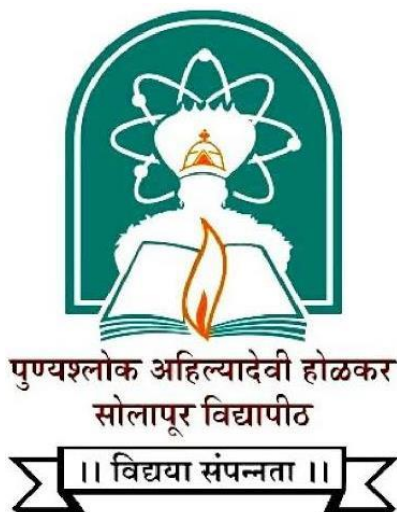


Punyashlok Ahilyadevi Holkar Solapur University, Solapur



Punyashlok Ahilyadevi Holkar Solapur University, Solapur
Kegaon, Solapur-Pune Highway, Solapur-413255, Maharashtra (India)
Recognized by UGC 2 (f) & 12 (B) NAAC Re-Accreditation Grade B++ (CGPA-2.96) 2022

Faculty of Interdisciplinary Studies

School of Performing arts & Fine Arts

Board of Studies for Fine Arts

Department of Visual Arts

NEP Revised Curriculum of Choice-Based Credit & Grading System

Effective from the academic year 2026-27

P.G. Degree for Two Years

MASTER OF VISUAL ART (PAINTING)

M.V.A. (Painting)

Part-I & II

Specialization course in “Painting” leading to the Master of Visual Art

Punyashlok Ahilyadevi Holkar Solapur University, Solapur

Department of Visual Arts

Master of Visual Art (Painting)

Part- I & II

Eligibility for Students: Pass Painting in B.V.A. / B.F.A. / G.D. Art with Bridge Course

Pass Drawing & Painting in a Bachelor of Visual Art / Bachelor of Fine Art / Government Diploma in Art with a Bridge Course

Eligibility for Asst. Professor: Ph.D./NET or Master's Degree in Visual (Fine) Arts with a min. of 60% as per UGC guidelines.

Program Outcomes (POs)

The Master of Visual Art in Painting is a two-year course that offers an advanced curriculum with a focus on creative/artistic development, allowing students to graduate with **a master's degree in visual art (painting)**. This comprehensive and dynamic program is designed to provide students with a profound understanding of the fundamental principles of art, design, and creativity, along with the practical skills required to apply this knowledge to various artistic practices and theories. Aligned with the vision of National Education Policy (NEP) 2020, the program offers a flexible, interdisciplinary, and learner-centric curriculum that encourages creative thinking, creativity, and holistic development. The M.V.A. (Painting) program spans two years, offering a progressively advanced curriculum designed to build a strong foundation in painting while allowing for specialization and interdisciplinary learning. The curriculum is structured around several key components:

Preamble: Subjects in “Painting” leading to the Master of Visual Art

The curriculum is planned to further enhance the knowledge and skill of the student while encouraging personal growth based on research in various styles of painting, related technology, and ideas. Regular expert interaction will help build a bridge between students and their future mentors from industry. There will be mandatory (major) elective specializations, and the student can specialize in one of them. They are creative painting, portraiture, and printmaking/graphic art. A student selects a specialization in a single subject and cannot change it throughout the entire course. The institute will arrange for visiting staff and regular staff with expertise in specific concerns according to the syllabus. The experts / visiting staff can be professionals, master craftsmen, artists, traditional artists, or from allied subjects. We will focus on developing a positive professional outlook in students, in addition to academic excellence, while conducting practical assignments. Visits to design studios, advertising agencies, the print industry, museums, temples, architectural monuments, exhibitions, galleries, professional setups, and art and craft workshops are to be the regular features. As visual art is a global language, national communication, higher education, technical education, and international relationships are things the student will learn by the end of the program.

1. Students will understand that visual art represents the culture of India.
2. Develop an original and insightful analysis of art to formulate unique perspectives and interpretations.
3. Students will get the technical skills and knowledge of the visual / fine arts.
4. The student will be able to determine the suitable approach for the art presentation of any given ideas.
5. Visual art has been transforming education in India; students will understand such thrust areas as Indian and European art forms as well as criticism and cultural studies.
6. The course will develop creativity & visual (fine) arts skills of students.
7. Students will understand the social & cultural utilization of art.
8. Students will become self-reliant & self-dependent through this education / training.
9. Students should be able to demonstrate different meanings of art forms.

Sem. I Subject Code	TITLE OF PAPER	AM	COURSE OUTCOME	Marks	Credit
DSC-1	History of Arts (Indian)-I	TH	The subjects help students to know History.	60+40	4
DSC-2	Philosophy of Art (Indian)-I	TH	Philosophical art discourse concerning What makes artwork valuable? Aesthetic Experience is the judgment of beauty.	60+40	4
DSC-3	Drawing-I	PR	* Creative Drawing Discover the transformative power of daily sketching and Drawings. * Anatomy for it is all about keeping certain proportions, knowledge of skeleton bones and muscles are important.	60+40	4
DSC-4	Study of Art Materials and Tools	PR	Engage in exploration and imagination Play with materials and tools. Through Experiment and build skills.	50	2
Major Elective DSE-1	1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)	PR	1) Creative Painting: the way in which Elements of composition in art are used. to arrange or organize. Visual Component. Enhance creativity, observation skills & mindfulness. 2) Portraiture: builds solving art skills, Color skills, anatomy, shade-light, drapery, Explore human condition study. 3) Printmaking: Learn how to work in a team, understanding art & design carving skills and Personal Concepts	60+40	4
RM	Research Methodology	TH	Research Methodology is the Conclusion, which is the author's Interpretation of the findings.	60+40	4
Total Marks & Credit				550	22

Note: If the number of students enrolled for a DSE-elective/optional practical subject like Creative Painting/Portraiture/Printmaking is less than 25% of the intake capacity, then a teacher should not be appointed for that subject.

Note: It will be mandatory for the student to continue with the DSE elective/optional practical subject chosen at admission until completion of the course.

