

Ambedkar
University
Delhi



School of Culture & Creative Expressions





The recently commenced School for Culture and Creative Expression was launched in February 2012, and first batch of students inducted in July 2012. It is a location that proposes a new vision of art pedagogy and practice in the country. It aims at being constituted by the principle of integration, creative overlap and interdisciplinary processes between varied creative practices and disciplines, including historical, theoretical and critical engagements. SCCE is imagined as a breeding ground for the development of newer and different art making practices and theoretical insights.

The aim of the School is in the direction of finding interdisciplinary paradigms, engaged scholarship, greater amalgamation between various arts; theory and practice on one hand, and between various arts on the other. It is proposed that the School will have equal focus on training in theory and practice of art.

While keeping in view the possible inclusion of a larger or the total range of artistic media and forms within the School's curriculum, it had been envisaged that the School would primarily organize itself around four major streams of artistic practice. These are:

- (1) Film Studies
- (2) Performance Studies
- (3) Visual Art
- (4) Literary Art

The course structures of each of the streams and specializations are designed keeping in view the composite and generic focus of the School, which facilitates conceptual commonalities to interactively and creatively coexist between the various disciplines and streams of specialization.

While establishing a new art teaching institution, a due consideration for a critique of the available art pedagogy in India was kept in view. The focus of almost all the existing visual art, literature, performing art, and film educational institutions is understandably in the direction of imparting various kinds of technical knowledge and skills and/or in the nature of routine, if not uncritical learning of theory and history. The area of creative concept developing, newer presentation modes and experimentation in newer mediums, and an intention for effective viewer/reader participation are most often or at least relatively sidelined in the currently available institutions.

Considering that there are numerous undergraduate level art schools in the country that impart technical skills and training, and imparting historical and theoretical knowledge in specific mediums of art such as painting, sculpture, in theatre and in specific forms of music and dance, in literature and in the area of film, it is proposed that in the inaugural phase of the School, it will offer Postgraduate, M.Phil and PhD level Programmes in Visual Art, Literary Art, Performance Art and Cinematic Art.

The programs the School currently offer are imagined as lending intense learning experience through incorporating elements from various disciplines such as art making, history, philosophy, sociology, political science, anthropology, critical theory, literary studies, media studies, psychology, art history, art criticism and cultural studies.

The major differences that the School intends to make while training the students

is in the direction of

- (1) developing ability in conceptual thinking,
- (2) promoting historical and critical thinking,
- (3) in inculcating research orientation,
- (4) in instilling creative concept development,
- (5) in enabling adventurous and active creative experimentation
- (6) in empowering for creative self-expression and
- (7) in sharpening the intention for effective viewer/reader participation.

While the School seeks a direction in creating an amalgamation of various disciplines of arts into a single curriculum, the attempt is also directed towards retaining certain methodological characteristics specific to disciplines which will provide possibilities of specialization.

The focus of the School is in the direction of exploring the possibilities of imparting training in the emergent modes of art making and forms in the four above mentioned streams that are not yet systematized and imparted as part of an integrated and holistic curriculum at the university level in the country.

SCCE Offers the following 2 year (full time) Masters programmes :

- MA Film Studies
- MA Performance Studies
- MA Visual Art
- MA Literary Art: Creative Writing

Course Overview

Cultural Studies and Critical Theories

(Common Core Course for all MA Programmes at SCCE): This core course is imagined as an integrating thread of all the M.A. programs offered by the School. Even though intricately connected to each other, this course is comprised of four parts, and to be offered over the duration of four semesters. The first part provides an overview of various strands in contemporary critical theory from the Frankfurt School to date. The second part of the course concentrates on Cultural Studies as a discipline and its methodological and analytical departures from conventional disciplines of the Humanities and Social Sciences. The third part of this course provides a more focused study of theories on marginalities, especially in the context of gender, race, caste, class, sexualities, minority religions, ethnic communities and region. The fourth part of this course focuses on the relationship between art and politics in general and the role of art in socio-political movements in particular. It attempts to engage with and problematize concepts such as avant-garde, art, activism and academia, public and community art, etc. in order to envisage newer frameworks which would be more inclusive and non-hegemonic.

Evolution of Cinema- Histories and Lineages:

This course will trace the historical evolution of cinema through an analysis of important film-makers, genres, movements, regions, locations and so on. It also deals with questions of historiography in the discipline of Film Studies. The course will introduce students to important film texts. They will discuss the films and excerpts with the help of critical literature produced on them and the lectures based on such texts.

