

University of Mumbai



AAMS_UGS /ICC/2022-23/147

CIRCULAR:-

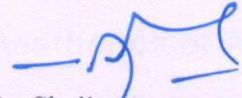
Sub :- Postgraduate Diploma in Indian Aesthetics of Art.

Ref :- RB/MU-2022/CR-255/Edn-5/1290, dated 01st November, 2022.

All the Principals of the Affiliated Colleges, the Head of the University Department and Directors of the recognized Institutions in Faculty of Humanities are hereby informed that the recommendations made by the Board of Studies in **English** at its online meeting held on **30th April, 2022** vide item No. 3 (vi) and subsequently passed in the faculty of Humanities and then by the Board of Deans at its online meeting held on **5th July, 2022** vide item No. 5.6 (N) have been accepted by the Academic Council at its meeting held on **11th July, 2022**, vide item No. 5.6 (N) and subsequently approved by the Management Council at its meeting held on **28th July, 2022** vide item No. 8 and that in accordance therewith, in exercise of the powers conferred upon the Management Council under Section 74(4) of the Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017) the Ordinance **6815 & 6816** Regulations **9589 to 9592** and the syllabus of **Postgraduate Diploma in Indian Aesthetics of Art Sem – I & II (CBCS)** has been introduced and the same have been brought into force with effect from the academic year **2023-24**, accordingly. (The same is available on the University's website www.mu.ac.in).

MUMBAI – 400 032

07th November, 2022


(Dr. Shailendra Deolankar)
I/c. REGISTRAR

To,

The Principals of the Affiliated Colleges, the Head of the University Department and Directors of the recognized Institutions in Faculty of Humanities.

A.C/5.6(N)/11/7/2022

M.C/8/28/7/2022

Copy forwarded with Compliments for information to:-

- 1) The Chairman, Board of Deans
- 2) The Dean, Faculty of Humanities,
- 3) The Chairman, Board of Studies in English,
- 4) The Director, Board of Examinations and Evaluation,
- 5) The Director, Board of Students Development,
- 6) The Director, Department of Information & Communication Technology,
- 7) The Co-ordinator, MKCL.

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

University of Mumbai



Syllabus for Postgraduate Diploma in Indian Aesthetics of Art

Semester – I & II

(Choice Based Credit System)

(Introduced from the academic year 2023-24)

University of Mumbai



<u>O:6815</u>	Title of Course	Postgraduate Diploma in Indian Aesthetics of Art
<u>O:6816</u>	Eligibility	Graduates in Arts / Science / Commerce or equivalent examination
<u>R:9589</u>	Duration of Course	One Year
<u>R: 9590</u>	Intake Capacity	40 Students per batch
<u>R:9591</u>	Scheme of Examination	Theory Examination + Internal Evaluation (60+40)
<u>R:9592</u>	Standards of Passing	The candidate must obtain 40 % of the total marks in external and internal examination to pass the course
No. of years/Semesters:		One Year-Two Semesters
Level:		P.G. / U.G. / Diploma / Certificate
Pattern:		Yearly / Semester
Status:		New / Revised
To be implemented from Academic Year :		From Academic Year 2023-2024

Date: 30/04/2022

Signature:

(Dr. Sudhir Nikam)
Chairman, Board of Studies

Signature:

Faculty of Dean



University of Mumbai

Postgraduate Diploma in Indian Aesthetics of Art

(With effect from the academic year 2023-2024)

Board of Studies in English

Dr. Sudhir Nikam (Chairperson)

Dr. Rajesh Karankal (Member)

Dr. Santosh Rathod (Member)

Dr. Bhagyashree Varma (Member)

Dr. Deepa Mishra (Member)

Dr. B. N. Gaikwad (Member)

Dr. Dattaguru Joshi (Member)

Dr. Satyawan Hanegave (Member)

Dr. Deepa Murdeshwar-Katre (Member)

Syllabus Sub-Committee

Dr. Sangita Vijay Kongre (Convener) Assistant Professor, Department of English, Maharshi Dayanand College of Arts, Science & Commerce Parel, Mumbai-

Dr. Sushila Vijaykumar (Member): Associate Professor, Karnataka Sangha's Manjunatha College of Commerce, Thakurli (E) Thane

Dr. Sonali Rode (Member): Associate Professor, Department of English, Dr. Homi Bhabha State University, Fort, Mumbai.