Sem. II Subject Code	TITLE OF PAPER	AM	COURSE OUTCOME	Marks	Credit
DSC-5	History of Arts (Western)-II	TH	The subjects help students to know History.	60+40	4
DSC-6	Philosophy of Arts (Western)-II	TH	Philosophical art discourse concerning What makes artwork valuable? Aesthetic Experience is the judgment of beauty.	60+40	4
DSC-7	Drawing-II	PR	* Creative Drawing Discover the transformative power of daily sketching and Drawings. * Anatomy for it is all about keeping certain ideal proportions, knowledge of skeleton Bones and muscles are important.	60+40	4
DSC-8	Computer Graphic Skills	PR	Study of Computer Software Applications: iPad used for creating graphic design. In the second semester, students must thoroughly study one of the software programs to create designs using vector formats. It is expected to study such application software as Corel Draw and Adobe Photoshop.	50	2
Major Elective DSE-2	(Optional) 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)	PR	1) Creative Painting the way in which Elements of composition in art are used. to arrange or organize. Visual Component. Enhance creativity, observation skills & mindfulness. 2) Portraiture: builds solving art skills, color skills, anatomy, shade-light, drapery, Explore the human condition study. 3) Printmaking: Learn how to work in a team, understanding art & design carving skills. Personal Concepts	60+40	4
OJT/FP	On Job Training / Field Project	RP	Professional Practice Painting: An on-the-job training internship / field project offers fine art students Practical learning experience beyond the confines of the traditional classroom setting. It provides an opportunity for students to apply their knowledge and skills to real-world projects and assignments. Throughout the internship, students have the chance to explore various fields, campuses, organizations, or institutes to fulfil their learning objectives. Interacting with experienced professionals in the fine art industry, students gain valuable insights and Here, we establish rules and work structures.	60+40	4
Total Marks & Credit				550	22

SEMESTER III Subject Code	TITLE OF PAPER	AM	COURSE OUTCOME	Marks	Credit
DSC-9	Art Gallery/Museum Survey Project	RP	Art Gallery / Museum brings people to the Paintings, Sculpture on display intended to Give us important information.	60+40	4
DSC-10	Tribal Art	PR	Study of Indian Traditional Art form	60+40	4
DSC-11	Drawing-III	PR	* Creative Drawing Discover the transformative power of daily Sketching and Drawing. / * Anatomy for It is all about Keeping certain ideal Proportions Knowledge of Skeleton bones and muscles are Important So drawing is realistic.	60+40	4
DSC-12	Painting Documentation	PR	Hard & Soft Copy (PDF) Documentation & longevity of student's art work. Visual record that can be referenced in the future.	50	2
DSE-3 Major Elective	1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)	PR	* Creative Painting the way in which a element of Composition in art is used to Arranged or Organized Visual Component. Enhance Creativity Observation skills and mindfulness. OR * Printmaking learns how to work in Team, Understanding Art & Design Carving skills, Personal Concepts OR * Portraiture builds solving art Skills Color Skills, Anatomy, Shade-light, Drapery, Explore the Human condition study	60+40	4
RP	Research Synopsis	RP	Describes the work done by either at local or international level on it similar subject it helps the researcher who understands the difficulty faced by others and the corrective step taken or Modifications made by them.	60+40	4
Total Marks & Credit				550	22

SEMESTER IV Subject Code	TITLE OF PAPER	AM	COURSE OUTCOME	Marks	Credit
DSC-13	Indian Traditional Art	PR	Art Gallery / Museum brings people to the Paintings, Sculpture on display intended to give us important information with practical.	60+40	4
DSC-14	Regional Art & Craft	PR	Study of Indian Traditional Art form	60+40	4
DSC-15	Drawing-IV	PR	* Creative Drawing Discover the transformative power of daily Sketching and Drawing. / * Anatomy for It is all about Keeping certain ideal Proportions Knowledge of Skeleton bones and muscles are Important So drawing is realistic.	60+40	4
DSE-4 Major Elective	1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)	PR	* Creative Painting the way in which a element of Composition in art is used to Arranged or Organized Visual Component. Enhance Creativity, Observation skills and mindfulness. OR * Printmaking learns how to work in Team, Understanding Art & Design Carving skills, Personal Concepts OR * Portraiture builds solving art Skills Color Skills, Anatomy, Shade-light, Drapery, Explore the Human Condition study.	60+40	4
RP	Research Dissertation	RP	The student will prepare and data collection for final semester Dissertation applying knowledge Of Research Methodology. They will be encouraged to choose an innovative approach and explore lesser-known areas of visual art.	100	4
VV	Viva Voce	VV	Viva voce taken by Internal and External Examiners	50	2
Total Marks & Credit				550	22

- The curriculum is planned to further enhance the knowledge and skill of the student while encouraging personal growth based on research in various styles of painting, related technology, and ideas.
- Regular expertise interaction will help to build a bridge between students and their future mentors from industry.
- There will be Mandatory (Major) elective specializations, and the student can specialize in one of these specializations. They are: Creative painting / portraiture / printmaking / graphic art. Once a student elects his/her specialization subject, he/she cannot change it for the whole course.
- The arrangement of visiting staff and regular staff for concern expertise is subject to be made by the institute according to the syllabus.
- The experts / visiting staff can be professionals, master craftsmen, artists and traditional artists or from allied subjects.
- While conducting practical assignments, attention will be given to develop in students a good professional outlook, apart from academic excellence.
- Visits to Design Studio, Advertising Agency, Print Industry, Museums, Temples, Architectural
- Monuments, exhibitions, galleries, professional setups, and Art and craft workshops are to be the regular

Course Pattern	
Title of Course	Master of Visual Art (Painting) M.V.A. (Ptg.)
Course Duration	Two Years (4 Semester)
Examination Pattern	Semester Wise Examination (60+40=100)
Intake Capacity	20 Students Per Year
Teaching Learning Days	115 Days Per Semester / 230 Days Annual
Eligibility for Students	Painting in a B.V.A. / B.F.A. / G.D. Art with a Bridge Course

Standard of Passing

- To pass, the candidate must be in individual subjects, in internal assessments, and in university examinations in all theoretical and practical subjects.
- **ATKT Rules** as Per University Rules.

