

UGC

**UGC
MODEL
CURRICULUM**

**ART HISTORY
AND MUSEOLOGY**



**UNIVERSITY GRANTS COMMISSION
NEW DELHI
2001**

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FOREWORD

Renewing and updating of the Curriculum is the essential ingredient of any vibrant university academic system. There ought to be a dynamic Curriculum with necessary additions and changes introduced in it from time to time by the respective university with a prime objective to maintain updated Curriculum and also providing therein inputs to take care of fast paced development in the knowledge of the subject concerned. Revising the Curriculum should be a continuous process to provide an updated education to the students at large.

Leaving a few, there have been many universities where this exercise has not been done for years together and it is not uncommon to find universities maintaining, practicing and teaching still on the Curriculum as old as few years or even more than a decade. Not going through the reasons for this inertia, the University Grants Commission, realising the need in this context and in relevance to its mandate of coordinating and maintaining standard of higher education, decided to adopt a pro-active role to facilitate this change and to ensure that the university Curriculum are soon updated to provide a standard education all over the country.

Curriculum Development Committee for each subject was constituted with the respective Convenor as its nodal person. The Committee besides having five subject experts drawn from the university system, was given a wider representation of various sub subject experts attending meetings of the Committee as the esteemed co-opted members which kept on changing from time to time as the need arose. The Committees, therefore, had representations from a large number of experts and had many meetings before final updated model Curricula were presented to UGC.

The University Grants Commission and I as its Chairman are grateful to the nodal persons, a large number of permanent and co-opted members in different subjects and their sub disciplines for having worked seriously with committed devotion to have produced a UGC model Curriculum in 32 subjects within a record period of 18 months.

The exercise would not have been possible without the support of our entire academic community. We can only hope that the results will fulfil their expectations and also those of university community and Indian society.

The UGC model Curriculum has been produced to take care of the lacuna, defects/shortcomings in the existing Curricula in certain universities, to develop a new model Curriculum aiming to produce the one which is compatible in tune with recent development in the subject, to introduce innovative concepts, to provide a multi disciplinary profile and to allow a flexible cafeteria like approach including initiating new papers to cater for frontier development in the concerned subject.

The recommendations have been compiled by panels of experts drawn from across the country. They have attempted to combine the practical requirements of teaching in the Indian academic context with the need to observe high standards to provide knowledge in the frontier areas of their disciplines. It has also been aimed to combine the goals and parameters of global knowledge with pride in the Indian heritage and Indian contribution in this context.

Today all knowledge is interdisciplinary. This has been duly considered. Flexible and interactive models have been presented for the universities to extend them further as they would like. Each institution may have to work out certain uniform structures for courses at the same level, so that effective interaction between subjects and faculties is possible. The tendency across the country is now to move from the annual to the semester system, and from award of marks to award of credits. There is perceptible growing interest in modular framing as well.

The recommendations while taking all these features into account, have also made provisions for institutions who may not be in a position to undertake radical structural reform immediately. In any country, especially one as large and varied as India, academic institutions must be allowed enough autonomy and freedom of action to frame courses according to specific needs. The recommendations of the Curriculum Development Committees are meant to reinforce this. The purpose of our exercise has been to provide a broad common framework for exchange, mobility and free dialogue across the entire Indian academic community. These recommendations are made in a spirit of openness and continuous improvement.

To meet the need and requirement of the society and in order to enhance the quality and standards of education, updating and restructuring of the curriculum must continue as a perpetual process. Accordingly, the University Grants Commission constituted the Curriculum Development Committees. If you need to seek any clarification, you may contact Dr. (Mrs.) Renu Batra, UGC Deputy Secretary and Coordinator of CDC who shall accordingly respond to you after due consultation with the respective nodal person of concerned subject.

The University Grants Commission feels immense pleasure in forwarding this model Curriculum to the Hon'ble Registrars of all Universities with a request to get its copies made to be forwarded also to the concerned Deans and Heads of Departments requesting them to initiate an early action to get their Curriculum updated. The University Grants Commission model Curricula is being presented to the Registrar of the university with **options** either to adopt it in toto or adopt it after making necessary amendments or to adopt it after necessary deletion/addition or to adopt it after making any change whatsoever which the university may consider right. This UGC model Curriculum has been provided to the universities only to serve as a base and to facilitate the whole exercise of updating the Curriculum soon.

May I request Hon'ble Vice Chancellor and the Hon'ble Registrar including the esteemed Deans, Heads of Departments, Members of the Faculty, Board of Studies and Academic Council of the Universities to kindly update their Curriculum in each of the 32 subjects in consultation with model Curriculum provided here. This has to be done and must be done soon. May I request the Academic administration of the universities to kindly process it immediately so that an updated Curriculum is adopted by the university latest by July, 2002.

The University Grants Commission requests the Hon'ble Registrars to confirm that this time bound exercise has been done and send a copy of the university's updated Curriculum in each subject to UGC by July 31, 2002. It is a must. It has to be done timely, failing which, the UGC may be forced to take an appropriate unpleasant action against the concerned university.

The UGC looks forward for your active participation in this joint venture to improve the standards to achieve excellence in higher education.



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CHAIRMAN

December, 2001

**REPORT
OF
THE CURRICULUM DEVELOPMENT COMMITTEE
ON
ART HISTORY & MUSEOLOGY**

April-2001

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PREAMBLE AND OBJECTIVE

With the idea to maintain the uniform policy in art education at national level and make the curriculum more flexible to promote mobilisation of students in other universities/institutions for the sake of connectivity, the UGC has formed a Curriculum Development Committee for re-framing/up-dating the curricula for the subjects - History of Art, Visual Arts, Music, Dance, Drama/Theatre, Museology and Conservation under the panel - History of Art and Fine Arts. Certain guidelines were issued by the UGC for the Committee which have been kept in view in the re-framing/up-dating of the curricula.

The Committee examined the existing curricula of different universities in respective subjects in terms of content and quality and pattern of teaching and examination and other related matters to make the entire curricula more broad based to cater to the need of the society and the nation in present day context.