Ms. Bhaswati Parasar (Member): Assistant Professor & Head, Rizvi College of Arts, Sci. and Commerce Bandra (W) Mumbai.

Mr. Somnath R. Deshmukhya (Member): Assistant Professor, Department of English, PTVA's M.L. Dahanukar College of Commerce, Vile Parle (E) Mumbai

Ms. Sujata Tiwale (Member): Assistant Professor, Department of English K.M. Agrawal college of Arts, Commerce and Science College, Ganghare, Kalyan (W)

Mr. Shankar Bhoir (Member): Assistant Professor, Department of English Gokhale's Education Society's Arts, Sci. and Commerce College, Shriwardhan, Riagad

Preamble

Introduction:

The Syllabus aims to explore the universality of Indian aesthetic theories. These theories can be applied to literature of all languages and disciplines and also to all kind of arts. The course provides an application of Indian theories to movies, theatre, art, architecture and sculpture. The course is an attempt to enable learners to get an exposure to a range of aesthetic theories in both the Indian and Western traditions.

It also intends to highlight the pragmatic aspects of these theories by illustrating their applications in varied art forms. In the process it covers the theoretical frame work of several world views. While this course would delve into the philosophical foundations of Indian aesthetic traditions from theoretical and practical dimensions, it would naturally find its significant corroboration to elements of culture, history, society, language and literature. Moreover, the comparative context of Western theories would also be represented in the ambit of this course. Being interdisciplinary in nature, the course also is designed to suit the aesthetic temperament of learners in the contemporary context.

Keeping in mind learners' holistic development, the course orients them to apply practical aspects of the acquired theories. The objective of the course is to instill among learners critical mental framework which will pave the way for them to engage in the process of art criticism. Assignment is designed in such a way that students can gain practical experience of field visits related to experience of artistic sensibility and analysis. Therefore, this course will help academicians, learners, art critics, artists and even lay persons with predilections in any form of art

Objectives of the course:

1. To introduce learners to a range of thematic and theoretical dimensions Indian aesthetics of Art
2. To give an exposure to learners on various art forms such as painting, sculpture, architecture, dance and music

3. To orient learners to a comparative study of Indian aesthetic theories with respect to Western theories
4. To develop creative and critical understanding of various aesthetic theories and its applications

Learning Outcomes of the Course:-

1. The learners would be able to comprehend various aspects related to Indian aesthetics.
2. The learners would develop critical perception towards the various aesthetic forms such as painting, sculpture, architecture, dance and music.
3. The learners would be able to appreciate various forms of Indian and Western aesthetic theories.
4. The learners would be able to attain a deeper comprehension of aesthetic theories as they acquire the knowledge of the mode of application.



University of Mumbai
Postgraduate Diploma in Indian Aesthetics of Art
Semester I
Course: Theory
Course Title: Introduction to Indian Aesthetics of Art
Paper: I
(With effect from the academic year 2023-24)

01	Syllabus as per Choice Based Credit System	
i	Name of the Program	Postgraduate Diploma in Indian Aesthetics of Art
ii	Course Code	
iii	Course Title	Introduction to Indian Aesthetics of Art
iv	Course Contents	Enclosed a copy of the syllabus
v	References and Additional References	Enclosed in the Syllabus
vi	Credit Structure (No. of Credits)	04
vii	No. of lectures per Unit	15
viii	No. of lectures per week	04
ix	No. Tutorials per week	01
x	Total Marks	100
02	Scheme of Examination	Theory Examination + Internal Evaluation (60+40)
03	Special notes, if any	No
04	Eligibility, if any	Graduate of any stream or Equivalent
05	Fee Structure	As per University Structure
06	Special Ordinances / Resolutions if any	No

Semester I– Paper I Title:- Introduction to Indian Aesthetics of Art

Unit 1:-
10 lectures

- History of Indian Aesthetics and its Theories
- Classical Indian Aesthetics and its Principles

Unit 2:-
10 lectures

- Abhinavagupta – His Yoga & Aesthetic Concerns
- Bhava Theory

Unit:-3
10 lectures

- Form - Rhythm, Harmony, Iconometry, Materiality Line, Colour and Proportion

Unit 4:-
10 lectures

- Anandavardana's Dhvanyaloka, with reference to Abhidha, Lakshana, Vyanjana and Tatparya.