➤ **Award of Class**

➤ The system of evaluation will be as follows:

Sr. No	Equivalent percentage	Grade Points	Grade	Grade description
01.	90.00-100	9.00-10	O	Outstanding
02.	80.00-89.99	8.00-8.99	A ++	Excellent
03	70.00-79.99	7.00-7.99	A +	Exceptional
04	60.00-69.99	6.00-6.99	A	Very Good
05	55.00-59.99	5.50-5.99	B+	Good
06	50.00-54.99	5.00-5.99	B	Fair
07	45.00- 49.99	4.50-4.99	C+	Average
08	40.01-44.99	4.01-4.49	C	Below average
09	40	4.00	D	Pass
10	< 40	0.00	F	Fail

D. Attendance of Students

This is a practical-oriented, full-time, regular course, so 75% attendance is compulsory (65% with medical).

E. Verification / Revaluation

- Verification will be done by a panel appointed by Concern University.
- Revaluation will be done only for theory papers by a panel appointed by the concerned university, not for the practical subjects.
- Internal marks will not change. A student cannot claim to repeat or reevaluate the internal assessments.

F. Medium of Instruction

The medium of instruction and examination will be English as a global language, Hindi as a national language, and Marathi for better understanding of students.

G. University Terms

The academic calendar should be followed as per the concerned university.

Part-I / Semester-I

1 st Year PG	Structure and Credit Panel								
	Level	Sem	Mandatory (Major)	Major Elective (Optional)	RM	OJT/FP	RP	Credit	Degree
1 st Year	6.0	I	DSC-1 / Theory (Credit-04) History of Art (Indian)—I	DSE-1 / Practical (Credit-04) Specialization in anyone 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)	RM / Theory (Credit-04) Research Methodology	----	----		----
			DSC-2 / Theory (Credit-04) Philosophy of Art (Indian)-I						
			DSC-3 / Practical (Credit-04) Drawing-I						
			DSC-4 / Practical (Credit-02) Study of Art Material and Tools						
		I	Credit -14	Credit -04	Credit -04	----	----	22	----

Note-1: If the number of students enrolled for a DSE-elective/optional practical subject like Creative Painting/Portraiture/Printmaking is less than 25% of the intake capacity, then a teacher should not be appointed for that subject.

Note-2: It will be mandatory for the student to continue with the DSE elective/optional practical subject chosen at admission until completion of the course.

Part-I / Semester-II

1 st Year PG	Structure and Credit Panel								
	Level	Sem	Mandatory (Major)	Major Elective (Optional)	R M	OJT/FP	R P	Credit	Degree
1 st Year	6.0	II	DSC-5 / Theory (Credit-04) History of Art (Western)-II	DSE-2 / Practical (Credit-04) <i>Specialization in anyone</i> 1. Creative Painting 2. Portraiture 3. Print Making (Graphic Art)	- -	OJT (Credit-4) On-the-Job Training / Field Work Project	--		PG Diploma Exit Option at the end of the first year Master's Degree
			DSC-6 / Theory (Credit-04) Philosophy of Art (Western)-II						
			DSC-7 / Practical (Credit-04) Drawing-II						
			DSC-8 / Practical (Credit-02) Computer Graphic						
		II	Credit -14	Credit -04	-	Credit-04	--	22	----
1st year		I+II	Credit-14+14=28	Credit-4+4=08	Credit 04	Credit 04	-	Total Credit 44	

Part-II / Semester-III

2 nd Year PG	Structure and Credit Panel								
	Level	Sem.	Mandatory (Major)	Major Elective (Optional)	RM	OJT/ FP	RP	Credit	Degree
2 nd Year	6.5	III	DSC-9 / FP (Credit-04) Art Gallery / Museum Survey Project	DSE-3 / Practical (Credit-04) Specialization in anyone	---	---	RP Credit-04		----
			DSC-10 / Practical (Credit-04) Tribal Art	1. Creative Painting 2. Portraiture			Research Synopsis		
			DSC-11 / Practical (Credit-04) Drawing-III	3. Printmaking (Graphic Art)			(Data Collection for Dissertation)		
			DSC-12 / Practical (Credit-02) Painting Documentation						
		III	Credit -14	Credit -04	---	---	Credit 04	22	----

Part-II / Semester-IV

2 nd Year PG	Structure and Credit Panel							
	Level	Sem .	Mandatory (Major)	Major Elective (Optional)	RP	VV	Credit	Degree
2 nd Year	6.5	IV	DSC-13 / Practical (Credit-04) Indian Traditional Art	DSE-4 / Practical (Credit-04) Specialization in anyone 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)	R.P. (Credit-04) Research Dissertation	VV (Credit-02) Viva-Voce		P.G Degree offered after four years U.G
			DSC-14 / Practical (Credit-04) Regional Art & Craft					
			DSC-15 / Practical (Credit-04) Drawing-IV					
		IV	Credit-12	Credit-04	Credit-04	-02 Credit	Total-22	----
2 nd year Sem.- III+IV			Credit-14+12=26	Credit-4+4=8	Credit 4	Credit 4+2=6	-	Total Credit 44

Part- I

Part-I / Semester-I								
Subjects, Lecture, Practical, Credit, Hours								
Paper Code	Title of the Paper	Semester Exam			L	PR	Credits	Exam Hours
		UA	IA	Total				
Major	Theory							
DSC-1	History of Arts (India)-I	60	40	100	4	0	4	2:30
DSC-2	Philosophy of Arts (Indian)-I	60	40	100	4	0	4	2:30
Major	Practical							
DSC-3	Drawing-I	60	40	100	0	5	4	12
DSC-4	Study of Art Material & Tools	50	0	50	0	2	2	6
Major Elective	Practical Specialization in anyone							
DSE-1	1. Creative Painting	60	40	100	0	5	4	30
	2. Portraiture							
	3. Printmaking (Graphic Art)							
RM	Research Methodology	60	40	100	4	0	4	2:30
	Total	350	200	550	12	12	22	---

Note-1: If the number of students enrolled for a DSE-elective/optional practical subject like Creative Painting/Portraiture/Printmaking is less than 25% of the intake capacity, then a teacher should not be appointed for that subject.

Note-2: It will be mandatory for the student to continue with the DSE elective/optional practical subject chosen at admission until completion of the course.

Semester-I

Mandatory (Major)	DSC-1	Paper Title: History of Art (Indian)-I
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Theory: 60+40	Credit: 04	Exam Hrs.: 2:30
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ORIENTAL

Analysis of significant masterpieces from different periods' stylistic conversions and variation themes and their various sources.

OCCIDENTAL

Comparative survey of the evolution of art painting in the eastern & western culture.

