

ORDINANCE

MASTER OF VISUAL ARTS (M.V.A.)

DEPARTMENT OF HUMANITIES AND SCIENCE

TWO YEAR PROGRAMME



HIMALAYAN GARHWAL UNIVERSITY UTTARAKHAND

<http://www.hgu.ac.in>



**HIMALAYAN GARHWAL UNIVERSITY
UTTARAKHAND**

COURSE STRUCTURE FOR

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

SEMESTER SYSTEM



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

Title:

The title of the course shall be **Master of Visual Arts (M.V.A.)**.

Objective:

The main aim of the Master of Visual Arts programme is to engaging the cultural diversity found on the university campus by working with students to define their approach to artistic and cultural production through course offering in Visual Arts in range from the beginning through the graduate levels.

Duration:

The total duration of the course shall be of two years, spread over in four semesters.

Eligibility:

Any graduate with three year degree in any stream shall be eligible for admission to the course.

Admission Policy:

As per University norms.

Course Content:

The curriculum will be divided in to two parts:

- (i) Theory Papers
- (ii) Practical Papers

Theory Papers & Practical Papers:

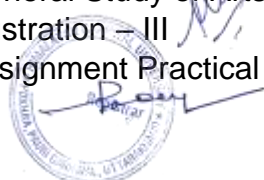
There shall be theory papers and practical papers in all the four semesters throughout as details given below:

Semester-1

- Paper-1: Art Theory: Traditional &Contemporary
- Paper-2: General Study of Visual Arts - I
- Paper-3: Illustration – I
- Paper-4: Illustration – II
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment & Viva- voce

Semester – 2

- Paper-1: Art: Function, Method and Process
- Paper-2: General study of Visual Arts - II
- Paper-3: General Study of Arts
- Paper-4: Illustration – III
- Paper-5: Assignment Practical



- Paper-6: Internal Assessment & Viva-voce

Semester-3

- Paper-1: Art: Social Phenomenon, Culture and Artistic thinking
- Paper-2: General study of Visual Arts - III
- Paper-3: Print Making – I
- Paper-4: Photography – I
- Paper-5: Assignment Practical
- Paper-6: Internal Assessment & Viva-voce

Semester-4

- Paper-1: Illustration – IV
- Paper-2: General Study of Visual Arts - IV
- Paper-3: Print Making – II
- Paper-4: Photography – II
- Paper-5: Assignment Practical
- Paper-6: Internal assessment & Viva-voce

Evaluation Pattern:

Each theory paper shall be of 100 marks divided into Internal Assessment of 30 marks and term end Assessment of 70 marks respectively.

Every student will be required to pass separately in theory papers, Practical papers and General Viva-Voce Examination. In order to successfully pass, every student will be required to obtain at least 40% marks in the aggregate of Theory Papers, Field Work and General Viva-Voce Examination.

Fee: As per university norms



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

SEMESTER-I

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MVA 101	Art Theory: Traditional & Contemporary	30	70	100
MVA 102	General Study of Visual Arts-I	30	70	100
MVA 103	Illustration – I	30	70	100
MVA 104	Illustration – II	30	70	100
Practical Course				
MVA 105	Assignments Practical (Critical Criticism)	30	70	100
MVA 106	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600

SEMESTER- II

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MVA 201	Art: Function, Method & Process	30	70	100
MVA 202	General Study of Visual Arts-II	30	70	100
MVA 203	General Study of Arts	30	70	100
MVA 204	Illustration – III	30	70	100
Practical Course				
MVA 205	Assignments Practical (Critical Criticism)	30	70	100
MVA 206	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600

SEMESTER-III

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MVA 301	Art: Social Phenomenon, Culture & Artistic thinking	30	70	100
MVA 302	General Study of Visual Arts-III	30	70	100
MVA 303	Print Making – I	30	70	100
MVA 304	Photography – I	30	70	100
Practical Course				
MVA 305	Assignments Practical (Critical Criticism)	30	70	100
MVA 306	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600

SEMESTER-IV

Paper Code	Title of the Paper	Internal Marks	External Marks	Total Marks
Theory Course				
MVA 401	Illustration – IV	30	70	100
MVA 402	General study of Performing Arts-IV	30	70	100
MVA 403	Print making – II	30	70	100
MVA 404	Photography – II	30	70	100
Practical Course				
MVA 405	Assignments Practical (Critical Criticism)	30	70	100
MVA 406	Internal Assessment & Viva-voce	30	70	100
TOTAL		180	420	600
GRAND TOTAL		720	1680	2400

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

Detailed Syllabus

SEMESTER - I

Paper I: MVA 101 Art Theory: Traditional & Contemporary

L T P
Periods/week:- 4 0 2

Objective:

- To study the traditional and contemporary theories of the Art.
- To understand the Indian views of art and study the theory of Rasa and dhvani.