Evaluation Pattern:
Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1	Classroom Attendance & Participation	10
2.	Oral Presentation (10 Minutes with or without PowerPoint)	10
3	Written Assignment	20

Suggested Texts for Internal Assessment and Classroom Discussion:

1. *Shakuntala* - Kalidasa
2. *Mricchakatika* – ‘The Little Clay Cart’ - Sudraka
3. *Bijak* - Kabir
5. *Speaking of Shiva* - A. K Ramanujan
6. *Diwan E Kabir* - Rumi
7. *Chitrangada* - Rabindranath Tagore

Semester End Examination (60 Marks):

Evaluation: Semester End Examination Pattern 60 Marks Hours: 02
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The Semester End Examination for 60 marks will have four questions of 15 marks each (with internal choice):

Question 1	Objective (15/20)	15 Marks
Question 2	Short Notes (3/5)	15 Marks
Question 3	Short Answer (3/5)	15 Marks
Question 4	Application/Long answer (2/3)	15 Marks

Recommended Readings:-

Barlingay S. S., A Modern Introduction to Indian Aesthetic Theory, Printworld, New Delhi, 2007, Print.

Bhat, G K. *Rasa Theory and Allied Problems*. Baroda: M.S. University of Baroda, 1984. Print.

De, S.K. Some problems of Sanskrit poetics. Calcutta: 1959. Print.

Farley P. Richmond and Darius L. Swann, Indian theatre: traditions of performance. Motilal Banarsidas Publishers, 1990, Print.

Farley Richmond, "India", in The Cambridge Guide to Asian Theatre, ed. James R. Brandon, Cambridge University Press, 1993 Print.

Freeland, Cynthia, "Art Theory, A Very Short Introduction" Oxford University Press New Delhi, 2006 Page No. 20

Freeland, Cynthia, "Art Theory, A Very Short Introduction" Oxford University Press New Delhi, 2006 Page No. 06

Freeland, Cynthia, "Art Theory, A Very Short Introduction" Oxford University Press New Delhi, 2006 Page No. 21

Ghosh Ranjan K. Richmond, Great Indian Thinkers on Art: Creativity, Aesthetic Communication and Freedom Farley P. Darius L. Swann Phillip B. Zarrilli (1993). Print.

Ghosh, Manomohan, Natyasastra: A Treatise on Hindu Dramaturgy and Histrionics, Asiatic Society, 1961 Johnson, Jeannie. Why Write Poetry? F. D. Univ. Press, 2007. Print.

Hornby AS, 'Oxford Advanced Learner's Dictionary of Current English vii Edition', Oxford University Press London, 2005 page No. 24, Print.

Ibid 214 vii Tilak, Raghukul, 'History of American Literature' Prakash Book Depot, Bareilly, 2003, page no.57 , Print.

IGNOU, "(MEG-05) Literary Criticism and Theory",IGNOU 1996 Page No. 46 Print.

Jain Nirmala. Rasa Siddhanta Aur Saundarya Shastra. Delhi: National publishing house, 1967. Krishnamoorthy, K. Tr. Studies in Indian Aesthetics and Criticism. Mysore: 1979. Print.

K. K Sarma. Rabindranath Tagore's Aesthetics, Abhinav publications 1988, Print.

K.C.Pandey- Comparative Aesthetics (2vols)

Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts

Kramrish Stella - The Hindu temple I and II (Motilal Banarasidass).

M. H. Abrams, Glossary of Literary Terms, Wadsworth Publishing Company, 2015.

M. Hiriyanna - Essentials of Indian Philosophy.

Mahavira. and Ghosh, A. *Jaina art and architecture / edited by A. Ghosh* Bharatiya Jnanpith New Delhi 1974 Print.

Masson and Patwardhan, Shantarasa and Abhinavagupta's Philosophy of Aesthetics, Bhandarkar Institute, 2000 Print.

Mohan, G.B. The Response to Poetry: A study in comparative aesthetics. New Delhi: 1968. Print.

Nandavardhana,K Krishnamoorthy, and Iyengar K. R. Srinivasa. *Anandavardana's Dhvanyaloka, Or, Theory of Suggestion in Poetry*, 1955. Print.