To complete this task, the feed back in the form of the existing curricula of different universities / institutions and also the opinion, experience and suggestions of the subject experts were arranged. Several meetings were held at the Faculty of Visual Arts, Performing Arts and Dept. of History of Art, Banaras Hindu University, Varanasi with the teachers and experts (like Prof. Anand Krishna, Prof. R.C. Sharma, Dr. N.P. Joshi, Dr. T.K. Biswas, Prof. Manjula Chaturvedi, Dr. Ravindra Mishra, Dr. C. Chandravinod, Dr. Anjan Chakraverty, Dr. A.C. Bhattacharya, Dr. S.D. Dasgupta, Dr. D.B. Pandey, Dr. A.K. Singh, Dr. Kalyan Krishna, Dr. R.K. Agrawal, Shri P.K. Mishra, Prof. R.P. Shastri, Prof. Ritvik Sanyal and others). Besides, the Core Committee members - Prof. N. Ramnathan, Prof. Choodamani Nandagopal, Dr. Kanak Rele, Dr. Pratibha Agrawal, Dr. T.K. Biswas, Dr. Maruti Nandan Tiwari, Dr. R.D. Choudhury and Prof. A.K. Das for the Curriculum Development Committee reviewed the curricula of different universities with experts at Mumbai, Bangalore, Chennai, Kolkata, Varanasi and New Delhi and made several suggestions for re-framing/up-dating the curricula of the subjects under the panel - **History of Art and Fine Arts**. Several meetings of the **Curriculum Development Committee** were also held at UGC, New Delhi with experts and Core Committee members to discuss and finalise the work of re-framing/up-dating of curricula for the subjects under the above panel. After intensive discussions with experts the re-framing/up-dating of the curricula in the subjects (with changed nomenclatures) Art History, Visual

Arts, Museology, Performing Arts (Hindustani Music, Karnatak Music, Ranbindra Sangit, Dance, Percussion, Theatre Arts) was done in accordance with the directives given by the UGC.

Features of the Curriculum

1. The committee found several discrepancies in nomenclature of the subjects in different universities/institutions and suggested suitable nomenclatures for uniformity and also to avoid confusion in admissions/appointments from universities/institutions to universities / institutions.
2. The courses under curriculum are so designed that the students during their academic carrier will be profusely exposed to various cultural aspects of India and will be able to know more about the achievements of India.
3. The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different universities/institutions and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses even outside the parent institution.
4. While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.
5. At the Post-Graduate level the Departments have to develop their own thrust areas by promoting their own distinct identity. The regional landmarks should be incorporated in the courses. When the students come for the electives the thrust area of the department or institute would be taken-up as special study. This will promote the diversity for which our country stands for.
6. In present day context annual examination would be more feasible.
7. The entrance qualification for the degree course will be the passing of the +2 examination or equivalent.

8. The teaching at Post-Graduate level should be encouraged to have credit system atleast for two elective papers to be earned outside the parent institution. For electives 50% marks will be earned by the students in the form of attendance, seminars, sessionals and assessment. The rest 50% marks will be earned by the students (both under credit system at outside institutions and under prevailing system at parent institution) in written examination to be held only at the parent institution. For credit system out side parent institutions the UGC should make some provisions for financial support.
9. For entry into the subject for those who are from other disciplines and have subsequently developed interest/aptitude for some other subject, be encouraged to get admission to the subjects of their interest at PG level. For this purpose the **Bridge Course** is designed as pre-requisite for admission to Post-Graduate Courses in Art History and Performing Arts.
10. Dissertation, Documentation, Art Feature Writings, Sessionals, Viva-Voce and Practicals will be given due attention in the subjects - Art History, Visual Arts, Museology and Performing Arts.
11. Various skills and traditions which are living and some of which are dying are to be chosen by the students as the project work. The students may be allowed to go and learn these skills from the experts. The experts need not be from the university set-up. The students may be permitted to seek the training individually under professional artisan - artist, craftsman as well as retired teachers from the universities/institutions. For such qualitative betterment in research and teaching the experts outside the university or academic framework should also be recognised by the universities/ institutions.
12. For professional courses four years degree course under the nomenclature Bachelor of Performing Arts (BPA), Bachelor of Visual Arts (BVA) and Master of Performing Arts (MPA), and Master of Visual Arts (MVA) have been formulated with more stress on practice / performance to produce good performers, artists, researchers and teachers.
13. Visit to museums, places of historical importance, art studio and other appropriate locations

should be arranged to develop in the students a sense of discovery and familiarity with classical works of arts and crafts and acquaintance with objects and places of cultural importance.

14. The role of multi-media in the study and also research has been fully under-lined and taken care of by inducting different courses at different levels.
15. Admission should be through tests designed by the respective universities/institutions to find out the aptitude/inclination and knowledge.

I am grateful to all the Honourable Members of the committee who took great care and worked hard in the process of developing and updating the curriculum.

I am thankful to Prof. Pradeep Kumar Dixit (Retd. Professor, Faculty of Performing Arts, Banaras Hindu University, Varanasi) for his cooperation in preparing the updated curriculum of Hindustani Music.

Dr. Kamal Giri
Nodal Person

ART HISTORY

PREAMBLE AND OBJECTIVES

Art has indeed been the most vital visual expression in every society of the world. Its dimensions and multiplicity become the most treasured part of a nation since it reflects not only the day to day life of the society in totality but it does also reflect the experience, imagination and aspirations of the society. Thus Art is not merely a matter of past but like any other branch of history it is a continuum in which past flows into the present to be manifested through contemporary art. Art History relatively younger discipline in Indian context has assumed great proportion in recent years. Several Universities like Banaras Hindu University, Varanasi, Punjab University, Chandigarh, Visva Bharati, Shantiniketan, M.S. University, Baroda, Institute of Art History, Museology and Conservation, National Museum Institute, New Delhi (Deemed University), Chitrakala Institute of Advanced Studies, Bangalore, Thanjavur University, Tamilnadu and few others take up the study of art but with different nomenclature and of course different syllabi.

There is discrepancy also in terms of the time frame of course because a few Departments do not include the Contemporary or Modern Art. With a view to remove all such discrepancies the Curriculum Development Committee through its meetings and intensive discussions based on the present state of study and research at different Universities and institutions has re-structured the curriculum for Art History. The Committee has also taken into account several other important factors like professional avenues of the subject, specially in reference to Tourism and Art Feature Writings, and more and more need for the expansion of the subject for the promotion and awareness of the art heritage of India in reference to India's achievements in past.

The re-structuring of the curriculum is based on providing more flexibility by offering electives, identifying thrust areas for different Universities/Institutions and also by providing opportunity for the students at the Post-Graduate level to have the study of some of the courses even outside the parent institution. For betterment of research and teaching the flexibility was extended to have the expertise from outside experts including non-institutional and retired ones. Alongwith the flexibility in re-structuring, the point of elemental uniformity of curriculum was also kept in mind so that the

connectivity of different institutions may also be sustained in terms of the movement of the students from one institution to the other for study of specialised papers/courses under credit system. This connectivity and elemental uniformity are essential also for helping the students from different institutions to become eligible for various jobs in the academic institutions and other areas of Art History.