Film Theory: Themes and Outlines

This course is a broad survey of various schools of thought in film theory (Ex: Formalism, Cognitivism, Psychoanalysis, Feminism) as well as some of the enduring themes (Ex: reality and realism) in the reflections on film as an art in the last hundred years. Students will be trained to read seminal essays in film theory; they will discuss, analyze and reflect on the texts through class room discussions and written assignments. The lectures will provide them with the necessary context for such exercises.

Cinema in India: Nation and Region

The course will introduce students to various kinds of film making practices in India while asking them to reflect on the categories of nation and region as energizing film narratives. Particular attention will be

MA **Film** Studies

The theory and history oriented specialization of Masters programme of Cinematic Studies would deal with critical history and theory of cinema and of film making. This would include imparting knowledge and skill in writing in the areas of film criticism, film theory, history of cinema, film studies and visual/cultural studies. There would be a special emphasis on the regional cinema in the Indian context. This programme also would initiate an in-depth study of world cinema with a special focus on experimental cinema and documentary

cinema from across the world. The programme would give a special emphasis on the regional cinema in the Indian context. In terms of the study of history of world cinema it is proposed that the programme would attempt to bring into focus newer currents from across global regions. The Hollywood centric approach of many of the film studies would be replaced by developments in cinema in other continents, cultures and regions.

| COURSES | Total Credits | Semester wise Credits | | | |
|---|---------------|-----------------------|-----------|-----------|-----------|
| | | I | II | III | IV |
| Cultural Studies and Critical Theories (Common Core Course) | 8 | 2 | 2 | 2 | 2 |
| Evolution of Cinema: Histories and Lineages | 8 | 4 | 4 | | |
| Film Theory: Themes and Outlines | 8 | 4 | 4 | | |
| Elective (Sequence and Script Analysis) | 4 | 2 | 2 | | |
| Elective (Creative Practices) | 4 | | | 2 | 2 |
| Elective (Deleuze: Philosophy of Cinema) | 4 | | | 4 | 4 |
| Other Electives (offered on specific semesters) | 8 | 4 | 4 | | |
| Methodology | 2 | | | 2 | |
| Dissertation | 8 | | | | 8 |
| Cinema in India: Nation and Region | 8 | | | 4 | 4 |
| Cinema Industry and Film Journalism | 2 | | | 2 | |
| Total Credits | 64 | 16 | 16 | 16 | 16 |

drawn to the plurality and heterogeneity of film making and viewing practices in the country. The course will naturally introduce students the variety of scholarly texts in film studies in India.

Cinema Industry and Film Journalism:

The course will approach cinema as an industrial practice with implications for national and global economy. In tandem, it will also analyze how journalistic and media practices approach cinema in its popular and commercial dimensions including the cult of stardom.

Electives (Sequence and Script

Analysis): These innovative courses train students in recognizing the composition of sequences in films and the making of film script by arranging narrative sequences.

Electives (Creative Practices): These courses will encourage students to write scripts, shoot and edit short films and so on.

Elective (Deleuze: Philosophy of

Cinema): It is an introductory course to the philosophy of cinema authored by Deleuze. The students will be introduced the relevant sections of the works of Bergson and Peirce apart from reading key portions of Deleuze's books on cinema. Some of the key explanatory texts that discuss the work of Deleuze will also be studied. The course is offered as an elective in view of its specialized approach to philosophical questions related to cinema.

Other Electives: Largely these electives will be offered by visiting faculty or in conjunction with other MA programs like English Literature or by the faculty of SCCE on semester to semester basis. Students are also free to choose electives of their interest from any MA program available in the university.

Methodology: This course critically will examine various methodological frameworks regarding Film Studies as a discipline. It provides an overview of the existing frameworks in order to explore the possibilities of newer methodologies, which enables us to address contemporary challenges. This course will work as a preparatory ground for students deciding on their dissertation work in the following semester. They will be asked to propose various options and discuss possible frameworks during the course of the term.

Dissertation: Students would be expected to choose a topic of their own interest, based on their work in methodology course, for the purpose of writing an M.A. dissertation in consultation with a supervisor and other faculty members. Students are expected to make a series of presentations on designated dates to an audience comprising of fellow students and faculty members. It is also expected that the students report regularly regarding the progress of their research work to their respective dissertation supervisors. The final credits of the dissertation would be based on expert opinion and viva-voce.