1. Survey of main periods of Indian painting and sculpture from Palaeolithic periods up to the middle of the 19th century.

2. Important artists of various periods, significant masterpieces, socio-political and religious ideas to the art activity and the thinking

UNIT

1. Introduction of Indian Traditional Miniatures Paintings: Pala, Jain, Rajasthani, Pahari, Ragmala Chitra, Mughal Painting etc.
2. Introduction of Indian Folk Art- Kalighat pattchitra, Chitrakathi, Odissa pattchitra, nathdwar pattchitra, Thanjavur Chitra, Company School
3. Indian Modern art Movements: Impressionism, Neo-Impressionism, Post-Impressionism, Symbolism & Nabi Artists.
4. Similarities and differences between Indian and Indian style of Painting.

Book Reference:

01. Indian History of Art by Prof. Jayprakash Jagtap—Jagtap Publication
02. History of Art by Gajanan Bhagwat—Directorate of Art, Mumbai Publication.

Comparative survey of the evolution of art painting in eastern & western culture.

Tradition of person Indian only up to the beginning of the 19th century and for eastern painting in the indigenous socio-political and religious spheres.

Semester-I

Mandatory (Major)	DSC-2	Paper Title: Philosophy of Art (Indian)-I
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Theory: 60+40	Credit: 04	Exam Hrs.: 2:30
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ORIENTAL

1. Indian Philosophy Aesthetics as related to Art
2. Fundamental of Indian art.
3. Indian attitude to visual arts with special reference to parenting
4. Formal aspects in Indian art with special reference to Shilp texts.
5. Indian philosophy, its principles, and religious thoughts and their relation to art
6. Indian art—its mythological and socio-political relationship
7. Aesthetic concepts in Indian art, their sources, evolution, and scope, and their relevance to works of art.
8. Theory of Rasa-rasa sutra and its commemorators, Shadanga (six limbs of Indian paintings)

OCCIDENTAL

1. Concept of art and beauty with special reference to thinkers from Plato to moderns and various periods from early to modern
2. Theories relating creativity, motion, imagination, inspiration, play, intuition, imitation, pleasure, and Empathy. Fundamental factors in the creative work of art are content, expression, and communication.

UNIT

1. Philosophy of Art (Indian) & Experiment in Art (Indian style)
2. Philosophy of art: Indian aesthetics
3. Contribution of Rabindranath Tagore, E.V. Havel, Anandkumar Swami, and Avnindranath Tagore to the period of revival in Indian visual arts.
4. Ancient Beauty Philosophy (Greek & Roman)

Book Reference:

1. Lality Darshan (Purv)-Prag Ghonge-Vijay Prakashan, Nagpur
2. Kala Mhanje kay? - Maharshi Tolstoy (Translator- Sane Guruji)- Jagtap Publishing house, Pune
3. Bhartiya Saundarya Shastra—Jagtap Publishing house, Pune
4. Saundarya Mimansa—R.B. Patankar, Mauj Publication

Semester-I		
Mandatory (Major)	DSC-3	Paper Title: Drawing-I
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.:12
1. Who's taken the Creative Painting or Printmaking subject? He/she has taken a creative drawing level study of representative or non-representative painting artwork with different mediums. 2. Whose taken portraiture subject has he/she taken studies of anatomy, the human figure & related to portraiture at the drawing level? Same study with a different medium. Extensive studies from life. Studies of the human figure, both draped and undraped, in full, half, and three-quarter lengths are included. Studies of various draperies and objects, studies of life in different age groups. Studies on rendering techniques and expression. The element of design in portraiture involves posing and arranging the model in relation to the background. Characterization of the model. The personal approach to drawing and visualizing the organization is of utmost importance. Emphasis on personal style and expression. (05 Assignments)		

Semester-I		
Mandatory (Major)	DSC-4	Paper Title: Study of Art Materials and Tools
PRACTICAL: 50	CREDIT: 02	SESSIONAL: 18 Hrs. Exam Hrs.: 6
Study of material and tools, material detail, and important study which is useful in our specialized subject study for practical works detail and important study of tools which is useful in our specialized art process, such as brush, palette, roller, color, liquid forms, applications, acidic process, graphic machine work, and related different aspects. Students who know detailed information about using material and tools are expected to be at their best creatively.		

Part-I / Semester-I

Major Elective	DSE-1 (Anyone)	Paper Title: 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.:30

1. Creative Painting:

Composition is thematic; subjects are abstract, with variety in the exploration of various phases of contemporary painting development distinctively to reach a personal style.

Variety of medium and surfaces and search of maximum.

Essential Practical Submission for Compositional Painting

- Size of work not less than 3' by 3' and not more than 6 by 6 feet
- Each finished painting contains 10 marks in the first and second semesters.
- Each finished painting contains 30 marks in the third semester.
- At the time of the viva-voce, students must display the practical work of all semesters.

2. Portraiture:

Painting extensive studies from life. Studies of human figure draped and undraped in full half and three fourth length studies of various draperies and objects studies of life in different age groups. Studies on rendering techniques and expression studying of palette for portraiture. Then handling and brushing techniques. Elements of design in portraiture posing and arranging the model with the background

- characterization of the model Important of the personal approach to drawing and painting and visualizing the organization Compositional analysing, of painting emphasis on personal style and expression study of important portraits. Indian and western approach to portraiture. Aesthetics of portrait painting with a special reference to Indian miniature portraits. Professional aspects of portrait.

3. Print Making –Graphic Art:

Following process & Techniques: 1) Etching 2) Palaeography 3) Relief 4) Intaglio 5) Stencil

Print thematic subjective or creative compositions and studying the allied problems with process with technical skills are expected from the candidate. Submission of practical work 12 finished print of different Blocks size of the work not less than 12"x12" and not more than 40"x40" for / exam sectional work (Class Work)

(05 Assignments)

Part-I / Semester-I

RM	RM	Paper Title: Research Methodology
Theory: 60+40	Credit: 04	Exam Hrs.: 2:30

Objective of the Subject:

- To learn media research
- Understand the techniques of qualitative and quantitative research

Contents:

Research: Definitions, Methods, Selection & Formulation of Research Problem, Hypothesis, Sampling, Research Designs, Processing & Analysis of data, Statistical Analysis, Findings, Report Writing

Survey: Meaning, Concept, Utility, Planning, Organizing & Conducting Surveys, Public Opinion Survey, Readership Survey.