For broadening the entry into the subject even after completing B.A., B.Sc., B.Com. or even M.A., M.Sc., M. Com. in other disciplines, one year Bridge Course is designed for all those who intend to do Post-Graduate in Art History. The Committee has also taken full care of the role of multi-media and practicals in the study and research of Art History.

The curriculum was so structured that the study of Art History could be made against the political, socio-religious and ethnological background of the then and contemporary society and the nation. The generative factors and the processes which led in the past or which are operative even in the present in case of Contemporary/Modern Art, are to be identified in the manifestations of regional and period styles of sculpture, architecture, painting, terracotta and other areas. The origin of the styles, their evolution, culmination, degeneration and decay (or in some cases the abrupt termination) usually are the main concerns of **Art History** studies. The special visual features, qualitative or expressive aspects and their inter-relationships, interactions and cross-currents in terms of evolutions, innovations and changes are also to be studied through the reformulated / updated curriculum. It was thus not merely the updating but also to make the entire study of **Art History** more relevant and society linked in present day context.

II

RECOMMENDATIONS

1. In view of the existing discrepancies in the nomenclature of the subject the most appropriate nomenclature recommended for the subject is **Art History** which should be followed by all the Universities/Institutions.

2. The Curriculum of Art History must have elemental uniformity with the provisions of flexibility and connectivity in the Universities/Institutions.
3. Considering the increasing importance of the knowledge and awareness of Indian Art heritage and its professional avenues, specially in reference to Tourism and Art Feature Writings at various levels, the subject Art History should be introduced at Under-Graduate level at all the Universities / Institutions.
4. To provide flexible entry at Post-Graduate level, besides B.A. with Art History, the students from allied subjects like B.F.A., Painting and Ancient Indian History, Culture and Archaeology will also be eligible to get admission to Post-Graduate Course in Art History. To make more flexible entry in the subject **one year Bridge Course** was approved for those students who desire to get admission in Post-Graduate Course of Art History after completing their 3 years Under-Graduate or 2 years Post-Graduate course in any discipline/subject. Such students will be eligible for admission to Post-Graduate course in Art History after completing one year **Bridge Course**.
5. The **Credit system and Electives** should be introduced in the curriculum of Post-Graduate Course in Art History. The respective departments as per their need and thrust areas and also the availability of experts may undertake the teaching of elective papers.
6. The Universities/Institutions may have their own **thrust areas** in the subject.
7. The Art History Department should have the benefit of the knowledge and experience of **Retired Teachers and Non-institutional scholars** both in teaching and research.
8. The use of **multi-media** should be encouraged in Art History education for upto date knowledge and better professional avenues.
9. Evaluation system must be operated by introducing **subjective** (long answer type and short answer type questions) and **multiple choice questions** to assess in depth as well as comprehensive knowledge of the subject.

10. Without infrastructural facilities for the teaching of Art History, the new opening of the subject should not be allowed by the U.G.C.
11. The updated curriculum of the Art History be followed by the respective Universities/Institutions within their own system of teaching and examination.

III

CURRICULUM FOR UNDER-GRADUATE COURSE, BRIDGE COURSE AND POST-GRADUATE COURSE IN ART HISTORY

A. UNDER-GRADUATE :

Under the three years degree course, comprising 1000 marks, distributed over three years, the students will undertake ten papers (each paper carrying 100 marks), including project work and practicals. The written papers I - IX will carry 80 marks while any two of these - sessionals, class-room assessment, identification of objects and viva-voce, in each paper, will carry 20 marks. The distribution of 100 marks for Paper X will be decided by the respective departments.

B.A. Pt. I

Paper I : **Cultural Background of India** (from earliest times to 1800 A.D.).

Paper II : **Fundamentals of Indian Art.**

B.A. Pt. II

Paper III : **Indian Architecture** (including some important examples of Indo-Islamic Architecture).

Paper IV : **Indian Sculpture and Terracotta** (upto A.D. 1400).

B.A. Pt. III

Paper V : **Indian Painting** (upto 19th century)

Paper VI : **Indian Iconography**

Paper VII : Landmarks of Asian Art - Nepal, China, Sri Lanka, Indonesia and Afghanistan.

Paper VIII : An Outline of Western Art

Paper IX : An Outline of the Ancient Art of Mesopotamia and Egypt.

Paper X : Project Work/Documentation, Photography, Site and Museum visit Report and Viva-Voce.

B. BRIDGE COURSE :

The Bridge Course is intended for those students, who come from other disciplines after completing Under-Graduate or even Post-Graduate Course and seek admission to Post-Graduate Course in Art History. The students from allied subjects (B.F.A., B.A. with Painting and A.I.H.C. & Archaeology degree) are not required to do Bridge Course.

The Bridge Course will be of one year with five papers containing 100 marks each (80 marks on written papers and 20 marks for any two of these sessional, documentation and identification of objects based on classroom teaching for papers I to IV). The fifth paper includes Project and Viva-Voce with 50 marks on each.

Paper I : Cultural Background of India (from earliest times to A.D. 1800).

Paper II : Landmarks of Indian Art (including important Islamic Monuments) and **Aesthetics**.

Paper III : Outline of Western Art.

Paper IV : Outline of Asian Art (Nepal, China, Afghanistan, Sri Lanka, Indonesia).

Paper V : Project and Viva-Voce.

C. POST - GRADUATE :

Duration 2 years. No. of papers 10 (Five papers in each year). **Total Marks 1000** (Each paper of 100 Marks).

The Universities/Institutions teaching Art History as one of the specialized subjects for Post-Graduate degree under Visual Arts/Fine Arts should also follow the updated/restructured curriculum of Art History.

In M.A./MVA (Master of Visual Arts in Art History) Previous - all the five papers will be compulsory. Out of five papers in M.A./MVA Final paper Nos. VI, IX and X will be compulsory. The other two papers (Paper Nos. VII & VIII) will be selected from the list of electives under credit system. The papers studied in M.A./MVA Previous should not be repeated in MA/MVA Final. The Institutions/University Departments as per their thrust areas and specialization and also the requirements may add more electives in the appended list for M.A./MVA Final.

(i) M.A./M.V.A. (Art History) Previous :

Compulsory Papers :

1. Aesthetics and Sources of Indian Art.
2. Indian Architecture and Sculpture (Upto 7th Century A.D.).
3. Indian Architecture and Sculpture (from 8th century - 14th Century A.D.)
4. Indian Iconography OR
Modern Art (Indian and Western)
5. Indian Painting (upto A.D. 1850) OR
Art Historical Methodology and Contemporary Art Ideas.