Number of Rasas - Raghavan V.

P.S Sastri. Indian Theory of Aesthetic, Bharatiya Vidya Prakashan, 1989. Print.

Pal Pratapaditya- Buddhist Art: form & Meaning

Prof Roy & Chakraborty, 'Golden Treasury and Other Poems' Joy Durga Library, Calcutta,2004, page no.213 Print.

Prof Roy & Chakraborty, 'Golden Treasury and Other Poems' Joy Durga Library, Calcutta, 2004, page no.213-214 Print.

Prof. S.N. Dasgupta, History of Indian Philosophy.

Rabindranath Tagore- Art and Aesthetics

Raghavan, V and Nagendra. Eds. An introduction to Indian poetics. Bombay: 1970. Print.

Raniera Gnoli - Aesthetic Experience According to Abhinavagupta

Ranjan Ghosh, Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom

S. C. Pandey the Concept of Rasa Indian Institute of Advanced Studies 2009

Seturaman V. S., Studies in Modern Aesthetics, S. K. Nandi Indian Institute of Advanced Study, 1975 Seturaman V. S., Indian Aesthetics by Golden House New Delhi 2017

Shelden Pollok (trans. Ed.) A Rasa Reader Cambridge Univ. press, 2016

Shrivastav Balram, Nature of Indian Aesthetics, Chaukhamba Orientalia, 1985



University of Mumbai
Postgraduate Diploma in Indian Aesthetics of Art
Semester I

Course: Theory
Course Title: Indian Aesthetics and Its Application
Paper: II
(With effect from the academic year 2023-24)

01	Syllabus as per Choice Based Credit System	
i	Name of the Program	Postgraduate Diploma in Indian Aesthetics of Art
ii	Course Code	
iii	Course Title	Indian Aesthetics and Its Application
iv	Course Contents	Enclosed a copy of the syllabus
v	References and Additional References	Enclosed in the Syllabus
vi	Credit Structure (No. of Credits)	04
vii	No. of Learning Hours	60
viii	No. Tutorials per week	01
ix	Total Marks	100
02	Scheme of Examination	Theory Examination + Internal Evaluation (60+40)
03	Special notes, if any	No
04	Eligibility, if any	Graduate of any stream or Equivalent Certificate
05	Fee Structure	As per University Structure
06	Special Ordinances / Resolutions if any	No

Semester I– Paper II Title:- Indian Aesthetics and its application

Unit 1- Nine Rasas

10 lectures

- Navrasas
 Shringar Rasa
 Karuna Rasa and Shanta Rasa
 Bhayanak Rasa, Adbhuta Rasa
 Veer Rasa, Bibhitsa Rasa, Hasya Rasa, Raudra Rasa
- Suggested text Kalidas' *Shakuntala* (Analyze the above Rasas in the text)

Unit II: Urban Architecture and Environment

10 lectures

- The Need and Importance of Inclusion of Environmental Issues in Architecture:
 - Urban Architecture-Features and Adaptability towards Climate Change
 - Pioneers of Modern Indian architecture
 - Sustainable Homes (Region specific)
- Suggested text:
 - Climate Responsive Architecture' - Arvind Krishan, Simos Yannas, Nick Baker and S V Szokolay
 - Manual of Tropical Housing and Building Climatic Design - Koenigsberger O.H., Ingersoll T.G. et al, , Universities Press

Unit III: Performing Arts - Dance and Drama

10 lectures

- Four
- Appreciation of Indian Classical Dance forms:
(Theoretical aspects- Basics / Introduction to Dance forms, Origin, Abhinayas, Pioneers and Repertoire)
 - Bharat Natyam, Kathak, Kuchipudi, Odissi, Kathakali, Sattriya, Manipuri and Mohini Attam
 - Drama - (Origin, Pioneers and Repertoire)
Classical, Folk and Modern drama
 - Suggested text-
"Ananda Lal, ed. The Oxford Companion to Indian Theatre." *The Free Library* 22 December 2004. Print
27 March 2022 <https://www.thefreelibrary.com/Ananda_Lal,_ed._The_Oxford_Companion_to_Indian

Unit IV- Glimpses of Indian Cinema:-

10 lectures

(Development in Terms of Theme and Technology)