1. Traditional Theories Of Art

- Theory of Imitation: Sorates And Plato – Critique Of The Theory
- Theory of Representation: Aristotle, E. H. Gombrich.
- Theory of Expression: Eugeag, Veron, Leo Tolstoy, K.J. Ducasse, Benede Ho Groce, Collingwood, Carrit, Freud, Susanne
- Theory Of Intution : Langer, Reid

2. Cotemporary Theories Of Art

- The Marxist Theory Of Art : Karl Marx, Labriola, Plekhanov, George Lukacs, Lucein Goldman
- The Institutional Theory Of Art : George Dickie, M. C. Beardsley
- Existentialism And Art : Jean Pau Sartre
- Phenomenalism And Art : Berkeley, Kant, Theodor Lipps, Susanne Langer, Virgil Aldrich
- The Challenges Of Analytical Thinkers : Morres Weitz Regarding The Definition Of Art And Generalisations About Art.
- Art as Language The Concept Of 64 Arts.

3. The Indian View Of Art : Theory Of Rasa And Dhvani

Paper II: MVA 102 General study of Visual Arts – I

L T P
Periods/week:- 4 0 2

Objective:

- To study the concept and scope Visual arts
- To understand the basic philosophy of visual arts.

1. Visual Arts:

- Concept And Scope
- Visual Artist: Place And Position In Modern Art-World



- Visual Art: Branches Comparison And Views
- Ragmala Painting,
- Time In Plastic Art
- Nude In Painting And Photography according to Kenneth Clark,
- Sculpture And Architecture

2. Basic Philosophy of Visual Arts:

- Painting
- Photography
- Illustration
- Sculpture
- Architecture
- Typography
- Graphic Arts
- Calligraphy
- Exposure to representation through art history and study of masters in Communication and visual arts

Paper III: MVA 103 Illustration – I

L T P
Periods/week:- 4 0 2

Objective:

- To study the history and development of Illustration in Visual arts.
- To understand the concept and types of illustration

1. History:

- Early history
- 15th century through 18th century
- Early to mid 19th century
- Golden age of illustration

2. Technical illustration

3. Illustration art

4. Archaeological illustration

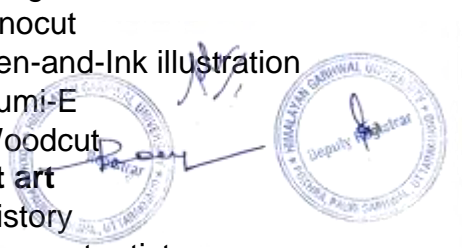
5. Book illustration

6. Types of illustration

- Engraving
- Etching
- Intaglio
- Linocut
- Pen-and-Ink illustration
- Sumi-E
- Woodcut

7. Concept art

- History
- Concept artists
- Materials
- Themes
- Styles



8. Illustrators

- Techniques
- Digital art
- Related links
- Societies and organizations

9. Medical illustrator

- History
- Profession
- Education

Paper IV: MVA 104 Illustration – II

L T P

Periods/week: 4 0 2

Objective:

- To study the origin and usage of the story board in Visual Arts
- To understand the basic benefits and the creations of the Illustration in visual arts.

1. Story Board:

- Origins
- Usage
 - a. Film
 - b. Theatre
 - c. Animatics
 - d. Photometric
 - e. Comic books
 - f. Business
 - g. Novels
 - h. Interactive media
 - i. Software

2. Benefits

3. Creation:

- Animation
- Pre – production
- Film making
- Screenplay
- Graphic organiser
- Screen writing
- Photometric
- Script breakdown
- Pre visualisation



- List of film related topics

SEMESTER – II

Paper I: MVA 201- Art: Functions, Method & Process

L T P
Periods/week:- 4 0 2

Objective:

- To study the concept of art and its function
- To understand the detailing of the method and style of the Art