MA Performance Studies

The theory oriented masters programme in Performance Studies takes into account serious gaps that exist within performance education and pedagogy in the country. The course will impart knowledge and skill in the areas of performance history, performance theory, and performance criticism.

Course Overview

Cultural Studies and Critical Theories

(Common Core Course for all MA Programmes at SCCE): For details refer to the “Overview of Courses” section of MA Film Studies (at Page 4)

Theories of Performance: This course will provide an overview of various theories of performance, both modern and pre-modern and across the globe. It places emphasis on the theoretical developments in contemporary times especially in the context of inter/multi-disciplinary approaches.

History/Historiography of Performance: This course is envisaged as an attempt to look at the history and historiography of performance through a non-hegemonic perspective. In order to attain this vision, this course implements a genealogical model, breaking away from the

linear model of historical studies. The attempt is to devise a course that will cut across geographical divisions and categorizes performances and performative practices in terms of performance-based categories such as conventions, devices, sites, genres, approaches etc.

Comparative Performance Studies: This course will attempt to build up a comparative framework on Performance Studies, which engages with the convergences and divergences between and among various performance modes, beliefs, systems and traditions across time, geographical and historical locations, etc.

Performance and the Social: This course's aim is to broaden the ambit of performance in a conceptual and philosophical manner by redefining the relationship between performance and the social (performance as social and vice versa). Taking cues from the recent developments in the philosophical conceptualization of performance and performativity, this course envisages newer conceptual paradigms which alter the notions of performance and non-performance, thereby will allow reimagining the very concept of performance itself.

Performance as Research: Akin to 'Performance and the Social', this course will re-conceptualize performance as research in order to conceptualize more informed and less auratic performance art practices. The major emphasis of this course is to conceptualize performance as research in itself rather than separating and focusing on research as a background of/backdrop to performance practices.

Reading/Decoding Performance: The course will impart tools to interpret various kinds of performance. This is envisaged as one step towards bridging the theory-practice dichotomy, and towards understanding the theoretical turn that performance has acquired, and also to the performance that emanates from a theoretical understanding.

Elective Courses: There would be a series of elective papers, which are historical and conceptual in nature from which a student may choose a set of two or three papers for focused study. Some of these could be: Body in Performance, Space and Spectatorship in Performance, Performance Analysis, Performance Training, Performance in the Digital Age, Influence of New Technologies

on Performance, Multimedia and Cyber Performance, Performative modalities of the internet, etc.

Dissertation: Students would be expected to choose a topic of their own interest for the purpose of writing a dissertation in consultation with a supervisor and other faculty members. Even though the dissertation work would begin in the third semester, the credits would be provided only in the fourth semester. Students are expected to make a series of presentations on designated dates to an audience of fellow students and faculty members. The final credits of the dissertation would be based on expert opinion and viva-voce.

| COURSES | Total Credits | Semester wise Credits | | | |
|---|---------------|-----------------------|-----------|-----------|-----------|
| | | I | II | III | IV |
| Cultural Studies and Critical Theories (Common Core Course) | 8 | 2 | 2 | 2 | 2 |
| Theories of Performance | 8 | 4 | 4 | | |
| History/Historiography of Performance | 8 | 4 | 4 | | |
| Comparative Performance Studies | 4 | 2 | 2 | | |
| Performance and the Social | 4 | | | 2 | 2 |
| Performance as Research | 4 | | | 4 | |
| Reading/Decoding Performance | 4 | | | 4 | |
| Optional Courses | 16 | 4 | 4 | 4 | 4 |
| Dissertation | 8 | | | | 8 |
| Total Credits | 64 | 16 | 16 | 16 | 16 |



MA Visual Art

The practice oriented MA in artistic research and experimental practices would include training in varied new trends of art making that fall under diverse nomenclatures and practices such as New-Media Art, Meta-Media Art, Installation Art, Performance Art, Photography, Video Art, Public Art, and Collaborative Art etc.