- Pre-Independence Cinema

(Suggested Movies:- National / regional languages- King Harishchandra, Sant Tukaram, Dr.Kotnis ki Amar Kahani , Achhut Kanya)

- Post -Independence Cinema

Suggested Movies :-National / regional languages-Do Bigha Zameen, Pather Panchali, Mother India, Mera Naam Joker

- Current Trends in Cinema

(Suggested Movies:- National/ regional languages-, Harishchandrachi Factory Peepli Live and Bahubali)

Evaluation Pattern:

Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1	Classroom Attendance & Participation	10
2.	Oral Presentation (10 Minutes with or without PowerPoint)	10
3	Written Assignment	20

Internal Assignment

Presentation on any one of the forms of Dance or Drama, or Review of a regional Movie. (Teachers and students must take up any regional Movie)

Semester End Examination (60 Marks):

Evaluation: Semester End Examination Pattern 60 Marks Hours: 02
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The Semester End Examination for 60 marks will have four questions of 15 marks each (with internal choice):

Question 1	Objective (15/20)	15 Marks
Question 2	Short Notes (3/5)	15 Marks
Question 3	Short Answer (3/5)	15 Marks
Question 4	Application/Long answer (2/3)	15 Marks

Recommended Readings:-

A.B Keith. The Sanskrit Drama, Oxford University Press, London. 1954. Print.

Abhinavagupta – An historical and philosophical study. Kepandya, Varanasi. 1963. Print.

Abhinavagupta's Dhvanyaloka Locana with an anonymous Sanskrit commentary. Ed, Dr. K.K Krishnamurthy, Meharchand and Lachhadas Publications, New Delhi, 1988. Print.

Anandavardhana. Dr. K. Kunjunni raja, Sahitya Academy, Delhi, 1995. Print.

Anandavardhanacarya, Dhvanyaloka, Jagannath Pathak Acharya, Chowkhamba Vidya Bhavan, Varanasi.

Christopher Bryskti, Govt. Sanskrit College Committee, Natya and Yajna, Trippunithura. Print.

Contribution to the History of Hindi Drama. Manmohan Ghosh, Culcutta, 1957. Print.

Devy, G.N. ed. Indian Literary Criticism: Theory and Interpretation, Orient Longman, 2002, Print

Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta. Translated into English by H. Hingalls, J.M Masson and M.V. Patwardhan, Harward University Press, England, 1990. Print.

Dhvanyaloka with Locana, and Balapriya commentaries. Kashi Sanskrit, Varanasi.1940.

Dhvanyaloka with Locana, Kaumudi and Upalocana commentaries. Kuppuswami sastri research Institute, Madras, 1944.

Dhvanyloka and its critics. Dr. K. Krishnamoorthy Kavyanlal Publishers, Mysore, 1963.

Dhvanyaloka of Anandavardhana. Dr. K.K Krishnamoorthy. Karnataka University, Dharwad, 1994.

Essays in Sanskrit Criticism. Dr. K. Krishnamurthy, Karnataka University, Dharwad, 1974. Print

Faubion Boueers, Theatre in the East. Thomas Nelson & Sons Ltd, London. 1956. Print.

G.H Tharlekar. Studies in Natyasatra. Motilal Banarsi dass, Delhi, 1991. Print.

I. Sekhar, Leiden, E.J. Brill, Sanskrit Drama, its Origin and Decline. 1960. Print.

Indian Kavya Literature. A.K Warder, Motilal Banarsidass, Delhi, 1972. Print

Indian Theories of Hermeneutic. Ed. P.C Muraleemadhavan, New Bharathiya Book Corporation. New Delhi. Print

Ingalls, D and et.al. The Dhvanyaloka of Ānandavardhana with the Locana of Abhinavagupta. HUP, 1990. Print

K.P Narayana Pisharoti. Natyasastra. Trans., Kerala Sahitya Akademi. Print.

Krishnamoorthy, K. Ed. & Trans. Dhvanyaloka by Ānandavardhana. Delhi, 1982, Print

M.M Kuppuswamy Sastry, High ways & Bye-ways of literary critics. Adayar, Madras. Print

Marian Keeler, Bill Burke. Fundamentals of Integrated Design for Sustainable Building. Print.

Natyamandapam. M.P Sankunni Nair, Mathrubhumi, Calicut, 1987. Print.