Date: Meaning, Kinds-Demographic, Socio-Economic, Socio-Psychological data

Tools of Data Collection: Questionnaire, Schedule, Interview, Case Study, Observation, and Content Analysis.

Media Research: Measuring Impact, Evaluation, Monitoring, and Feedback

Market Research: Principles of Market Research, Theories of Segmentation & Positioning, Pre-Testing, Post-Testing

1. Introduction to Research Methodology—Meaning of Research, Definitions, Objective of Research, Types of Research, Significance of Research
2. Introduction of Research Design—Meaning of Research Design, Definition of Research Design, Objects of Research Design, Steps of Research Design, Classification/Types of Research Design, Characteristics of Research Design
3. Data Collections and Data Analysis—Meaning of types of data, methods of collecting primary data Data Analysis
4. Research report writing Outline of research report, style of report writing

Book Reference:

1. Research Methodology Methods & Techniques: C. R. Kothari, Gaurav Garg
2. Social Research—S. R. Vajpayee
3. Research Methodology in Social Sciences—Sandhu & Singh
4. Communication & Research: V. P. Michael for Management
5. Research in Mass Media- S. R. Sharma & Anil Chaturvedi
6. Research How to Plan & Speak & Write About it Macro Sorgi

Semester-II								
Subjects, Lecture, Practical, Credit, Hours								
Semester Second	Title of the Paper	Semester Exam			L	PR	Credits	Exam Hours
		UA	IA	Total				
Major	Theory							
DSC-5	History of Arts (Western)-II	60	40	100	4	0	4	2:30
DSC-6	Philosophy of Art (Western)-II	60	40	100	4	0	4	2:30
Major	Practical							
DSC-7	Drawing-II	60	40	100	0	5	4	12
DSC-8	Computer Graphics Skills	50	0	50	0	2	2	6
Major Elective	Practical Specialization in anyone							
DSE-2	1. Creative Painting	60	40	100	0	5	4	30
	2. Portraiture							
	3. Printmaking (Graphic Art)							
OJT / FP	On Job Training/Field Project	100	00	100	4	0	4	NA
	Total	390	160	550	12	12	22	--

Semester-II

Mandatory (Major)	DSC-5	Paper Title: History of Art (Western)-II
Theory: 60+40	Credit: 04	Exam Hrs.: 2:30

ORIENTAL

Analysis of significant masterpieces from different periods' stylistic conversions and variation themes and their various sources.

OCCIDENTAL

Comparative survey of the evolution of art painting in eastern & western culture.

1. Survey of main periods of Western painting and sculpture from Palaeolithic periods up to the middle of the 19th century.
2. Important artists of various periods, significant masterpieces, socio-political and religious ideas to the art activity, and the thinking

UNIT

1. Introduction to Iranian art
3. Introduction to Western artists and Isam's paintings
4. Similarities and differences between Indian and Iranian style of paintings
5. Comparative study of portraits in Indian miniature painting & Iranian style.
6. Comparative study of landscape in Indian miniature painting & Iranian style
7. Comparative study of colours in Indian miniature painting & Iranian style

Book Reference:

1. Paschimaty kala Itihas – Jayprakash Jagtap
2. Vision 50 Years of British Creativity—Thames & Hudson
3. History of Art by Gajanan Bhagwat, Directorate of Art, Mumbai Publication.
4. Comparative survey of the evolution of art painting in the eastern & western culture.

Semester-II

Mandatory (Major)	DSC-6	Paper Title: Philosophy of Art (Western)-II
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Theory: 60+40	Credit: 04	Exam Hrs.: 2:30
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ORIENTAL

1. Western philosophy aesthetics as related to art
2. Fundamental of Western art.
3. Western attitude to visual arts with special reference to parenting
4. Formal aspects in Indian art with special reference to Shilp texts.
5. Western philosophy, its principals and religious thoughts, and their relation to art
7. The aesthetic concept in western art, its sources, evolution, and scope, and their relevance to works of art.

OCCIDENTAL

1. Concept of art and beauty with special reference to thinkers from Plato to moderns and various periods from early to modern
2. Theories relating creativity, motion, imagination, inspiration, play, intuition, imitation, pleasure, and Empathy. Fundamental factors in the creative work of art are content, expression, and communication.

UNIT

1. Interlink of Art
2. Experiment in Art (Western style)
3. Visual Arts
4. German Aesthetics—Alexander Balm, Garten, Philosophy of Emanuel Kant's
5. Modern Aesthetics—Marxist Aesthetics

Book Reference:

1. Lality Darshan (Paschim)-Prag Ghonge-Vijay Prakashan, Nagpur.
2. Kala Mhanje kay? - Maharshi Tolstoy (Translator- Sane Guruji)- Jagtap Publishing house, Pune
3. Pashchatya Saundarya Shastra—Jagtap Publishing house, Pune

Semester-II

Mandatory (Major)

DSC-7

Paper Title: Drawing-II

PRACTICAL: 60+40

CREDIT: 04

SESSIONAL: 120 Hrs.

Exam Hrs.: 12

1. Who's taken the Creative Painting subject? He/she has taken a Creative Drawing level study of representative or non-representative painting artwork with different mediums.

2. Whose taken Portraiture subject he/she has taken studies of anatomy and the human figure, as well as their relation to portraiture, are conducted at the drawing level. The same study with a different medium.

Extensive studies from life. Studies of the human figure, both draped and undraped, are conducted in full, half, and three-quarter lengths. Studies of various draperies and objects, studies of life in different age groups. Studies on rendering techniques and expression. The element of design in portraiture involves posing and arranging the model in relation to the background. Characterization of the model. The personal approach to drawing and visualizing the organization is of enormous significance. Emphasis on personal style and expression.

(05 Assignments)

Semester-II

Mandatory (Major)	DSC-8	Paper Title: Computer Graphic Skills
PRACTICAL: 50	CREDIT: 02	SESSIONAL: 18 Hrs. Exam Hrs.: 6

The study focuses on computer software applications, and the iPad is used for creating graphic designs. In the second semester, students must thoroughly study one of the software to create designs using vector formats. It is expected to study such application software like CorelDraw and Adobe Photoshop.