Since the School is focusing on research orientation and experimental practices the focus of historical and theoretical studies/subjects for the students of MA in Visual Art practices would be on contemporary art history, which will include world art history.

| COURSES | Total Credits | Semester wise Credits | | | |
|---|---------------|-----------------------|-----------|-----------|-----------|
| | | I | II | III | IV |
| Cultural Studies and Critical Theories (Common Core Course) | 8 | 2 | 2 | 2 | 2 |
| Art and Modern Technological Revolutions | 4 | 4 | | | |
| Foundation Art Practice: Explorations in Concept and Media (Practice) | 8 | 8 | | | |
| Technical Foundations of Digital Media (Theory and Practice Course) AND Foundation Art Practice: Explorations in Diversified Art Practice and Media | 20 | | 10 | 10 | |
| Dissertation Credits will only be given in the 4th semester though work on dissertation will start in the third semester itself. | 8 | | | | 8 |
| Elective: I | 2 | 2 | | | |
| Elective: II | 4 | | 4 | | |
| Curation (Theory & Practice) | 6 | | | | 6 |
| Modern Aesthetic Theories | 4 | | | 4 | |
| Total Credits | 64 | 16 | 16 | 16 | 16 |

Course Overview

Cultural Studies and Critical Theories

(Common Core Course for all MA Programmes at SCCE): For details refer to the “Overview of Courses” section of MA Film Studies (at Page 4)

Art and Modern Technological

Revolutions: This course will explore the links between culture, politics, consumer society and technology on one hand and the impact of postmodernism, remix, montage, appropriation art and video art in the present times. It will also deal with the technological aspects of Kinetic Art, Russian Avant-Garde, Conceptual Art, Net Art, Electronic Art, Sound Art and Light Art.

Foundation Art Practice- Explorations in Concept and Media (Practice):

This course will explore the importance of concept development in the Mediatic Art Practices. It provides a practical understanding regarding the relationship between concept and media in order to deal with the complexities of this engagement.

Technical Foundations of Digital Media (Theory and Practice Course):

This course is designed to impart foundational knowledge pertaining to digital media such as: Information, Algorithms, Storage, Data compression, Transmission, Colour models, Computer vision, Interfaces, Encryption, etc. and an in-depth understanding of the foundational logics of

digital media which would enable students to undertake cutting-edge experimental practices in this field.

Foundation Art Practice: Explorations in Diversified Art Practice and Media

This course provides a detailed history of the practices which have departed from the conventional mode of art production. It not only provides a graphic history of these paradigm shifts but also will examine various implications these diversions have brought to the field in terms of mediums and materials, and to the very notion of viewing art. The experiential dimension of these new modes of artistic production as well as the democratic and radical impulses of such diversification would also come under the purview of this course.

Curation (Theory & Practice):

This course will attempt to introduce the basics of curatorial practices both in terms of theory and practical considerations. This would enable the students not only to organize works of art in a conceptual framework, but also to think through processes of selection, modes of display, spatial and temporal dynamics, etc. in terms of the ways in which meanings are generated.

Modern Aesthetic Theories : This course will attempt to familiarize students with modern aesthetic theories and currents across the globe. An overview of various aesthetical theories would enable them to engage with the complex terrain of artistic and aesthetic production and its various inter-linkages in a much more objective manner.

Writings by Artists & Art Manifestos, Post Modernism and Art, Socio-Political Movements and Art etc.

This course is designed to impart critical awareness regarding various individual as well as collective artistic interventions in the field of cultural production. On the one hand, it deals with writings of artists and artistic manifestos and on the other, it deals with the role art has played in various socio-political movements. Further, it engages with more recent theorizations regarding the relationship between art and politics in the context of postmodern art practices.

Gender Issues and Art, Race/Caste and Art, Queer Theory and Art etc.

This course will attempt to initiate a discussion regarding crucial socio-political concerns such as gender, race, caste, queer identities, etc. in the context of artistic practices. This course may address each of these concerns in the form of separate modules or a combination of them.

Dissertation: The students would maintain a journal of documentation of the process/work book/text extracts which would function as the basis of writing a dissertation. The dissertation would also contain a self-critical appraisal of the whole process. The dissertation will accompany a visual and/or audio, (video, photographic) documentation. A faculty committee will be responsible for the student getting necessary inputs through the process, if necessary from outside the School/University.

Modern and Postmodern Art- A critical Overview: This course is designed to provide conceptual understanding regarding the historical development of artistic production (modern and postmodern era) across the globe. This course provides a brief thematic introduction to what is considered as modern art but the thrust area of the course will be restricted to the developments of artistic practices after 1960. It will give the students a perspective on how art and artists over the years have engaged with their immediate political/cultural/social and technological changes. It will provide a detailed account of the way in which various artists have responded to these drastic changes. Such a history of accommodation, challenge and negotiation will enable students to make sense of the ways in which artists have over time devised strategies and tactics to counter various hegemonic models propagated by the state, market forces, or hegemonic values and apparatuses.