Natyasastra, text with Introduction. English Translation by Dr. N.P Unni, Nag Publishers Delhi, Print.

Osman Attmann, Green Architecture Advanced Technologies and Materials. McGraw Hill, 2010.

Studies on Some concepts of Alankarasastra. Dr. V. Raghavan, Adayar Library & Research Centre Adyar, Madras, 1973. Print.

The Science of criticism in India. A.K Warder, Adyar Library and Research Centre, Adyar, Madras. 1978. Print.



University of Mumbai
Postgraduate Diploma in Indian Aesthetics of Art
Semester II
Course: Theory
Course Title: Aesthetics: Indian and Western Philosophical Perspectives
Paper: III
(With effect from the academic year 2023-24)

01	Syllabus as per Choice Based Credit System	
i	Name of the Program	Postgraduate Diploma in Indian Aesthetics of Art
ii	Course Code	
iii	Course Title	Aesthetics: Indian and Western Philosophical Perspectives
iv	Course Contents	Enclosed a copy of the syllabus
v	References and Additional References	Enclosed in the Syllabus
vi	Credit Structure (No. of Credits)	04
vii	No. of Learning Hours	60
viii	No. Tutorials per week	01
ix	Total Marks	100
02	Scheme of Examination	Theory Examination + Internal Evaluation (60+40)
03	Special notes, if any	No
04	Eligibility, if any	Graduate of any stream or Equivalent Certificate
05	Fee Structure	As per University Structure
06	Special Ordinances / Resolutions if any	No

Semester II– Paper III Title:- Aesthetics: Indian and Western Philosophical Perspectives

Unit I: Indian concept of Art
10 Lectures

- **Saundarya Shastra**

Definitions of Art in Indian Tradition
 Significance of Art and Beauty in Vedas and Upanishadas
 Purpose of Art in Indian Tradition
 Concept of Satyam, Shivam, Sundaram

Unit II: Aspects of Literature and Indian Aesthetics
10 Lectures

Kavyalaksna (Nature of Literature),
 Kavyahetu (Sources of Literature),
 Kavya Prayojana (Purpose of Literature),
 Kavyabheda (Classification of Literature)

Unit III: Aspects of Western Aesthetics:-
10 Lectures

The contributions of the ancient Greeks-Socrates, Plato and Aristotle
 Medieval Aesthetics- St. Thomas Aquinas, and Leon Alberti

Unit IV: Modern Western Aesthetics
10 Lectures

Contributions of Rene Descartes, Immanuel Kant and George Luckacs

Evaluation Pattern:
Internal Assessment (40 Marks):

Sr. No.	Particulars	Marks
1	Classroom Attendance & Participation	10
2.	Oral Presentation (10 Minutes with or without PowerPoint)	10
3	Written Assignment	20

Suggested Topics for Internal Assessment:

Internal Assignment / Assessment:

Analytical essays on any of the articles of the above philosophers

Semester End Examination (60 Marks):

Evaluation: Semester End Examination Pattern 60 Marks Hours: 02
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The Semester End Examination for 60 marks will have four questions of 15 marks each (with internal choice):

Question 1	Objective (15/20)	15 Marks
Question 2	Short Notes (3/5)	15 Marks
Question 3	Short Answer (3/5)	15 Marks
Question 4	Application/Long answer (2/3)	15 Marks

Recommended Reading:-

Anne Sheppard. Aesthetics: An Introduction to the Philosophy of Art. UK: Oxford University Press, 1987. Print.

Bernard Bosque. History of Western Aesthetics. Print

K. C. Pandey. Comparative Aesthetics Vol. 1. Chowkhamba: Chowkhamba Sanskrit Series Office, 1950. English. Print.

K. Krishna Murthy. Dhvanyaloka and its Critics. Mysore: Kavyalaya Publishers, 1963. English.

Panchapagesha Sastri. The Philosophy of Aesthetic Pleasure. Annamalai, 1940. English. Print

Peter Lamarque. Philosophy and Fiction: Essays in Literary Aesthetics. Aberdeen University Press, 1983. English. Print.

R. Gnoli. The Aesthetic Experience According to Abhinavagupta. Chowkhamba: Chowkhamba Sanskrit Series Office, 1968. English. Print.