(ii) M.A/MVA. (Art History) Final :

Paper VI : Compulsory

Art of South East Asia OR

Creative writing.

Papers VII & VIII : These papers will be selected from the enclosed list of **Electives**. This will be followed both for prevailing system and also for the system under which the course will be studied in outside institutions (other than the parent institution) under credit system. For these two paper 50% marks will be earned by the students in the form of attendance, seminars, sessionals, assessment. The

rest 50% marks will be earned by the students (both under credit system at out side institutions and under prevailing system at parent institution) in written examination to be held only at the parent institution.

Paper IX : Compulsory**Dissertation and Viva-Voce****Paper X : Compulsory**

Practical - Photography, Art writing, Application of Multi-Media, Sculpture making, Clay Modelling, Print Making, Painting (any three to be taken up). For this the written and practical examinations and internal assessment will be done.

SUGGESTED LIST OF ELECTIVE PAPERS FOR MA / MVA FINAL

1. Indian Iconography.
2. Indian Painting (Early times to A.D. 1850).
3. Modern Art (Indian & Western).
4. Art Historical Methodology and Contemporary Art Ideas.
5. History of European Art (From earliest times to Pre Renaissance).
6. History of European Art (From Renaissance to A.D. 1950).
7. Indian Terracotta Art.
8. Indo Islamic Art.
9. Art of South Asia (Tibet, Nepal, Afghanistan, Bhutan).
10. Art of China and Japan.
11. Museology, Conservation and Heritage Management.
12. Folk and Regional Art of India (based on thrust areas).
13. Industrial and Decorative Art - Indian Textiles.
14. Industrial and Decorative Art - Metal Ware and Jewellery.
15. Philosophy of Art (Indian and Western).
16. Principles of Art.
17. Comparative Approaches to Art.
18. Art of Egypt, Mesopotamia and Iran.
19. Indian Tourism and Art Heritage.

Note: The course content of some of the elective papers are suggested and the course content of other elective papers however may be formulated by the respective Universities/Institutions.

IV

OUTLINE OF COURSE CONTENT

Note : Additions and alterations in content may be made by the respective Universities, Departments and Institutions for betterment.

A. UNDER-GRADUATE

B.A. Part I

Paper I : Cultural Background of India (From earliest times to A.D. 1800).

Sources of Indian History - Literary and Archaeological, Indus-Valley Civilization, Vedic Culture, Buddhism and Jainism, Maurya, Kushan, Gupta and Vakataka, Harsha, Early Medieval Period and Revival of Hinduism upto 10th century A.D., Bhakti Movement - Kabir, Nanak, Chaitanya, Ramanand, Vallabha, Tulasi and Sufis. Foundation of Mughal Rule and the Cultural contributions of Mughal Rulers, Impact of European Culture.

Paper II : Fundamentals of Indian Art

Definition of Kala and Shilpa, Social/Religious/Philosophical background of Indian Art.

Indian Shilpa texts - Citrasutra of Vishnudharmottara Purana, Abhilashitarthachintamani. Indian Symbolism, Sadanga, Aesthetic organization of visual elements - Form, Space, Composition, Volume, Aesthetic concepts - Rasa, Dhvani, Alamakara, Pravritti - (Sringara) and Nivritti (Renunciation) in Indian Art.

B.A. Part II

Paper III : Indian Architecture (Including some important examples of Indo-Islamic Architecture).

Indus Valley Town Planning, Mauryan Caves and Palace, Origin and Development of Stupa Architecture, Udaigiri Caves, Chaitya and Vihara (Bhaja, Karle, Ajanta 17), Evolution of temples - Gupta, Early Chalukya, Rashtrakuta, Orissa (main features with special reference to Parasurameshvara, Rajarani, Lingaraja and Konark), Chandella (Khajuraho), Pallava

(Mahabalipuram), Chola (Tanjore, Gangaikondacholapuram), Rashtrakuta (Kailash Temple of Ellora), Kashmir (Martand Temple), Hoyasala (Halebid, Belur).

General Features of Indo-Islamic Architecture, Qutab Minar, Fatehpur Sikri, Taj Mahal, Lal Quila, Jama Masjid.

Paper IV : Indian Sculpture and Terracotta (upto A.D. 1400).

Sculpture : Indus Valley, Mauryan Capitals and Early Yaksha-Yakshi figures, Shunga (Bharhut and Sanchi), Kushan (Mathura; Gandhara), Vengi (Amaravati), Gupta (Mathura, Sarnath), Main characteristics of Medieval Indian Sculptures with reference to Pala, Chandella, Orissa, Pallava and Chola.

Terracotta : Indus Valley, Maurya, Shunga (Kaushambi), Gupta (Rajghat, Ahichhatra), Kashmir (Harwan), Bengal (Paharpur).

B.A. Part III

Paper V : Indian Painting (upto 19th Century A.D.)

Pre-historic, Ajanta, Pala-Sena, Western Indian, Mughal (Akbar to Shah Jahan), Rajasthani Schools (Mewar, Malwa, Kishangarh, Bundi and Nathdwara), Pahari Schools (Basohli, Guler-Kangra), Orissa, Company School, Kalighat School.

Paper VI : Indian Iconography

Sources of Iconographic studies, Antiquity of Image Worship, Principal Avataras of Vishnu, Surya, Main Forms of Shiva (Uma-Maheshvar, Kalyana- sundara, Ravananugraha, Tripurantaka, Andhakari, Yamantaka and Nataraja), Main forms of Shakti (Sapta-Matrika, Mahishamardini, Sarasvati, Lakshmi). Dhyani Buddha, Buddha image, Avalokiteshvara and Tara. General characteristics and evolution of the Tirthankara Images (Rishabhanatha, Neminatha, Parshvanatha, Mahavira). Jaina Yakshas and Yakshinis, Gommateshvara Bahubali.

Paper VII : Landmarks of Asian Art -

(Nepal, China, Sri Lanka, Indonesia and Afghanistan with special reference to Indian Impact).

Nepal : Art and Architecture under the Licchavis (A.D. 400-800) and Thakuris (A.D. 800-1200).
Brahmanical and Buddhist Architecture and Icons, Nepali Painting.

China : Early Art of China, an Introduction of Buddhist Art in China, Buddhist Images and Painting (Silk Scroll and Wall Paintings), Cave Paintings of Tun-Huang (5th-6th century A.D.), Classical period of Chinese Art (6th-9th century A.D.).

Sri Lanka : Anuradhapur Stupa - Sculpture and Architecture, Wall Paintings of Sigiriya.