Unit- 1 (1 Credit) (Photoshop)

- a) Image – Mode, size, resolution, canvas
- b) Tools—Crop, lasso tool, magic wand, clone stamp, eraser, color fill, text, dropper
- c) Layer-by-layer work
- d) Filter Photoshop designs the second semester, students' computer software applications, graphic design, eraser, Color fill, text, resolution, and clone magic tools (crop, credits) (CorelDraw)
- e) Scanning

Unit- 2 (1 Credit) (Corel Draw)

- a) Paper Size mode, resolution
- b) Alignments
- c) Text and fonts
- d) Basic forms
- e) Table
- f) Tools: fill, outline
- g) Effects
- h) Output

Unit- 3 (2 Credit) Graphic Designing

- a) Printing and Output
- b) Designing: Basics of Layout
- c) Visiting card
- d) Leaflet Design
- e) Folder Design
- f) Brochure Design
- g) Book Layout
- h) Poster Design
- i) Flex Design
- j) Field Visit—Printer, Press etc.

(03 Assignments)

Semester-II

Major Elective	DSE-2 (Anyone)	Paper Title: 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.:30

1. Creative Painting:

Composition is thematic, a subject, or abstract with variety exploration of various phases of contemporary Painting development distinctively to reach a personal style.

Variety of medium and surfaces and search of maximum.

Essential Practical Submission for Compositional Painting

- Size of work not less than 3' by 3' and not more than 6' by 6' feet
- Each finished painting contains 10 marks in the first and second semesters.
- Each finished painting contains 30 marks in the third semester.
- At the time of the viva voce, students must display the practical work of all semesters.

2. Portraiture:

Painting extensive studies from life. Studies of the human figure draped and undraped in full half and three-quarter-length studies of various draperies and objects; studies of life in different age groups. Studies on rendering techniques and expression studies of palette for portraiture: Then handling and brushing techniques. Elements of design in portraiture posing and arranging the model with the background.

- characterization of the model Importance of the personal approach to drawing and painting and visualizing the organization Compositional analysis of paintings, emphasis on personal style and expression study of important portraits. Indian and Western approaches to portraiture. Aesthetics of portrait painting with a special reference to Indian miniature portraits. Professional aspects of a portrait.

3. Printmaking (Graphic Art):

Following processes & techniques: 1) Etching 2) Palaeography 3) Relief 4) Intaglio 5) Stencil

The candidate is expected to print thematic, subjective, or creative compositions and study the related problems associated with the process using technical skills. Submission of practical work 12 finished prints of different block sizes of the work not less than 12"x12" and not more than 40"x40" for / exam sectional work (Class Work)

(05 Assignments)

Semester-II

OJT / FP	OJT / FP	Paper Title: On Job Training / Field Project
PROJECT: 100	CREDIT: 04	SESSIONAL: Exam Hrs.: NA

Professional Practice Painting:

An on-the-job training internship / field project offers fine art students a practical learning experience beyond the confines of the traditional classroom setting. It provides an opportunity for students to apply knowledge and skills to real-world projects and assignments. Students have an opportunity to explore various fields, campuses, organizations, or institutes throughout an internship to fulfil learning objectives. Interacting with experienced professionals in a fine art industry, students gain valuable insights and adhere to established rules and work structures. Building a positive rapport with a professional can be both challenging and essential. The OJT duration typically spans 60 hours, and whether it is a paid or unpaid opportunity may vary depending on the circumstances.

Places of On-the-Job Training/Internship/Field Project:

Art Education Institutes/Colleges, Art Galleries/Museums' Curators, Artist Studios, Art Directors, Traditional & Folk Artists/Craftsmen, Fabric Painting, Textile Designing, Pottery Studios, Sculpture Studios, Photographers, Illustrators, Conservator-Restorer Documentation/Art Documentary Makers, and Digital Marketing/Digital Artists.

On Job Training (Internship) / Field Project Evaluation Scheme

Types of Evolutions	Criteria of Evaluation	Total Marks	Obtained Marks
	1) Presentation & Effectiveness	(20)	
	2) Application of Knowledge & Demonstration	(20)	
	3) Teaching Experience, Variations & Execution	(20)	
	4) Practical application of the concept taught in the study	(20)	
	5) OJT (Internship) / Field Project Report File	(10)	
	6) Students Attendance	(10)	
	Grand Total Marks	(100)	

Principal/H.M./H.O.D./Director Signature & Stamp

Remark:

***** End of M.V.A. (Painting) Part-I Syllabus *****

Part- II

Part-II / Semester-III								
Subjects, Lecture, Practical, Credit, Hours								
Paper Code	Title of the Paper	Semester Exam			L	PR	Credits	Exam Hours
		UA	IA	Total				
Major	Field Project (FP)							
DSC-9	Art Gallery / Museum Survey Project	60	40	100	4	0	4	----
Major	Practical							
DSC-10	Tribal Art	60	40	100	0	5	4	30
DSC-11	Drawing-III	60	40	100	0	5	4	12
DSC-12	Painting Documentation	30	20	50	0	2	2	----
Major Elective	Practical Specialization in anyone							
DSE-3	1. Creative Painting	60	40	100	0	5	4	30
	2. Portraiture							
	3. Printmaking (Graphic Art)							
RP	Research Synopsis	60	40	100	4	0	4	----
	Total	330	220	550	08	17	22	----

Semester-IV								
Subjects, Lecture, Practical, Credit, Hours								
Paper Code	Title of the Paper	Semester Exam			L	PR	Credits	Exam Hours
		UA	IA	Total				
Major	Practical							
DSC-13	Indian Traditional Art	60	40	100	0	5	4	30
DSC-14	Regional Art & Craft	60	40	100	0	5	4	30
DSC-15	Drawing-IV	60	40	100	0	5	4	12
Major Elective	Practical Specialization in anyone							
DSE-4	1. Creative Painting	60	40	100	0	5	4	30
	2. Portraiture							
	3. Printmaking (Graphic Art)							
RP	Research Dissertation	60	40	100	4	0	4	----
VV	Viva-Voce	30	20	50	2	0	2	----
	Total	330	220	550	06	20	22	----