S. Kunjunni Raja. Indian Theories of Meaning. Madras: Adyar Library and Research Centre, 1963. English. Print.

S. P Bhattacharyya. Studies in Indian Poetics. Calcutta, 1964. English. Print.



University of Mumbai
Postgraduate Diploma in Indian Aesthetics of Art
Semester II

Course: Practical

Course Title: Indian Aesthetics of Art: Project
Paper: IV
(With effect from the academic year 2023-24)

01	Syllabus as per Choice Based Credit System	
i	Name of the Program	Postgraduate Diploma in Indian Aesthetics of Art
ii	Course Code	
iii	Course Title	Indian Aesthetics of Art: Project
iv	Course Contents	Enclosed a copy of the syllabus
v	References and Additional References	Enclosed in the Syllabus
vi	Credit Structure (No. of Credits)	04
vii	No. of Learning Hours	60
viii	No. Tutorials per week	01
ix	Total Marks	100
02	Scheme of Examination	Internal Evaluation (75+25)
03	Special notes, if any	No
04	Eligibility, if any	Graduate of any stream or Equivalent Certificate

05	Fee Structure	As per University Structure
06	Special Ordinances / Resolutions if any	No

Semester II– Paper IV
Title:- Indian Aesthetics of Art: Project

Project:

The following are only a few suggested texts / films for Project work.

Similar topics keeping the learning and local context may be given to the students in consultation with their respective guide

- Monuments of Historical importance:-
 - Monuments of Religious importance
 - Study of sustainable homes of a particular Geographical Region in India
 - Presentation on any Indian Art forms
 - Documentary making on a relevant topic
- Presentation / Overall Performance/ Active Participation

The learners may be encouraged to use strategies such as interview, online/offline survey, field visits, collection of documents etc.

Guidelines for reporting and presenting project

The report may be submitted in Print (typewritten) format or in Non-Print (Blog/Vlog /Web-page/documentary) format

Format of the Print Report:

- The full content of the report must be bound together so that the pages cannot be removed or replaced.
- The cover of the report must contain, title, name of the candidate, name of the Diploma Course, Semester, and Name of the Guide/ Co-Guide and the year of submission.
- Page numbers must be mentioned at the bottom of each page and Margin should be 1.5” on the left and 1” on the remaining 3 sides.
- Use separate index sheets for all chapters. Each chapter should begin on a new page.
- Report must contain all the necessary documents such as certificate of the guide, Training Completion Certificate by the Institute/ Organization, Student Declaration Certificate, Acknowledgements, Table of Contents, Bibliography, Appendix (if any).
- Learners should use simple and effective English while writing the report and must avoid grammatical errors.

- No aspects of the structure of the report should be omitted.

Guidelines for the instruction and assessment

- Learners may be allotted project mentors to guide them through the process.
- Learners may be allotted a co-guide in case of availability and necessity.
- Learners may be encouraged to take up a project in pair or group (depending on the context)
- Learners may be trained to present final project to improve their presentation skills
- A well-planned rubric and additional guidelines may be prepared by the study center keeping in view the core content, quality of the project and presentation of work.

Evaluation Pattern:

Internal Assessment (100 Marks):

Sr. No.	Particulars	Marks
1	Project Field Work (minimum 25 hours) Report (Up to 5000 words) / Up to 30 pages including images, graphs, appendix etc.)	75
2	Presentation (with the use of ICT tools)	25

Recommended Reading:-

Abhinavagupta. Abhinavabhāratī. Pune: Gaekwar Oriental Series, 1960. Print.

Anand Amaladass, An Introduction to Aesthetics, Madras: Satyanilayam publications, 2000 print.

Ananda Amaladas, Prelude to Aesthetics. London: George Allen and Unwin, 1968 Print.

Ānandavardhana. Dhvanyāloka. Ed. K. Krishnamoorthy. Dharwar: Karnatak UP, 1974. Print.

Bhāmaha. The Kāvyaśāstra. Ed. Naganatha Sastri. Delhi: Motilal Banarsidass, 1970. Print.

Bharata. The Nāṭyaśāstra: A Treatise on Hindu Dramaturgy and Histrionics. Ed. E.F. Carrington, The

Theory of Beauty. Methuen & Co Ltd, London, 1962. Print.

