traditional and new media and also sales promotion and publicity medium keeping in mind the target market, consumer behavior and other aspects of marketing. The students will be allowed to use modern techniques including all recent software. This will enhance their skill and prepare them to face the modern challenges with all confidence.

At the end of the program there will be a display and presentation of entire work before a panel of jury. Credit will be given to original and creative concepts.

Note: Students who pursuing specialization in illustration will prepare the campaign using illustrations

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