1. Art and Its functions

- Social and Transforming Functions
- The Heuristic Function of Art
- Art as a concept (As a research into the condition of the world)
- Art as prediction (Anticipation)
- The Informative and Communicative Functions of Art
- Educational Function of Art
- Art as suggestion(The impact of art as sub-conscious mind)
- The aesthetics function of the art (The role of art in shaping a creative personality and ability to form value - judgments)
- The Hedonistic Function of art (Art as enjoyment)

2. The Method of Art: A mode of figurative thinking

- Science, Art and Fact
- Realism and Modernism: The Clash of Artistic Mentality in the 20th Century

3. Style in Art:

- Style as a category of Ontology of Art
- The Functional Diversity of style
- The structure of style
- The life of style in a work of art

4. The Psychology of Artistic Creation and Perception:

- Predisposition to artistic creation the psychological mechanisms of artistic perception and perceptual attitude
- Problems in the study of artistic perception
- Art as the object of perception

5. Laws of Dynamics of the art process

- Interaction in art
- Typology of coincidences in Art
- Progress in art
- The Intransient character of artistic values
- The structure of the art process
- Trends as an artistic concept
- Art periods and trends in the past
- Critical realism
- Social realism
- Modernist trends: Expressionism, Surrealism, Existentialism, Abstractionism, Banal and Illusory Reality.
- Pop Art, The Consumer: A de-idealize Individual in a mass consumer

society

Paper II: MVA 202 General Study of Visual Arts – II

L T P
Periods/week:- 4 0 2

Objective:

- To study the concept, language and relationship of the visual arts with other.
- To study the role of exploration in visual abstraction.

1. Visual Communication:

- Concept
- Visual Language – Syntactic
- Study of Visual Language – Critical Study of Visual Elements, Features and Principles
- Exploration and creation of complex and Meta Patterns
- Relationship between Syntactic, Semantics and Pragmatics, View Points,
- Point of Reference and Framing, Relationship of Colour, Form and Meaning.

2. Exploration in Visual Abstraction.

- Principles of Visual Dynamics and its analysis in 2-D.
- Concepts of Visual Structure and Visual
- Interest, Visual Analysis and Refinement of Visual Representations.
- Special Relationship, Grids,
- Compositions Layout In 2-D and 3-D.
- Analysis of Aesthetics Form In Nature, Exploration of Visual Images With Analogies From Nature.

Paper III: MVA 203 General Study of Arts

L T P
Periods/week: 4 0 2

Objective:

- To study the basic concept of the ragmala painting
- To understand the critical study of visual elements

1. Visual Arts:

- Visual Arts: Concept And Scope
- Visual Artist: Place And Position In Modern Art-World
- Visual Art: Branches Comparison And views
- Ragmala Painting,
- Time In Plastic Art,
- Nude In Painting And Photography according to Kenneth Clark,
- Sculpture And Architecture
- Visual Communication: Concept
- Visual Language – Syntactic
- Study Of Visual Language – Critical Study Of Visual Elements, Features And Principles



- Exploration and Creation Of Complex And Meta Patterns
- Relationship between Syntactic, Semantics And Pragmatics. View Points, Point Of Reference And
- Framing, Relationship Of Colour, Form And Meaning. Exploration In Visual Abstraction.

Paper IV: MVA 204 Illustration – III

L T P
Periods/week:- 4 0 2

Objective:

- To study the basic of the communication design
- To understand the concept of graphic design, information graphics and matte painting

1. Communication design

- Advertising
- Art director
- Brand management
- Content strategy
- Copywriting
- Creative director
- Information graphics
- Instructional design
- Marketing communications
- Performing arts
- Presentation
- Technical writing
- Visual arts

2. Graphic design

- History
 - a. The advent of printing
 - b. Emergence of the design industry
 - c. Twentieth century design
- Applications
- Skills
 - a. Visual arts
 - b. Typography
 - c. Page layout
 - d. Interface design
 - e. User experience design
 - f. Printmaking

3. Information graphics

- Overview
- History
 - a. Early experiments
 - b. The development of a visual language in the 20th century
- Information graphics subjects
 - a. Visual devices



- b. Elements of information graphics
- Modern practitioners
- 4. Matte painting**
- Background
- New technologies
- Significant matte painting shots
- Important traditional matte painters and technician

SEMESTER - III

Paper I: MVA 301- Art: Social Phenomenon, Culture & Artistic Thinking

L T P
Periods/week:- 4 0 2

Objective:

- To study the social phenomenon, culture & artistic thinking of the past era artist.
- To understand the art as generalisation, social phenomenon, language & phenomenon of culture

1. Art as Generalization :

- Structure And Types Of Artistic Generalization
- Artistic Text: The Central Link In Artistic Communication

2. Art as Social Phenomenon:

- Model Of Man's Activity
- The Condensed Expression Of Social Practice
- Art As A Form Of Social Consciousness
- Personality, Class, Nation, Mankind And Universe In Art

3. Art As Language :

- The Semiotics Of Artistic Activity
- The Sign And It's Role In Artistic Culture
- The Language of Art. Art Work – The Meta Sign Of Artistic Culture

4. Art As A Pheromone Of Culture

- The Multi-Lingual Nature Of Artistic Culture
- Mechanisms Of The Functioning Of Artistic Culture

5. The Futurology Of Art

- Subject, Aim And Methods Of Forecasting Artistic Culture
- The Foreseeable Future Of Art

6. The Science of Artist Thinking

- The Image As Form Of Artistic Thinking
- The Method Of Art: A Mode Of Figurative Thinking
- Expressionism: An Alienated, Confused Man In A Hostile World
- Surrealism: A Bewildered Man In A Mysterious And Unknowable World
- Existentialism: A Lonely Man In Absurd World
- Abstractionism: The Individual's Escape From Banal And Illusory Reality
- Pop and Op Art: The Consumer : A Dieselized Individual In A Mass Consumer Society



[Handwritten Signature]



Paper II: MVA 302 General Study of Visual Arts – III

L T P

Periods/week:- 4 0 2

Objective:

- To study the basic concept of the design methodology and design problems
- To understand the role of the various typography and the theoretical and applicable principles of the letter form

1. Visual design:

- Visual Design
- Understanding the Factors That Directly Or Indirectly Influence The Design Problem
- Theory and Application of problem Structuring Methods Used In Design.
- Design Methodology
- Study in the Phases of Process from Analysis Through Synthesis and Evaluation.
- Program for Investigation of Problem.
- Comparative Study in Other Creative Field.
- Study of Typography – History, Classification, Anatomy And Usage Of Various Letter Forms.
- Theoretical and Applicable Principles Of Letter Forms.



Paper III: MVA 303 Print Making – I

L T P

Periods/week: 4 0 2

Objective:

- To study the basics of the Indian prints and its historical phases
- To understand the role of the modern Indian art and the contemporary Indian art

1. Indian Prints through various historical phases and different regions against the background of Indian culture covering.

- Indus Valley civilization,
- Mauryan Art,
- Shunga Art,
- Andhra Art,
- Kushan Art,
- Gupta Art,
- Chalukyan,
- Rashtrakuta,
- Pallava,
- Chandella,
- Eastern Ganga period.

2. Modern Indian Art – Pre Independence – Post Independence Period

- Company School, Bengal Revivalism.
- Paintings of Early decdes – Ravi Varma, Amrita Shergil;
- Calcutta School, Bombay School – Progressive Artist Group, madras School, Delhi School, Baroda
- School, Tantric and its influences on Modern Indian Art, Tantrism in Print making.

3. Contemporary Indian Art :-

- | | |
|---------------------|-----------------------|
| • Somenath Hore, | • Vrindavan |
| • Krishna Reddy, | • Solanki, |
| • Sanat Kar, | • Mimi Radhakrishnan, |
| • Kanwal Krishna, | • Walter D" Souza, |
| • K.G. Subramanyan, | • Kavita Shah, |
| • Jyoti Bhatt, | • Naina Dalal, |
| • Laxmi Goud, | • Prakash, |
| • Anupam Sud, | • Satish |
| • P.D. Dhumal, | • Sholapur, |
| • Rini Dhumal, | • Md. Rizwan, |
| • Jayakumar Reddy, | • Viraj Naik, |
| • Vijay Bagodi, | • Ravikumar Kashi, |



- Niyeti Chandha,
- hare Krishna Bag,
- Parag Roy,
- Paula Sengupta,
- Atin Basak,
- Lina Ghosh,
- Jayant Naskar,
- Baishakhi,
- Rahesh Deb,
- Zarina Hashmi,
- natraj Sharma,
- RB Bhaskaran,
- RM Palaniappam,
- V. Nagdas,
- Siddhartha Ghosh,
- Debraj,
- Pratibha Dakoji,
- Ajit Dubey,
- JMS Mani,
- Ghulam Sheikh,
- Shukla Sawant.