Indonesia : Buddhist Stupa of Borobudur - Sculpture and Architecture, Prambanan Temple - Sculpture and Architecture, Indonesian Bronzes.

Afghanistan : Gandhara Art in Afghanistan, Wall Paintings of Bamiyan.

Paper VIII : An Outline of Western Art -

Crete - Architecture and Painting, **Mycene** - Architecture and Painting, **Greek** - Origin and Development of Greek Temples with examples, Greek Sculptures - Geometric, Archaic, Classical and Hellenistic, Greek Wall and Vase Painting,

Roman Art - Temples and Civic Architecture, Pompeii Painting. **Early Christian Art** - Symbols and Church Architecture, Byzantine period - Architecture (Hagia Sophia and San Vitale), Mosaic of Hagia Sophia, Introduction to Architecture and Painting of Gothic Period, Renaissance-Leonardo da-vinci, Michaelangelo.

Paper IX : An Outline of Ancient Art of Mesopotamia and Egypt -

Mesopotamia - Early Sumerian Period (3500 B.C.), Early Dynastic Period (Faro/Ur), Late Dynastic Period (Imperial Akadian Period) - Ur-Isin, Larsa, Lagas, Babylonian Period.

Egypt - Old Kingdom (c. 3000 B.C. - 3185 B.C.), Middle Kingdom (2133 B.C. - 1787 B.C.), New Kingdom (c. 1600 BC - c 1000 BC) - Architecture of Pyramids with Examples and Important Sculptural Forms (Sphinx etc.)

Paper X : Project/Documentation, Photography, Sites and Museum visit Report and Viva Voce.

B. BRIDGE COURSE

Paper I : Cultural Background of India (from earliest times to A.D. 1800)

Sources of Indian History - Literary and Archaeological, Indus-Valley Civilization, Vedic Culture, Buddhism and Jainism, Maurya, Kushan, Gupta and Vakataka, Harsha, Early Medieval Period and Revival of Hinduism upto 10th century A.D., Bhakti Movement - Kabir, Nanak, Ghaitanya, Ramanand, Vallabh, Tulasi and Suifis. Foundation of Mughal rule and Cultural contributions of Mughal Period, Impact of European Culture.

Paper II : Landmarks of Indian Art (Including Important Islamic Monuments and Aesthetics) :

Architecture - Indus-Valley, Stupa-Sanchi, Temple-Gupta temples, Ellora-Kailash temple, Khajuraho - Lakshmana and Kandariya Mahadeva temples, Bhubaneswar - Lingaraj temple, Thanjavur- Brihadishwar temple.

General features and forms of Indo-Islamic Architecture, Qutab Minar, Fatehpur Sikri and Taj Mahal.

Sculpture - Indus-Valley, Ashoka Pillars, Shunga and Kushan (general features), Gupta (Mathura and Sarnath), Main characteristic of Medieval Sculpture.

Painting - Ajanta, General features of Mughal Painting.

Indian Aesthetics - Kala and Saundarya, Shilpa texts Natyashastra and Chitrastotra of Vishnudharmottara, Sadanga.

Paper III : Outline of Western Art -

Crete - Architecture and Painting, **Mycene** - Architecture and painting, **Greek** - Origin and Development of Greek Temples with examples. Greek Sculpture - Geometric Archaic, Classical and Hellenistic, Greek Wall and Vase Painting, **Roman Art** - Temples and Civic Architecture, Pompeii Painting; **Early Christian Art** - Symbols and Church Architecture, Byzantine period - Architecture (Hagia Sophia and San Vitale), Mosaic of Hagia, Sophia, Introduction to Architecture and Painting of Gothic Period, Renaissance, Leonardo da Vinci, Michelangelo.

Paper IV : Outline of Asian Art (Nepal, China, Afghanistan, Sri Lanka, Indonesia with special reference to Indian impact) -

Nepal - Art and Architecture under the Licchavis (A.D. 400-800) and Thakuris (A.D. 800-1200), Brahmanical and Buddhist Architecture and Icons, Nepali Painting.

China - Early Art of China, An Introduction of Buddhist Art in China, Buddhist Images and Painting (Silk Scroll and Wall Paintings), Cave Paintings of Tun-Huang (5th-6th century A.D.), Classical Period of Chinese Art (6th-9th Century A.D.).

Sri Lanka - Anuradhapur Stupa - Sculpture and Architecture, Wall Painting of Sigiriya.

Indonesia - Buddhist Stupa of Borobudur - Sculpture and Architecture, Prambanan Temple - Sculpture and Architecture, Indonesian Bronzes.

Afghanistan - Gandhara Art in Afghanistan, Wall Paintings of Bamiyan.

Paper V : Project and Viva-Voce.

C. POST-GRADUATE

I. M.A./MVA. (Master of Visual Arts - Art History) PREVIOUS

Paper I : Aesthetics and Sources of Indian Art -

Aesthetics - Kala and Shilpa, Indian Concept of Beauty, The Theory of Rasa and Bhava - Aesthetic Experience, Sadanga, Shilpa Texts - Natya Shastra, Vishnudharmottara, Manasollasa.

Sources of Indian Art - Society, Religion, Nature, Symbolism. Literary Sources - Vedas, Upanishadas, Mahakavyas, Buddhist and Jaina Texts, Brahmanical Buddhist and Jaina Pantheon (Devakula), Myths and Legends, Coins and Inscriptions.

Paper II : Indian Architecture and Sculpture (Upto 7th century A.D.) -

Indus-Valley; Mauryan-Palace and Rock-Cut Architecture, Ashokan Pillars; Origin and Development of Stupa Architecture with reference to Bharhut, Sanchi, Amaravati, Nagarjun-konda and Sarnath;

Shunga sculpture; Early Yaksha-Yakshi figures; Rock-Cut Architecture in Eastern and Western India with special reference to Udaigiri and Khandagiri, Bhaja, Karle, Kanheri, Ajanta, Ellora; Kushan Sculptures (Mathura and Gandhara), Vengi Sculpture (Amaravati); Gupta temples - Evolution and Features (Sanchi, Bhumara, Bhitargaon, Deogarh) and Sculptures (Mathura, Sarnath, Deogarh, Central India); Caves, Temples and Sculptures at Badami, Aihole and Mahabalipuram (Ratha, Mandapa), Ivory Sculpture (Begram, Ter).

Paper III : Indian Architecture and Sculpture (From 8th Century to 14th Century A.D.) -

Nagara, Dravida and Vesaa types of temples and their textual bases, Growth of Regional Styles and Features of Medieval Indian Sculpture.

