

Chaudhary Ranbir Singh University, Jind (Haryana)

(Established by the State Legislature Act 28 of 2014)



Syllabus of the Programme

for

Post Graduate Programme

MFA

**as per NEP 2020 Curriculum and Credit Framework for
Postgraduate Programme
With Internship and CBCS-LOCF
With effect from the session 2024-25 (in phased manner)**

**DEPARTMENT OF FINE ARTS
FACULTY OF INDIC STUDIES CHAUDHARY RANBIR
SINGH UNIVERSITY, JIND
HARYANA, INDIA**

Program Learning Outcome (PLOs) for Post Graduate Courses of faculty of Indic Studies as per NEP - 2020

1. Scientific & Logical knowledge of ancient Indian wisdom.
2. Enhancing knowledge of Indian art & cultural traditions.
3. Knowledge of vedic, medieval & modern Philosophies.
4. Inculcation of nationalism and other moral values.
5. Enhancing mental relaxation and peace by adopting prayer, chanting, yoga and meditation.
6. Preservation of Indian arts & heritage by using modern technology.
7. To impart knowledge of different sanskaras & philosophies.
8. Imparting knowledge of folk traditions in different disciplines of the faculty.
9. Developing aesthetics, creativity & skills like singing, painting, dancing.
10. Improving the emotional intelligence through Geeta.

Program Specific Outcome (PSOs) for MFA. The program outcomes (PSO) are the statement of competencies/abilities. PSOs are the statement that describes the knowledge and the abilities the post-Graduate have by the end of program studies.

PSO1: The detailed function knowledge of Theoretical, Historical and experimental aspects of Fine Arts.

PSO2: To integrate the gained knowledge with various contemporary and evolving areas in Fine Art like Visualization, painting, Advertisement, Sculpture, Graphic(Printmaking), Photography.

PSO3: To understand, analyze, plan and implement practical knowledge of art with developing Artistic skill & concept.

PSO4: Provide opportunities to excel in academics, research or Industry.

Chaudhary Ranbir Singh University, Jind (Haryana)
Scheme of Examination for Post-Graduate Program Master of Fine Arts (MFA)
as per NEP 2020 Curriculum and Credit Framework for Postgraduate Programme
(CBCS-LOCF) with effect from the session 2024-25 (in phased manner)
MFA

Department of Fine Arts

Frame work – I

Scheme - P

Semester – I

Total Credit - 22

Course Type	Course Code	Nomenclature Course	Theory – T Practical – P Seminar – S	Credit	Internal Assisment	Exam End Term	Total Marks	Exam Hours
CC - 01	MFA-P-101	History of Modern Western Art - I	T	4	30	70	100	3
CC - 02	MFA-P-102	History of Modern Indian Art - I	T	4	30	70	100	3
CC - 03	MFA-P-103	Aesthetics and Art Appreciation - I	T	4	30	70	100	3
PC - 01	MFA-P-104	Creative Composition - I	P	4	30	70	100	18
PC – 02	MFA-P-105	New Media Art - I	P	4	30	70	100	18
Seminar			Seminar	2			50	

MFA (Painting)

Semester – II

Total Credit - 22

Course Type	Course Code	Nomenclature Course	Theory – T Practical – P Seminar – S	Credit	Internal Assisment	Exam End Term	Total Marks	Exam Hours
CC – 04	MFA-P—201	History of Modern Western Art – II	T	4	30	70	100	3
CC – 05	MFA-P—202	History of Modern Indian Art – II	T	4	30	70	100	3
CC – 06	MFA-P—203	Aesthetics and Art Appreciation – II	T	4	30	70	100	3
PC – 03	MFA-P—204	Creative Composition – II	P	4	30	70	100	18
PC – 04	MFA-P—205	New Media Art – II	P	4	30	70	100	18
CHM				2		50		

MFA (Painting)

Semester – III

Total Credit - 22

Course Type	Course Code	Nomenclature Course	Theory – T Practical – P Seminar – S	Credit	Internal Assisment	Exam End Term	Total Marks	Exam Hours
CC – 07	MFA-P-301	History of Modern Western Art – III	T	4	30	70	100	3
CC – 08	MFA-P-302	Aesthetics and Art Appreciation – III	T	4	30	70	100	3
DEC – 01	MFA-P-303	Clay Modeling-I	P	4	30	70	100	6
PC – 05	MFA-P-304	Creative Composition - III	P	4	30	70	100	18
PC – 06	MFA-P-305	New Media Art – III	P	4	30	70	100	18
OEC				2		50		

MFA (Painting)