Paper IV: MVA 304 – Photography

L T P

Periods/week:- 4 0 2

Objective:

- To study the basic principle of photography, design and composition
- To understand the role, concept and history of the light source, photography and camera

1. Principles of Photography:

- Basic photographic tools and their intended purposes, including the proper use of various camera systems, light meters.
- Analyze photographs to determine their positive and negative attributes and apply these principles to produce their own visually compelling images by employing the correct photographic techniques.

2. Principles of Design and Composition:

- Basic colour Principles, including line, shape, hue, texture, form, value and intensity.
- Investigate colour as seen in black and white and its relationship to composition through harmony and contrast in a variety of formats and media.
- Use of classical rules of composition to make a visual statement.

3. Concepts and History: Photography and Camera

- Brief history of Photography: Daguerreotype and collotypes process, Dry process.
- Camera: Camera Obscura, TLR and SLR Cameras, Digital Camera : Early Development, analog electronic camera, the arrival of true digital camera.
- Camera Mechanics: Image capture, lens, Focusing, Exposure Control, Shutter etc.
- Camera Lens: Prime Lens, Normal Lens, Wide angle lens, Telephoto lens, Zoom lens, etc.

4. Light Source:

- In-depth understanding of artificial lights i.e. studio flashlights, halogen, tungsten, etc.
- Understanding colour temperature light quality, advantages and problems.
- Light characteristics and form: Point light source, Reflectors, wide light source, Light banks, Umbrellas, soft boxes, honeycombs, snoots etc.
- Understanding light direction, through of light, soft light, contrast or hard light, the light cage etc.
- Available Light Photography: Introduction to outdoor Fashion and Portrait lighting using Diffuser, Reflector, Mirror etc.

SEMETER - IV

Paper I: MVA 401- Illustration – IV

L T P

Periods/week:- 4 0 2

Objective:

- To study the concept of posters, posters printing and types of posters

- To understand the role of historic poster and contemporary poster artist

1. Posters

- Introduction
- Mass production
- Developing art form
- Commercial uses
- Political uses

2. Poster printing

3. Types of posters

- Propaganda and political posters
- Movie posters
- Travel posters
 - a. Railway posters
- Event posters
 - a. Boxing posters
 - b. Concert posters
- Band/music poster
 - a. Black light poster
- Pin-up posters
- Affirmation poster
- Fan poster
- Publications
 - a. Book poster
 - b. Comic book posters
- Educational posters
 - a. Research posters and "poster sessions"
 - b. Classroom posters

4. Vintage poster restoration/conservation

5. Historic poster artists

6. Contemporary poster artists

7. Technical illustration

- Types of communication
- Types of drawings
- Techniques



Handwritten signature



Paper II: MVA 402 – General Study of Visual Arts

L T P
Periods/week:- 4 0 2

Objective:

- To study the art, design and society related to visual art and illustration

1. Art, Design and Society

- Analysis of History of Art. Traditional Arts. Modernity And Post- Modernity
- Analysis of History of Design Bauhaus, Ulm.
- Analysis of History of Design In India. Analysis In The Context Of India.
- Cultural Studies. Discourse Analysis
- An Introduction to Theatre And Documentary Film
- An Introduction to Humanities and Social Science.
- Qualitative Method. Ethnographic, Historical, Philosophical, Case Study and Interview.

Paper III: MVA 403 – Print Making

L T P
Periods/week:- 4 0 2

Objective:

- To understand the role of the western prints through various historical phase and covering
- To study the concept of the visual arts and artists

1. Western Prints through various Historical Phases and Covering:

- Prehistoric Art, Egyptian Art, Mesopotamian Art, Minoan & Mycenaean Art, Greek Art, Roman Art, Early Christian Art, Byzantine Art, Romanesque Art, Gothic Art, Renaissance to Baroque,
- Neo-Classicism to Romanticism.

2. Individualism and Modern concepts:-

- Pop and After
- Abstraction
- Minimalism and Conceptual Land Art
- Light and Space
- Body Art – Neo – Dada – Art Povera and Installation – Neo –Expressionism – Post Modernism – New British Sculpture – New Art in New York – Feminist and Gay.