Pratihara - Temples (Osian and Kannauj) and Sculptures; Orissan temples (Bhubaneswar and Konark) and Sculptures; Solanki temples (Modhera and Delwara) and sculptures, Chandella temples and Sculptures at Khajuraho; Pala-Sena sculptures; Pallava Temples (Mahabalipuram and Kanchipuram) and Sculptures; Rashtrakuta temple and Sculptures at Kailash temple - Ellora; Chalukya temples at Pattadakal and Sculptures, Hoyasala temples (Halebid and Belur) and Sculptures; Chola Temples (Thanjavur, Gangaikondacholapuram) and sculptures.

Paper IV : Indian Iconography -

Definition, Postures and Gestures, Sources of Iconographic Studies. Antiquity of Image Worship, Factors Promoting to Iconography, Forms of Vishnu Image - Incarnatory forms, Vaikuntha Chaturmurti, Anantashayi, Shiva-Aniconic Forms and Mukhalingas, Anugrahamurti (Ravananugraha, Chandeshanugraha, Arjunanugraha), Saumyamurti (Uma-Maheshvara, Kalyanasundara), Samharamurti (Tripurantaka, Yamantaka, Andhakari, Kamantaka), Natesha.

Development of Surya Images and Navagrahas. Shakti (Matrika, Mahishamardini, Lakshmi and Sarasvati), Brahma, Ganesha, Karttikeya. Syncretic Images- Harihara, Ardhanarishvara, Hariharapitamaha, Hariharahiranyagarbha.

Origin of Buddha Image, Dhyani Buddhas and Bodhisattvas (Manjushri and Avalokiteshvara), Buddhist Goddesses - Tara, Prajnaparamitta, Marichi, Evolution and Features of Tirthankara Images, Images of Rishabhanatha, Neminatha, Parshvanatha and Mahavira

OR

Modern Art (Indian and Western)**Note : Course content to be prepared by Institutions /Departments****Paper V : Indian Painting (upto A.D. 1850).**

Painting in Pre-Historic India, Early literary sources of Painting; Mural tradition : Ajanta, Bagh, Badami, Sittanvasal, Ellora, Thanjavur; Eastern Indian Painting, Western Indian Painting (c. 1100-1500 A.D.); Painting during the Pre-Mughal period in Sultanate and the Laur-Chanda, Chaur-Panchashika styles; Mughal Painting under Akbar, Jahangir, Shahjahan and Aurangzeb, Artists (Abdussamad, Daswant, Basawan, Miskin, Abdul Hasan, Bishandas and Mansur); Deccani Schools (Ahmadnagar, Bijapur, Golconda), Rajasthani Schools (Mewar, Malwa, Bundi, Kishangarh, Nathadwara); Pahari Schools (Basohli, Guler - Kangra, Mandi, Garhwal), Kalighat Painting, Company Painting.

OR

Art Historical Methodology and Contemporary Art Ideas**Note : Course Content to be prepared by Institutions/Departments.****II. M.A./MVA. (Art-History) FINAL****Paper VI : Compulsory****Art of South - East Asia (Myanmar, Indonesia, Thailand, Cambodia)**

Impact of Indian Culture and Art in South-East Asia.

Myanmar - Sculpture and Architecture, Pagan Architecture and Frescoes, Relation to Pala Art, Later Stupas of Myanmar.

Indonesia - Early period of art at Dieng plateau, Classical period, Borobudur, Prambanan, Lorojongrang, Relation to Pala Architecture and sculpture, Indonesian Bronzes.

Thailand - Architecture and Sculptures of Thailand in relation to Indian Art.

Cambodia - Foundation of Angkor and Architectural styles in the Khmer Empire (Chen. - 7th century - A.D. 802, Khmer A.D. 802-1406), Angkor Vat - the glory of the 12th century.

OR

Creating Writing

Note : Course content to be prepared by Institutions/Departments

Papers VII and VIII : These papers will be selected from the enclosed list of Electives.

Paper IX : Compulsory

Dissertation and Viva-Voce

Paper X : Compulsory

Practical - Photography, Art Writing, Application of Multi-Media, Seulpture making, Clay Modelling, Print Making, Painting (any three to be taken-up). For this the written and practical examinations and internal assessment will be done.

COURSE CONTENTS OF SOME OF ELECTIVE PAPERS

1. INDO-ISLAMIC ART

Sultanate Architecture : Delhi Imperial Style of the Turks and Afghan; Khilji Buildings, Tughluq and Lodhi Buildings under the Sayyid and the Lodhi regime. Provincial Style : Bengal, Jaunpur, Gujarat, Malwa, Kashmir, Punjab and Deccan.

Mughal Architecture : Man Singh's Palace at Gwalior; Buildings of Babar and Humayun; Buildings of Sher Shah Suri; Beginning and development of Akbar style; Jahangir period; Shahjahan and Aurangzeb period; Rajput Palace architecture; Architecture under the Sikhs and Avadh rulers.

2. INDUSTRIAL AND DECORATIVE ART - INDIAN TEXTILES

Literary and archaeological references to Indian textiles; Malmal; Jamdani (Dacca and Awadh); Kimkhab (Banaras, Chanderi, Paithan, Gujarat and Kanchipuram); Himru, Baluchar, Shawl (Kashmir and its initiation in Europe in brief); Tie-Dyed fabrics - Mashru, Bandhani and Ikat; Printed fabrics (with special reference to its centres in U.P., Rajasthan, Madhya Pradesh and Gujarat); Kalamkari; Embroidery (Indo-Portugese, Fulkari, Chamba Rumal, Kantha, Chikan work, Embroidery styles in Kutch and Saurashtra, Kamdani and Zardoji).

3. INDUSTRIAL AND DECORATIVE ART INDIAN METAL WARE AND JEWELLERY

Metal Ware : Brief history on the basis of literary and archaeological data; Ritual utensils. Special modes - Damascening, Bidri work, Swami work of South India.

Jewellery : Brief history of jewellery on the basis of literary data; Jewellery hoards from Indus sites; Jewellery hoards from Taxila; Jewellery as revealed from Kushan, Pala, Chandella, Chola and Hoyasala sculptures.

Repousse, Filigree, Enamelling (Minakari); Beads - their manufacture and uses; Indian Jade.