Semester-III

Mandatory (Major)	DSC-9	Paper Title: Art Gallery/Museum Survey Project
Field Project: 60+40	CREDIT: 04	Hrs.: NA
Art Gallery Visit: The student will visit any one art gallery and prepare a visit report. Museum Visit: The student will visit one museum and subsequently prepare a visit report of their experience. Assessment Scheme: Students will submit two hard copies of survey reports for 60 marks as an internal assessment. As part of their project, they will prepare two survey reports. These reports will be presented before an external jury, who will examine the presentation for 40 marks as external assessment. (Two Hard Copies and 1 PDF Copy)		

Semester-III

Mandatory (Major)	DSC-10	Paper Title: Tribal Art
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.: 30
Tribal Art Unit 1 a) Warli Art b) Saura Art Unit 2 a) Gond Art b) Pithora Art Unit 3 a) Madhubani Painting b) Mandala Painting Unit 4 a) Lipan Art b) Alpana Art Assessment Scheme: Students will Practice Motifs and Forms of Indian Tribal and Folk Arts They will copy/create artworks in traditional media. They will submit 4 Assignments for 40 marks as Internal assessment. This course consists of practicum (Application of theory). For Examination Student will prepare One Artwork from any one selected art form The Examination Duration will be 6 hrs. X 2 days = 12 Hrs. The examination will be for 60 Marks as External Assessment. Size: Half Imperial Paper Med: Water Colour/ Poster Color/Acrylic Colour etc. Reference Books: The Arts of Kutch - London, Christopher (Marg Publications) Indian Folk Arts and Crafts - Dhanija, Jasleen (National Book Trust) Crafts of India—Handmade in India - Rajan, Aditi, M.P (Council of Handicrafts Development Corporation) Image India Heritage of Indian Art and Craft - Dhamija, Ram (Vikas Publication) Indian Folk Art - Mode, Aliens & Chandra, Subodh (D.B. Taraporevala Sons & Co. Pvt. Ltd) Folk Paintings of India - Elwin, Verrier (International Cultural Centre) Tribal Arts and Crafts of Madhya Pradesh - Shah, Shampa (Mapin Publishing) Crafts of West Bengal - Sen Prabhas (Mapin Publishing) आदिवासी कला- गारे, गोविंद (श्री विद्या प्रकाशन) (06 Assignments per semester)		

Semester-III			
Mandatory (Major)	DSC-11	Paper Title: Drawing-III	
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs.	Exam Hrs.:12
1) Creative Drawing level study of Representative or Non-representative Painting artwork with different mediums. 2) Studies Anatomy of Human Figure & related to Portraiture Painting at drawing level The same study with a different medium. Extensive studies from life. Studies of the human figure, both draped and undraped, are conducted in full, half, and three-quarter lengths. Studies include various draperies and objects, as well as life in different age groups. Studies on rendering techniques and expression. The element of design in portraiture involves posing and arranging the model in relation to the background. Characterization of the model. The personal approach to drawing and visualizing the organization is of utmost importance. Emphasis on personal style and expression. (06 Assignments per semester)			

Semester-III			
Mandatory (Major)	DSC-12	Paper Title: Painting Documentation	
PRACTICAL: 30+20=50	CREDIT: 02	SESSIONAL:	Exam Hrs.: NA
Painting Documentation: Put the areas The Visual Art world showcases creativity, innovation, and new ideas through a curated list of the best Own Painting documentation. For example: Many Mona Lisa Paintings made by different artist, Iconic Figure, Contemporary Painting, composers, printmakers, and any visual art stream, etc. Modern Art and Contemporary Art shine a spotlight on our favourite artists, reveal a told history and dive into what it takes to make it as an artist today in PDF File (Soft Copy). Assessment Scheme: 1. Benefits of attending painting documentation presentations file to gain ideas, information, and innovation. 2. Networking on a College Campus. 3. To enhance and preserve the painting in documentation format. 4. Helps in better understanding of theoretical, practical, and technical concepts of the documentary. 5. To learn new perspectives on painting documentaries. (Two Hard Copies and 1 PDF Copy)			

Semester-III

Major Elective	DSE-3 (Anyone)	Paper Title: 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.:30

1. Creative Painting:

Composition is thematic, subjects, or abstract with variety exploration of various phases of contemporary Painting development distinctively to reach a personal style.

Variety of medium and surfaces and search of maximum.

Essential Practical Submission for Compositional Painting

- Size of work not less than 3' by 3' and not more than 6' by 6' feet
- Each finished painting contains 10 marks in First and second semesters.
- Each finished painting contains 30 marks in Third semester.
- At the time of the viva voce, the student must display the practical work of all semesters.

2. Portraiture:

Painting Extensive studies from life. Studies of the human figure draped and undraped in full, half, and three-quarter-length studies of various draperies and objects; studies of life in different age groups. Studies on rendering techniques and the expression of palettes for portraiture: Then handling and brushing techniques. Elements of design in portraiture posing and arranging the model with the background

- characterization of the model Importance of the personal approach to drawing and painting and visualizing the organization Compositional analysis of painting emphasis on personal style and expression and study of important portraits. Indian and western approaches to portraiture. Aesthetics of portrait painting with a special reference to Indian miniature portraits. Professional aspects of portrait.

3. Printmaking (Graphic Art):

Following processes & Techniques: 1) Etching 2) Palaeography 3) Relief 4) Intaglio 5) Stencil

Print thematic subjective or creative compositions and studying the allied problems with process with technical skills are expected from the candidate. Submission of practical work 12 finished print of different Blocks size of the work not less than 12"x12" and not more than 40"x40" for /exam sectional work (Class Work)

(06 Assignments per semester)

Semester-III

Mandatory (Major)	RP	Paper Title: Research Synopsis
Research Project: 60+40	CREDIT: 04	RP: Exam Hrs.: NA
Data Collection for Dissertation: The student will prepare and collect data collection for final semester Dissertation applying knowledge of research methodology. They will be encouraged to choose an innovative approach and explore lesser-known areas of visual art. Broad Areas for Research Project: Signal artist Artist's group Specific art form Style / ism analysis Medium and technique Museums/Art Galleries/Art Platforms Contemporary-Modern art/ Folk art/ Traditional art/ Tribal art Art Education Interdisciplinary research Multidisciplinary research, etc. (Two Hard Copies and 1 PDF Copy)		

Semester-IV

Mandatory (Major)	DSC-13	Paper Title: Indian Traditional Art
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.: 30

Indian Miniature Art forms:

Unit 1

- a) Mysore Art
- b) Rajasthani Art

Unit 2

- a) Kalighat Art
- b) Tanjore Art

Unit 3

- a) Garuda Dari Art
- b) Pahadi Art

Unit 4

- a) Kangra Art
- b) Mughal Art

Assessment Scheme:

Students will Practice Motifs and Forms of Indian Traditional Arts

They will copy/create artworks in traditional medium.