Paper IV: MVA 404 Photography – II

L T P
Periods/week:- 4 0 2

Objective:

- To study the form of the digital photographic production
- To understand and study the various forms of the photography

1. Digital Photographic Production:-

- Basic of digital camera, the role of the computer as a necessary tool for the professional photographer, emphasis is on the development of advanced retouching and manipulation skills as these relate to the photographic imagery in two dimensional presentation media.

- Computer basics: input devices, output devices, hardware, software, Functions of operating system, file format.
- Adobe Photoshop: The basics, operating and saving, selection modes, Transformations, adjusting colour, paintbrushes and art tools, layers, using masks, filter that improves your picture, filters to make your picture artistic, photo repair, printing etc.
- Related software

2. Form of Photography:

- **Portraiture:**
 - a. Concept of Portrait photography, tools and requirement, Studio camera, lenses etc.
 - b. Basic Portrait lighting, main light fill, hair, background light ratio, studio and / or location photography.
 - c. Groups and outdoor portraits, light metering for portraiture.
- **Fashion:**
 - a. A comprehensive study of advance traditional and contemporary portrait techniques, corrective and glamorous make-up, classical lighting set ups, Fashion lighting set ups, use of backgrounds, posing and creative techniques, designed for students who are considering a major interest in fashion photography.
- **Advertising Photography:**
 - a. Conceptual people photography, the entire process from selection of models, production, pre post of an advertising shoot. Shooting people at location and on a studio set for an advertising campaign.
- **Still life:**
 - a. Concept of still life photography, the tools and requirement, studio, camera, lenses, etc.
 - b. Texture lighting, lighting for highlights, three dimensional lighting, basic tabletop set ups, critical focusing for edge-to-edge sharpness, lighting for square, round, spherical, and cylindrical objects, lighting for artwork/picture copying, Shadow-less product photography and creating colour vignettes for background.
- **Fine art Photography:**
 - a. Pictorial imagery, which can be used as photo décor for homes/offices indoor/outdoor photography various formats to create visually appealing images of practically any subject, the subject can be a varied as landscapes, nature, ruins, arti facts, sunsets, etc.
- **Erotic Photography:**
 - a. High speed photography, Wildlife photography, Nude photography, Food photography, High speed photography, etc.



M.P.A. Examination Semester System

List of Reference Books

Art and Aesthetics

- Baumgarten, Aesthetica, Hale
- Beardsley, Monroe C., The Aesthetic Point Of View, Cornell University Press, Ithaca
- Aldrich, Vergil C., Philosophy of Art, Prentice Hall, Inc., England Cliffs, N.J.
- Berel, Lang And Forrest Williams, Ed., Marxism and Art, Writings In Aesthetics and Criticism, David Mekey Company, Inc., New York.
- Bosanquet, Bernard, A History Of Aesthetic, Second Edition, George Allen & Unwin, London
- Borev Yuri, Aesthetics, Progress Publishers, Moscow.
- Collingwood, R. G., The Principles of Art, Oxford University Press.
- Ducasse, C. J., The Philosophy Of Art, Dover Publication, Inc., New York.
- Gilbert & Kuhn, A History Of Aesthetics, Macmillan, New York.
- Gombrich, E. H., Art and Illusion, Pantheon Books, New York.
- Goodman, Nelson, Ways Of Worldmking, Hacket Publishing Company, Indianapolis, Cambrige
- Gupta, Shyamala, The Beautiful In Indian Arts, Munshiram Manoharlal, New Delhi
- Saundaryatattva Mimansa (Hindi), Seema Sahitya Bhavan, Delhi
- Art Beauty And Creativity Indian And Western Aesthetics New Delhi
- Hiriyan, M., Art Experience, Kavyalaya Publishers, Mysore.
- Kant, I., The Critique Of Judgement, Tr. By J. C. Meredith, Clarendon Press, Oxford.
- Langer, Susanne K., Feeling And Form, Routledge & Kegan Paul Ltd., Fourth Impression, London, N. W.
- Pandey, K. C., Comparative Aesthetics, Vol. I, Chowkhamba Vidyabhavan, Varanasi.
- Pole, David, Aesthetics, Form And Emotion Publications Division, Ministry Of Information And Broadcasting, Government Of India, Aestheticians (Cultural Leaders Of India).
- Ray, Niharranjan, An Approach To Indian Art, Publications Bureau, Punjab University, Chandigarh.
- Shukla, Anant Charan, The Concept Of Imitation In Greek And Indian Aesthetics, Rupa & Co., Calcutta.
- Sudhi, Padma, Aesthetic Theories Of India, Vol. 1, Bhandarkar Oriental Research Institute, Poona.
- Tagore Rabindranath, On Art And Aesthetics, Calcutta.
- Weitz, Morris (Ed.), Problems In Aesthetics, Macmillan Company, New York.