MA Literary Art

Creative Writing is imagined as a programme where the students will not only be trained to be specialists in any one discipline of art but will be able to undertake courses that will help them to develop a perspective and a deeper understanding of literary art and its socio-political relevance in its varied

dimensions. There will be an elaborate module on language editing. The programme entails Critical Reading, Creative Writing, Translation and Editing. Besides this, the students would be required to do modules in Literary Appreciation and Literary Journalism.

| COURSES | Total Credits | Semester wise Credits | | | |
|---|---------------|-----------------------|-----------|-----------|-----------|
| | | I | II | III | IV |
| Cultural Studies and Critical Theories | 8 | 2 | 2 | 2 | 2 |
| Creative Writing: Concept Development and Experimentation | 13 | 4 | 4 | 4 | |
| Elective 1 | 4 | | | 2 | 2 |
| Elective 2 | 4 | | | 4 | |
| Elective 3 | 4 | | | | 4 |
| Dissertation | 8 | | | | 8 |
| Literary Histories | 4 | 2 | 2 | | |
| Strategies of Creative Writings | 4 | | 4 | | |
| Comparative Literary Studies | 8 | 4 | 4 | | |
| Ways of Reading | 4 | 4 | | | |
| Aesthetic/ Literary Theories | 4 | | | 4 | |
| Total Credits | 64 | 16 | 16 | 16 | 16 |

Course Overview

Cultural Studies and Critical Theories

(Common Core Course for all MA Programmes at SCCE): For details refer to the “Overview of Courses” section of MA Film Studies (at Page 4)

Creative Writing: Concept Development and Experimentation (training in concept, theme, character, plot, point of view, style and narrative devices) The course will be an integral and defining part of the Creative Writing Programme as it aims to give the student a strong foundation in the major forms of writing. It will also involve a study of historical perspectives within literary creative practice and its changes through time, and students will begin the process of their own writing within this context. In keeping with the mandate of the School, the course will also provide the foundation for critical analysis of writing, and examine the need to reflect on critical cultural issues in writing.

Writing for Media/Cinema: This course is designed to inculcate different sets of professional skills such as writing for media and cinema among other forms of applied writings.

Editing and Publishing: The course is designed to impart editing skills to students, which would enable them to understand the intricacies of writing practices. This course also introduces the students to the world of publishing

Oral Literary Histories and Traditions:

This course will look at the art of orality and its relation with the written literary traditions

History of the Tragic: This course draws attention to the continuing place of the tragic in philosophical and literary theoretical practice: this is what ensures the modernity of Aristotle, as well as the strong affiliation of modern thought to antiquity. In general one might say that Aristotle's views on the tragic have not been surpassed even in the most radical formulations of our time. Readings: Sophocles, Aeschylus, Euripides; Aristotle; Schelling, Hoelderlin, Hegel; Szondi, Lacoue-Labarthe, Blanchot, Artaud; and Massignon and Corbin for the tragic in high Shi'ite Sufism. Key text: Epistemo-critical Preface to Benjamin, Origin of German Tragic Drama. In conclusion we will look at the possibility of an alternative to the tragic. What would constitute the non-tragic? Here we will read some sections from Plotinus's Enneads, to mine the Neoplatonic tradition as an alternative to the history of the tragic. But also renderings of Aristotle from closer home: Marathi Aristotleanism; the modern history of the bhava (Bedekar); and Naoki Sakai's work on medieval Japanese theatre. Requirements: In-class presentations; one position paper.

Review Writing/ Literary Journalism:

The course focuses on the art of literary journalism and the art of writing literary reviews.

Literary Histories: This is course is a look at the process of canon-formation in two specific contexts: modern Hindi and