They will submit 4 Assignments for 40 marks as Internal assessment

This course consists of practicum (Application of theory)

For Examination Student will prepare One Artwork from any one selected art form

The Examination Duration will be 6 hrs. X 2 Days=12 Hrs.

The examination will be for 60 Marks as External Assessment.

Size: Half Imperial Paper

Med: Water Colour/ Poster Colour/ Acrylic Colour/ Mix media etc.

Reference Books:

Indian Traditional Arts

(06 Assignments per Semester)

Semester-IV			
Mandatory (Major)	DSC-15	Paper Title: Drawing-IV	
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs.	Exam Hrs.: 12
1) Creative Drawing level study of Representative or Non-representative Painting artwork with different mediums. 2) Studies Anatomy of Human Figure & related to Portraiture Painting at drawing level Same study with different mediums. Extensive studies from life. Studies of the human figure, both draped and undraped, are conducted in full, half, and three-quarter lengths. Studies include various draperies and objects, as well as life in different age groups. Studies on rendering techniques and expression. The element of design in portraiture involves posing and arranging the model in relation to the background. Characterization of the model. The personal approach to drawing and visualizing the organization is of utmost importance. Emphasis on personal style and expression. (06 Assignments per Semester)			

Semester-IV			
Mandatory (Major)	DSC-14	Paper Title: Regional Art & Craft	
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs.	Exam Hrs.: 30
Regional / Local Art & Survey Unit – 1 (1 Credit) a) Artist Interview (Contemporary and Traditional) b) Craftsman Interview (Example- Textile design, Weaver, Potter/ Pottery etc.) Unit – 2 (1 Credit) a) Textiles, Dyeing Art & Artist b) Potter/ Pottery Art Craftsman Unit – 3 (2 Credit) a) Student will study the artworks of the artists, Craft designs, Textile and prepare the report Reference Books: 1. Shubhraj Maharaj 2. Indian Textiles (06 Assignments per Semester)			

Semester-IV

Major Elective	DSE-4 (Anyone)	Paper Title: 1. Creative Painting 2. Portraiture 3. Printmaking (Graphic Art)
PRACTICAL: 60+40	CREDIT: 04	SESSIONAL: 120 Hrs. Exam Hrs.:30

1. Creative Painting:

Composition is thematic, subjects, or abstract with variety exploration of various phases of contemporary painting development distinctively to reach a personal style. Variety of medium and surfaces and search of maximum.

Essential Practical Submission for Compositional Painting:

- Size of work not less than 3' by 3' and not more than 6' by 6' feet
- Each finished painting contains 10 marks in First and second semesters.
- Each finished painting contains 30 marks in Third semester.
- At the time of the viva voce, the student must display the practical work of all semesters.

2. Portraiture:

Painting Extensive studies from life. Studies of the human figure draped and undraped in full, half, and three-quarter-length studies of various draperies and objects and studies of life in different age groups. Studies on rendering techniques and expression studies of palette for portraiture. Then handling and brushing techniques. Elements of design in portraiture posing and arranging the model with the background

- characterization of the model Importance of the personal approach to drawing and painting and visualizing the organization the course includes compositional analysis of paintings, an emphasis on personal style and expression, and the study of important portraits. Indian and western approaches to portraiture. Aesthetics of portrait painting with a special reference to Indian miniature portraits. Professional aspects of a portrait.

3. Printmaking (Graphic Art):

Following processes & Techniques: 1) Etching 2) Palaeography 3) Relief 4) Intaglio 5) Stencil

Printing thematic, subjective, or creative compositions and studying the allied problems with process with technical skills are expected from the candidate. Submission of practical work 12 finished print of different Blocks size of the work not less than 12"x12" and not more than 40" x 40" for / exam sectional work (Class Work)

(06 Assignments per Semester)

Semester-IV

Mandatory (Major)	RP	Paper Title: Research Dissertation
Research Project: 60+40	CREDIT: 04	Exam Hrs.: NA
Research Dissertation: The student will prepare and collect data collection for final semester Dissertation applying knowledge of Research Methodology. They will be encouraged to choose an innovative approach and explore lesser-known areas of visual art. Broad Areas for Research Project: 1. Painting style/ism analysis 2. Artist's group 3. Specific art form 4. Signal artist 5. Medium and technique 6. Museums/Art galleries/Art Platforms 7. Contemporary-Modern art/ Folk art/ Traditional art/ Tribal art 8. Art Education 9. Interdisciplinary research 10. Multidisciplinary research, etc. (Two Hard Copies and 1 PDF Copy)		

Semester-IV

Mandatory (Major)	RP	Paper Title: Viva-Voce
Viva-Voce: 30+20=50	CREDIT: 02	Exam Hrs.: NA
Viva-Voce: The student will present artwork / talk about their own dissertation and areas of visual arts knowledge in front of jury members. Assessment Scheme: 1. Benefits of attending viva voce/seminars and presentations to gain confidence: Encouragement and Motivation. 2. Networking on a college campus. 3. Helps in research. 4. To enhance language, practical, and presentation skills 5. Helps in better understanding of practical as well as theoretical concepts. 6. To learn new perspectives.		

Master of Visual Art (Painting) / Sem.: -IV

External and Internal Examiner Evaluation Report for Viva-Voce

Date:

* Student Name

* Semester.....

* PNR No.

* Academic Year

* Name of Subject

* Attendance of Student %

Viva-Voce Remark:

* External Examiner

Signature

* Internal Examiner

Signature

* Class in-charge Sign.

Director Sign.

Abbreviations:

Mandatory-Major

DSC- Discipline Specific Course

DSE- Discipline Specific Elective

UA- University Assessment

IA- Internal Assessment

L- Lecture

PR- Practical

TH- Theory

RM- Research Methodology

RP- Research Project

OJT- On Job Training

FP- Field Project

VV- Viva-Voce

BVA- Bachelor of Visual Art

MVA- Master of Visual Art

Ptg.- Painting

***** End of MVA (Painting) Part-II Syllabus *****