Visual Arts

- Chayankan – Gulab Kothari
- Adverstising Management – Parag Diwan
- Advertising Management – Manendra Mohan
- Modern Marketing – R. S. N. Pillai
- Photography Made Simple – Deret Bowskill
- Roman Art And Architecture – Mortimer Wheeler
- Manuel Of Professional Photography – John Crstantine, Julia Wallis
- Methods & Materials Of Painting Of The Great School And Masters – Sir Charles Lock Eastlake
- What Is Art History – Mark Roskill



- The Art Of Renaissance – Peter Of Linda Murrary
- Indian Painting – Dugglas Barrey
- The History Of Impressionism – John Rewald
- A History Of Far Easter Art – Sherman E. Leo.



Scheme of Examination of M.F.A.

Practical

Practical	Name of the Practical
Art History and Criticism	
Semester – I	
Practical - I	<ul style="list-style-type: none"> • Assignments Practical (Critical Writing) • Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none"> • Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none"> • Seminar (Paper Presentation)
Semester – II	
Practical - I	<ul style="list-style-type: none"> • Assignments Practical (Critical Writing) • Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none"> • Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none"> • Seminar (Paper Presentation)
Semester – III	
Practical - I	<ul style="list-style-type: none"> • Assignments Practical (Critical Writing) • Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none"> • Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none"> • Seminar (Paper Presentation)
Semester – IV	
Practical - I	<ul style="list-style-type: none"> • Assignments Practical (Critical Writing) • Number of Assessment and Viva-Voce
Practical - II	<ul style="list-style-type: none"> • Internal Assessment and Viva – Voce
Practical - III	<ul style="list-style-type: none"> • Seminar (Paper Presentation)

Illustration

Semesters	Particulars	Assignments
I	Assignments <ul style="list-style-type: none"> • Figure Study • Case Study • Hard and Soft Sell • Project Report 	02
II	Assignments <ul style="list-style-type: none"> • Story Illustration • Cartoon & Caricature • Life Style Product 	02

	<ul style="list-style-type: none"> Promoting Events 	
III	Assignments <ul style="list-style-type: none"> Developing Style Mask Designing Product Design Mascot Design 	02
IV	<ul style="list-style-type: none"> Advertising Campaign Project 	02

Print Making

Semesters	Particulars	Assignments
I	Study of various Surface <ul style="list-style-type: none"> Relief Process Intaglio Process Lithography Silk Screen Process 	08
II	Advanced Process <ul style="list-style-type: none"> Relief Process (or) Intaglio Process (or) Lithography (or) Silk Screen Process 	06
III	Creative Process – I <ul style="list-style-type: none"> Relief Process (or) Intaglio Process (or) Lithography (or) Silk Screen Process 	06
IV	Creative Process – IV <ul style="list-style-type: none"> Relief Process (or) Intaglio Process (or) Lithography (or) Silk Screen Process 	06

Photography

Semester	Particulars	Assignments
I	Assignments <ul style="list-style-type: none"> Table top Outdoor Functional Photography Model Photography 	10 10 04 04
II	Assignments <ul style="list-style-type: none"> Photoshop & Fundamentals Editorial Photography Food Photography Project Report 	04 03 03 01
III	Assignments <ul style="list-style-type: none"> Corporate/ Industrial/ Architecture Advertising Photography 	04 04
IV	<ul style="list-style-type: none"> Project work Dissertation 	12 01

Note:

1. Internal assessment means the performance of the student as judged by the head of the department during each semester.
2. The student is required to present lecture demonstration for a seminar on a topic assigned by the head of the department on the date fixed by him 15 days before the practical examination of the semester I, semester II and semester III.
3. The student is required to select a suitable topic for the dissertation in consultation with the head of the department and work on it under his guidance or under a teacher approved by him. The student is required to submit his dissertation 15 days before the practical examination.
4. The student is required to submit his assignments on the prescribed dates failing which he will not be allowed to submit the same after the due date.
5. The practical in the following specializations will be conducted according to the above scheme of examination of M.V.A.
 - Photography
 - Illustration
 - Print Making
6. The practical in Art History and Criticism will be conducted according to the above scheme of examination of M.V.A.