Marathi. The basic question is: why did influential critics in the nationalist period base their idea of a canon on the central link between the bhakti tradition and the popular tradition, between the parampara of bhakti and the parampara of the lok. In short, it is a question of why these modern critics tended to be fascinated by the premodern. (In passing we will cast a glance at canon-formation in England, Germany, France and other regions such as Japan: this will give us a foretaste of comparative literary study.) Key concepts to be discussed in this process are: canon, folk (lok), nation, modern, premodern, affect (bhav), epiphany, tradition, comparative literary history (comparatism)—in the final analysis we will seek to understand how concepts move through time, and how we are enabled to study them from our own point in history. The course seeks to position the study of canon formation as a first step to a study of the history of concepts (historical semantics or the historicity of concepts; metahistory). Students will make class presentations; a position paper will be required at the end of the course. Readings: Tulsidas, Surdas, Kabir, Shukla, Dwivedi; Tukaram, Dnyaneswara, Rajwade, Tilak; Guillory, Viswanathan, Koselleck, Karatani, Pollock's edited volumes, Orsini, Busch and so on. All texts will be available in original and in translation. The key methodological and theoretical point of entry, which we will begin with and then return to again and again in the semester, is Auerbach's *Literary Language and its Public in Late Latin Antiquity and the Middle Ages*, especially the first 50 and last 200 pages.

Strategies of Creative Writing:

The course requires an exhaustive examination of literary technique through reading non-fictional genres such as the essay, autobiography, travelogue, diary and so on. For a quick conspectus of what is at stake we will begin by reading two long essays by Montaigne. Thereafter we will mostly focus on modern essayistic non-fiction: Benjamin, Sebald, Kafka, Valery; Ranajit Guha. Other genres: Saidiya Hartman's *Lose your Mother* (autobiography); Basho; Benjamin (travelogue); Kafka (diary, parable).

Comparative Literary Studies/Literature as Discipline:

Thematology and Genealogy

Our thrust in Semester II would be to expose students by now equipped with the history and key methodological tools of Comparative Literature to those areas of Comparative Literature that have been the object of profound reconfigurations or transformations as a result of the emerging new theoretical, cultural, philosophical, political and ideological approaches to the study of the literary phenomenon. This would entail a brief study of latest developments in the field of literary theory, besides a working acquaintance with the study of some further important components of Comparative Literature such as Genealogy. We would wrap up the course with a discussion of Comparative literature in the context of India. Along with the regular lecture based orientation to the subject matter, ideas and issues related to the course content the students will be asked to participate with active interaction, discussions and class presentations.

Ways of Reading: Interpreting Literature/Writing as an Art Form/Forms and Genres

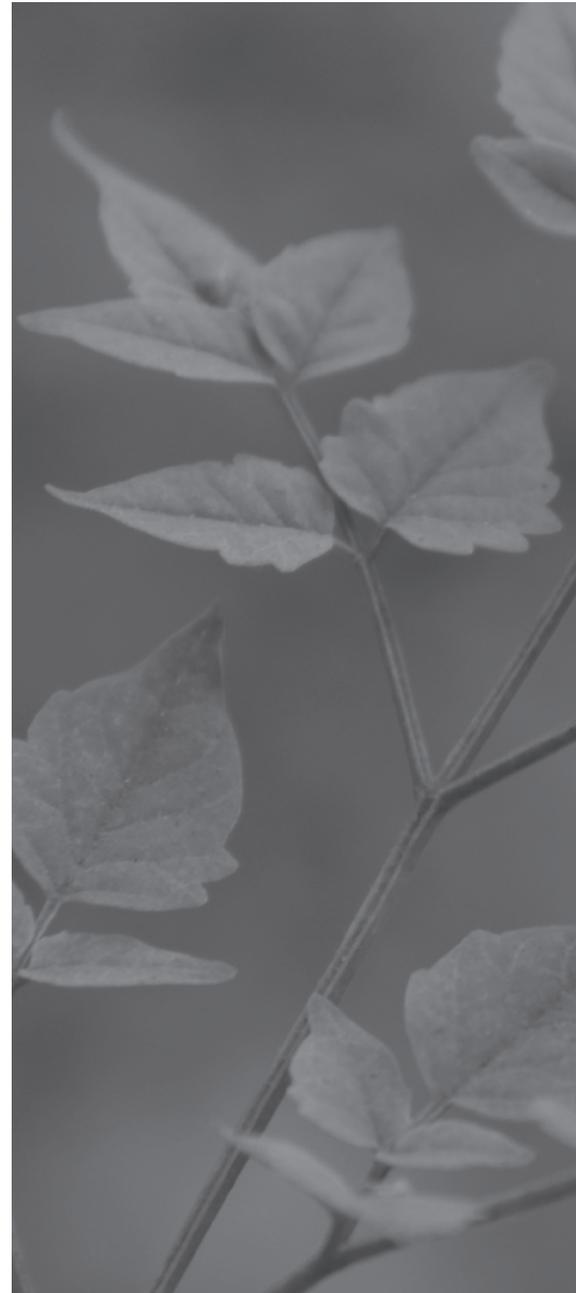
The course will encourage students to reflect on and respond critically to published writing, their own writing, and their peers' writing. Through this, it is expected that students would become participants in the interactive process between writer and audience and be encouraged to avoid making quick judgments of unfamiliar work and, instead, arrive at informed personal interpretations. The course will also encourage students to welcome experimentation with writing, rather than judging new work against traditional norms.