THE ART OF CHINA AND JAPAN

Neolithic period (Yang-shao, Lung Shan and Hsia-t'un cultures), Shang dynasty (1522-1028 B.C.) - Bronze culture - burials and related material culture in bone, glazed stone and terracotta, Cheng-Chou period (1208-71 B.C.) - Introduction of Chinese jades, bronze, silver and gold inlays - animal and bird motifs - introduction of different schools of philosophy - Confucianism - Taoism, The age of Warring states (475-222 B.C.) - Art in bronze, silver, gold and turquoise - continued with complexities. Chin period (221-206 B.C.), unification of disunited China - Great Walls, Han dynasty (206 B.C.). Introduction of Buddhism and Buddhist Art - changes in iconography, Wall painting, silk scroll painting and funerary Art - stone sculpture and terracotta. The Northern Wei dynasty (386-534 A.D.) - Toba clan. The caves of Yun-kang and Lung-man and temple of Mai-chi-shah. Buddhist influences in iconography and painting. Cave temples of Tun-Huang (5th-6th cent.). Architecture - combination of Indian Stupa and Chinese tower, Monastery for Eastern Hall type. Classical period of Sui (581-618 A.D.) and Tang (618-906 A.D.) dynasties. Architecture, sculpture in wood, dry lacquer and metal. Sophistication and of international standard - Art of Sung dynasty - painting and ceramics.

Neolithic Japan, Bronze age in Japan; Jomon culture (pottery and terracotta), Yayoi culture of reddish brown pottery. Tomb period - Introduction of Buddhism in Japan (338-552 A.D.), Introduction of bronzes in Japan. Shinto religion - Chinese and Korean impact on Japanese art. Tamanushi lacquered wooden shrine. Nara period (710-788 A.D.) - Painting and sculptures of Horiyu-ji and Yakushiji temples. Impact of Chinese T'ang period. Art of Heian period (784-875 A.D.). Art of Konin (810-823 A.D.) and Jogan (859-876 A.D.). Impact of Indian Tantric Buddhism on Tendai and Shingon sects : Persecution of Buddhism in China and influence on Japanese art. Evolution of independent Japanese art (Wa-Yo). Fujiwara period of Japanese art - Period of so-called Japanese court art - Temple of Syodo and its wooden sculptures, painted scrolls (Makinono and Yamato-o). Period of Kamakura dictatorship (1192-1338 A.D.). Renaissance in Nara. Art of Koikoi and Unkei and influence of Zen Buddhism on Japanese Art.

Museology

Preamble

During the span of last two decades new challenges appeared before the museum world. Several new types of museums came into beings and visitors expectations from the museums took a new dimension. Subjects like “new Museology”, “Museums Marketing”, “Museums and Information Technology”, “Digital cataloguing” etc. are being seriously considered to be introduced in the syllabus of Museology teaching with the view to meet the challenges of socio-economic factors that have strong bearings on Museum management. In the light of the above a thorough restructuring and updating of the syllabus in Museology teaching has become imperative.

Recommendations

1. Considering the increasing importance of the museums and emergence of various types of museums, leading to more professional avenues, the subject Museology should be introduced at under - graduate level at different Universities / Institutions having sufficient infrastructure. The UGC should form a committee of experts to look into the infrastructure before opening of the subject at the University / Institutions.
2. Students passing +2 or equivalent examination will be eligible for admission to Museology course at Under - Graduate level. Students will have to appear for an Entrance Test as per rules of the University / Institution concerned.
3. Students obtaining B..A. / B. Sc. with 55% marks preferably with Honours in Museology could be admitted in M.A. / M. Sc. Museology course. But at the present moment any student holding B.A. / B. Sc. in Art, Science including Natural History with 55% marks shall be eligible for the admission in the M.A. / M. Sc. courses in Museology after appearing in Entrance Test as per requisite of the University / Institution concerned.
4. In the M.A. / M. Sc. Part II the paper nos. VI, VII, VIII will be the elective ones on the basis of Science and Art orientation. The curriculum for these papers will be formulated by the respective Universities / Institutions. The students can obtain teachings for these papers

under prevailing system in the parent institution or from other Universities / Institutions, which have proper facilities and infrastructure and conduct such courses under credit system.

The 50% of marks will be given by the outside institution on the basis of class performance, sessional etc. and 50% will be obtained by the students for written examination conducted by the parent University / Institution.

5. To encourage the credit system the UGC may provide adequate funds to the Universities / Institution for the movement of students.

CURRICULUM for UNDER GRADUATE and POST - GRADUATE in MUSEOLOGY

A. Under Graduate

Under the three years Museology (Honours) degree course, comprising 1000 marks, distributed over three years the students will undertake ten papers including practicals and Viva - Voce. There shall be two papers in the first year, two papers in the second year and six papers in the third year.

1st year

- | | | |
|-----------|--|-----------|
| Paper I: | General Principles of Museum | 100 Marks |
| | History of Museum, Functions of Museums, Concept of New Museums, Collection, Documentation | |
| Paper II: | Museum Presentation | 100 Marks |
| | Different issues related to museum - display - Types of exhibition - Problems of different types of exhibitions - Ideal type of presentation - Museum storage. | |

2nd year

- | | | |
|------------|---|-----------|
| Paper III: | Museum and Education | 100 Marks |
| | The role of museums in education, Children education, Adult education - Visitors - types - their expectations etc. Publicity - Public relation etc. | |

Museum personnel - Appointment of staff - Director - his duties and responsibilities
- Museum budget - Planning to utilise the budget - Museum building - Museum security etc.

Paper V	:	Museum Documentation	100 Marks
Paper VI	:	Conservation and Preservation	100 Marks
Paper VII	:	Museum Display	100 Marks
Paper VIII	:	Museum and Research	100 Marks
Paper IX	:	Museum publications	100 Marks
Paper X	:	Practical and Viva - Voce	100 Marks

The Post-Graduate course (M.A. / M. Sc.) in Museology shall be of two years duration. The first year (Part I) would consist of five papers and each paper shall be of 100 marks. These five papers shall be compulsory for all students opting either for M.A. degree or for M. Sc. degree.

The second year (Part II) course shall be optional. The course may be either Art Museum oriented or Natural History Museum oriented or of Science and Technological Museum oriented, there shall be three papers in each orientation paper VI, VII and VIII. The paper IX and X shall include practical and Viva - Voce which will be compulsory. Each paper shall be of 100 marks. The orientation of optional subjects shall be adjusted by each university as per their specialisation and available infrastructure and each University shall have to adjust the subjects for paper VI, VII and VIII as per their convenience.

M.A. / M. Sc. in Museology

Part I

(Compulsory for all Universities / Institutions)

Course I - History and Philosophy of Museum

General principles of Museums - Definitions of Museums and scope - History of Museums (of Indian and of World) - Functions of Museums (Collection, Presentation, Documentation, Research and Interpretation) - Exhibition - Educational activities - Types of Museums - New Types (Eco - Museums), Neighbourhood Museums, Mobile Museums, Regional Museums, Museums of tomorrow etc.) - Legislations concerning Museums - Professional bodies.