Ghosh, Manmohan. Calcutta: The Royal Asiatic Society of Bengal, 1950. Print.

Kîemendra, Ācārya. Aucityavicāracarcā. Ed. N. S. Chaudhary. Varanasi: Np, 1961. Print.

Kuntaka. Vakroktijīvitam. Ed. K. Krishnamoorthi. Dharwar: Dharwar UP, 1977. Print.

R.Ravindran Pillai, Outline of Aesthetics. Trivadnrum: MMSBP Publication, University of Madras, 1971. Print.

Seven Aestheticians, New Delhi: ICPR Print.

Sharma, Shrawan. Kuntaka's Theory of Vakrokti: A Practical Approach to Kavya. Print.

Sharma, Shrawan; Shrawan Ashima. Indian Poetics: Theory and Practice. New Delhi: Creative Books, 2019. Print.

Suryakanta, ed. Kîemendra Studies. Poona: Oriental Book Agency, 1954. Print.

Syamala Gupta, Art Beauty and Creativity. Delhi: D.K Print world, 2000 Print.

Vāmana. The Kāvyaśāstrakārasūtra. Delhi: Motilal Banarsidass, 1994. Print.

Signature:



(Dr. Sudhir Nikam)
Chairman, Board of Studies

Signature:

Faculty of Dean

(Appendix 'B')

**New ordinances 6815 & 6816 relating to the
Post Graduate Diploma in Indian Aesthetics of Arts.**

1.	Necessity for starting the course:	With the Digital transformations of the modern society, there is subsequent changes in the world of art. It is always important to balance modernity with traditions, and a diploma in Indian Aesthetics would help to keep the knowledge of the tradition alive along with the knowledge of the contemporary aesthetics. It addresses the process of knowledge production which is a demand of the NEP 2020. The course is in alignment of the necessary mandate of the NEP 2020. Therefore, the learners will be able to appreciate art in a more comprehensive way. i. It would harness artistic sensibility and creative agility among learners. ii. It would bridge the gap between modernity and traditions. iii. It would bring communicative competency to develop verbal and non-verbal skills. iv. It would enhance cross-cultural sensitivity among learners v. It would empower learners to face various challenges related to interpersonal skills as learners would be exposed to various methods of survey, interview, field visits, and presentations, documentary and so on.
2.	Whether the UGC has recommended the course:	UGC has given guidelines for introduction of career oriented courses (https://www.ugc.ac.in/oldpdf/xiplanpdf/revisedcareerorientedcourses.pdf). Universities are allowed to run the diploma / certificate courses and with due approval of its governing councils/ statutory council wherever required (Ref: https://www.ugc.ac.in/faq.aspx). However, u/s 5(16)

		under Maharashtra Public Universities Act, 2016 (Mah. Act No. VI of 2017), Universities are empowered to start to prescribe the courses of instruction and studies in choice based credit system for the various examinations leading to specific degrees, diplomas or certificates in a stand-alone format or joint format with other State or national or global universities.
3.	Whether all the courses have commenced from the academic year 2019-2020 (2022-23):	The above course recommended by the BoS in English, and further approved by the statutory bodies is to be introduced from the Academic Year 2023-2024.
4.	The courses started by the University are self-financed, whether adequate number of eligible permanent faculties are available?:	The course is purely self-financed. The department/affiliated colleges interested in its affiliation need to comply with the norms laid down as above.
5.	To give details regarding the duration of the Course and is it possible to compress the course?:	The duration of the course is maximum 12 month (two semesters) with total 60 contact hours consisting of maximum 4 Credits on completion of total 60 hours per course.
6.	The intake capacity of each course and no. of admissions given in the current academic year:	The intake capacity is set to maximum 40 students per batch.
7.	Opportunities of Employability / Employment available after undertaking these courses:	1. They can be Art Critic, Art Director, Curator, Anchor, Travel expert. 2. They can be employed as translators and interpreters. 3. The multidisciplinary approach would enable to take up jobs in areas like visual arts, music and films. 4. They can be Television production coordinator and Film critic.

		5. Be employed as Screen writers, Arts journalist, Editors and Script writer 6. Programme Researcher for Theatres / Broadcasting/ Film / Video and Community art worker.
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Signature:



(DrSudhirNikam)
Chairman, Board of Studies