Aesthetic/ Literary Theories: The course will introduce the students to various aesthetic and literary theories in order to inculcate more nuanced literary and aesthetic sensibilities. It also provides them an opportunity to engage with important theories on language and linguistics.

Dissertation: For their dissertation work, the students will be required to write a creative piece of literature along with the description of the creative process involved in writing the concerned work, with elaborate critical annotations.

Tentative list of Elective Courses:

1. Writing for Media/Cinema
2. Editing and Publishing
3. Review Writing/Literary Journalism
4. Writing Scripts and Screenplays
5. Oral Literary Histories and Traditions
6. History of the Tragic



Eligibility

Candidates with a Bachelor's degree in any subject from a recognised university with a minimum of 40% marks (or an equivalent grade) are eligible for admission. There is a relaxation of 5% marks for candidates belonging to SC, ST and Physically Handicapped (PH) categories. Candidates with either demonstrable skills and/or documented achievements in the various strands of literary and visual art for practice oriented specializations, or with adequate knowledge in history, theory and criticism in literary, performance, visual and cinema studies will also be considered for the theory oriented specializations.

Admission Procedure

The admission process will consist of an entrance test and a process of auditions/trials to judge aptitude in the case of candidates applying for practice oriented programmes and an interview in the case of those applying for the theoretical programme.

Candidates should possess demonstrable skills and/or documented achievements in the various strands of literary, performance, visual and cinematic art, as well as those with adequate knowledge and training in history, theory and criticism in literary, performance, visual and cinema studies will be considered for the postgraduate courses in the School.

Candidates will be selected on the basis of their merit. Candidates must consult the website and / or the notice boards of the University for checking the status of their admission names.

Guideline for Entrance Test

The entrance test for MA programmes of School of Culture and Creative Expressions will have Four sections :

- A: General knowledge (Objective Type).
- B: Brief explanations on technical terms.
- C: Descriptive type essay.(100 words)
- D: Critical analysis of any form of creative expression.

The entrance test shall carry maximum marks of 100

Sample questions:

Section A:

The author of the book "Ways of Seeing" is :

- (1) John Berger
- (2) Arundhati Roy
- (3) Geeta Kapur
- (4) Pablo Picasso

Section B:

Percussion instrument, Montage, Terracotta, Metaphor.

Sections C:

Write a short essay on Bharatanatyam or God of Small Things or Satyajit Ray or Pyramids

Section D:

Critically analyse poems by Kamala Das or a performance by Astad Deboo or a painting by MF Husain or a film by Akira Kurosawa.

Fee

Rs 16,000/- per semester will be charged as the full programme fees. Total fee payable at the time of admission will be Rs 16,000/- (for the Semester 1) and a refundable caution deposit Rs 2000/- for use of facilities.



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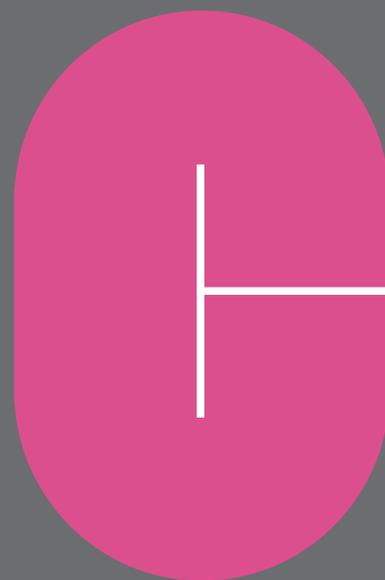
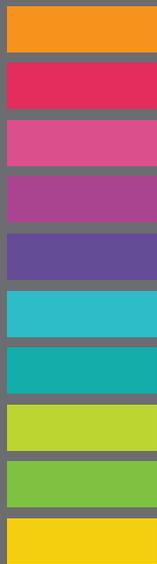
MA Film Studies
MA Performance Studies
MA Visual Arts
MA Literary Arts

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