Course II - Collection and Documentation

Collections - Origin - Collection theory - Modes of acquisition - Museum problems - (forgeries, copies, replicas, reproductions) - Present and future collections - Export / Import collection.

Documentations - Accessioning - Identifications - Methods of cataloguing - Classifications - Curatorial - research - descriptive and scientific catalogues - Types of cards - Computer current research operation for systems - Video discs - Databank - Technical files.

Collection research - Research on museum studies - Organisation of research - Audio - Visual aids - Museum Library - Slide library.

Course III - Presentations, Interpretations and Communications

General principles of presentation - Analysis of materials - Types of exhibition - Organisation of exhibition (purpose, programming, selection, exhibit texts, lay out scale model, consideration of audience) - Exhibition equipments (cases, pedestals, open display panes, dioramas - audio - visual aids - Technical requirements - Lighting - Elements of exhibition (role of curators, designer). Labeling - Catalogue - Exhibitions thematic versus integral, geographic versus chronological, Comparative, Natural setting or atmosphere - Exhibits effectiveness (aesthetic, did active and pleasurable) - Museum architecture (Planning , construction and equipments).

Educational possibilities - knowledge of community - attendance surveys - Types of visitors and their behavioural patterns - Extension, Education , Interpretation, Public facilities - Programmes - Education of children - adults, handicapped and special groups - Learning theories and evaluation - Museum educational personnel - Programmes for public (tours and guides), Visits, Demonstrations - Concerts and Plays - Special lectures, seminars - Study groups - Workshops etc.

Public relations - general principles - Press releases - new stories - newspaper - Magazines - Radio - Television - Video films - Publications - Guide books, Catalogues, Monographs, News letters, Information technologies - Museum facilities- Access to museum, Parking facilities - Public transportation - Information for visitors (printed information). Orientation programmes - Guided tours- Audio - Visual aids - Language considerations etc.

Course IV - Museum Management

Museum and its surroundings - Location - Use of space, Designs - Special problems - Future extension - Museum management - Principles - Legal status - Administrative units - Board of Trustees / Advisory Board - Committee - Role of Director and responsibilities - Appointment of museum personnel - Duties and responsibilities of the different personnel - Policy of museum and work planning - Collection insurance - Planning - Museum marketing - Museum and its security - Security personnel - Security measures - Security against theft, Human vandalism, War and riot etc. Annual report - Organisation of Museum storage (Organic and inorganic materials) - Storage condition - Accessibility open storage etc.

Course V - Conservation, Preservation, Care and Handling of Museum materials

General principles of conservations (Preventive and Curative) - Analysis of collected materials - Physical, Chemical and Biological Alterations (Ceramics, Glass, Metals, Paintings, Papers, Stone, Textiles, Wood and miscellaneous materials) - Preservation and restoration materials - Temperature humidity pollution - Effects of light - mold, mildew insects etc. Emergency conservation - Proper environmental condition (exhibits, storage, traveling exhibits), Care and handling (movement, crating, packing, security), Preparation of collection, Proper mounting, Framing, Basic preventive conservation, cleaning, simple treatment - Basic infrastructure of a museum's conservation Laboratory.

M.A. / M. Sc. in Museology

Part II - M.A.

Course VI - Indian Archaeological Materials

(Indian Sculpture (upto 12th century), Terracottas (upto Post-Gupta period), Coins, Seals, Sealings, Beads, Potteries - pot sherds, Prehistoric tools, Epigraphs and Copper plates etc.

Course VII - Indian Iconography

Definition, Postures and Gestures, Sources of Iconographic Studies. Antiquity of Image Worship, Factors Promoting to Iconography, Forms of Vishnu Image, Incarnatory forms, Vaikuntha Chaturmurti, Anantashayi, Shiva - Aniconic Forms and Mukhalingas, Anugrahamurti (Ravananugraha, Chandeshanugraha, Arjunagraha), Saumyamurti (Uma - Maheshvara, Kalyanasundara), Samharamurti (Tripurantaka, Yamantaka, Andhakari, Kamantaka), Natesha.

Development of Surya Images and Navgrahas, Shakti (Matrika, Mahishamardini, Lakshmi and Sarasvati), Brahma, Ganesha, Karttikeya, Syncretic Images - Harihara, Ardhanarishvara, Hariharapitamaha, Hariharahiranyagarbha.

Origin of Buddha Image, Dhyani Buddhas and Bodhisattvas (Manjushri and Avalokiteshvara), Buddhist Goddesses - Tara, Prajnaparamitta, Marichi, Evaluation and Features of Tirthankara Images, Images of Rishabhanatha, Neminatha, Parshvauatha and Mahavira.

Course VIII - Indian Painting, Indian Textile and Decorative Arts

Pre-historic, Ajanta, Pala-Sena, Western Indian, Mughal (Akbar to Shah Jahan), Rajasthani Schools (Mewar, Malwa, Kishangarh, Bundi and Nathdwara). Pahari Schools (Basohli, Guler - Kangra), Orissa, Company School, Kalighat School, Bengal School.

Literary and archaeological references to Indian textiles; Malmal; Jamdani (Dacca and Awadh); Kimkhab (Banaras, Chanderi, Paithan, Gujarat and Kanchipuram); Himru, Baluchar, Shawl (Kashmir and its initiation in Europe in brief); Tie-Dyed fabrics - Mashru, Bandhani and Ikat; Printed fabrics (with special reference to its centers in U.P., Rajasthan, Madhya Pradesh

and Gujarat); Kalamkari; Embroidery (Indo - Portuguese, Fulkari, Chamba Ruma, Kantha, Chikan work, Embroidery styles in Kutch and Saurashtra, Kamdani and Zardoji).

Metal Ware: Brief history on the basis of literary and archaeological data; Ritual utensils. Special modes - Damascening, Bidri work, Swami work of South India.

Jewellery: Brief history of jewellery on the basis of literary data; Jewellery hoards from Indus sites; Repousse, Filigree, Enamelling (Minakari); Beads - their manufacture and uses; Indian Jade.

M.Sc. (Natural History or Science and Technology)

Museum may frame the detail of courses for papers VI, VII, VIII from the following -

Course VI - Geology, Zoology, Botany, Anthropology, Agriculture

Course VII - Biological Sciences

Or

Course VIII - Physics, Chemistry, Electronics, Mining, Material
Science, Electrical, Mechanical etc.

Course IX - Project Report, Internship Report, Tour Report,
Dissertation.

Course X - Viva - Voce

(i) Covering five papers of Part I

(ii) Covering three papers of Part II