Semester – IV

Total Credit - 22

Course Type	Course Code	Nomenclature Course	Theory – T Practical – P Seminar – S	Credit	Internal Assisment	Exam End Term	Total Marks	Exam Hours
CC – 09	MFA-P-401	History of Modern Indian Art – III	T	4	30	70	100	3
DEC – 02	MFA-P-402	Clay Modeling- II	p	4	30	70	100	6
Dissertation & Project work	MFA-P-403	Dissertation		12		100	100	
EEC				2		50		

OR

Course Type	Course Code	Nomenclature Course	Theory – T Practical – P Seminar – S	Credit	Internal Assisment	Exam End Term	Total Marks	Exam Hours
CC – 09	MFA-P-401	History of Modern Indian Art – III	T	4	30	70	100	3
CC – 10	MFA-P-402	Aesthetics-IV	T	4	30	70	100	3
DEC – 02	MFA-P-403	Clay Modeling- II	P	4	30	70	100	6
PC – 07	MFA-P-404	Creative Composition - IV	p	4	30	70	100	12
PC – 08	MFA-P- 405	New Media Art - IV	P	4	30	70	100	12
EEC				2		50		

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	History of Modern Western Art-I		
Course Code	MFA-P-101		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-01		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing the course, the student will get to know</p> <p>MFA-P-101.1 Trace the development of Modern Western art from the 18thcentaury to 20th century.</p> <p>MFA-P-101.2 Develop a critical understanding of western Art Movements and its relevance and impact on art.</p> <p>MFA-P-101.3 Critical understanding of the art work of some of the seminal/prominent artists and their contributions to modern art.</p> <p>MFA-P-101.4 Develop a critical understanding of History of Western Art and its relevance and impact on art.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <ol style="list-style-type: none"> No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. No. of questions to be attempted : 05 , Question no. 01 is compulsory All questions carry equal marks. 		
Unit	Topics	Contact Hours
I	Romanticism: Francisco Goya, Eugene Delacroix, John Constable, J.W.M. Turner.	15
II	Realism: Gustave Courbet, Jean-Francois Millet, Camille Corot, Honore Daumier.	15
III	Impressionism: Claude Monet, Edouard Mameet, Edgar Degas, Auguste Renoir.	15
IV	Postimpressionism: Georges Seurat, Paul Cezanne, Paul Gauguin, Vincent Van Gough, Camille Pissarro.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.:10 Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrakan- R. K. Vishwakarma 7) Arts and Architecture of India- Bx enjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap10) A handbook of method &		

material – Ray Smith.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	History of Modern Indian Art-I		
Course Code	MFA-P-102		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-02		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completion of course student will be able</p> <p>MFA-P-102.1 To identify the issues and challenges of modernism and nationalism in the Indian context.</p> <p>MFA-P-102.2 Effective knowledge of Visual arts, for carrier development</p> <p>MFA-P-102.3 Critical understanding of various modern art movements, art groups of India.</p> <p>MFA-P-102.4 To develop a keen insight into the contribution of movements and artists in shaping modern art in India.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <ol style="list-style-type: none"> No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. No. of questions to be attempted : 05 , Question no. 01 is compulsory All questions carry equal marks. 		
Unit	Topics	Contact Hours
I	Company School, Establishments of Art Schools in India- Madras, Calcutta, Bombay, Lucknow. Raja Ravi Verma, Amrita Shergil, RabindraNath Tagore	15
II	Bengal School: Abanindra Nath Tagore, Nanda lal Bose, Binod Bihari Mukharjee	15
III	Other Artists: Jamini Roy, Ram Kinkar Baij, Gaganendra Nath Tagore.	15
IV	Progressive Artist Group: S.H.Raza, F.N.Souza, K.H.Ara, M.F.Hussain, Akbar Padamsee.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.:10 Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> Studies in Modern Indian Art – Ratan Parimoo Moving Focus – K.G. Subrahmanyam Pictorial Space – Geeta Kapur Modern Indian Art – Keshav Malik Lalit Kala Contemporary Lalit Kala Monographs Contemporary Art in India : P.N. Mago Contemporary Art – The Flamed Mosaic by Naviel Tuli Contemporary Indian Art- Gaytri Sinha Handbook of Indian Art- Sunil Khosa 		

11. Company Painting- Mildred Archer
12. Art of India- Fredrick M. Asher
13. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer
14. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk
15. Contemporary Indian Art- Other realities- Yashodhara Dalmia
16. The Making of Modern Indian Art- The Progressives-Yashodhara Dalmia
17. Memory, Metaphor, Mutarions- Yashodhara Dalmia
18. Arts of India 1550-1900- John Guy, Deborah Swallow
19. A Portrait of the Hindus- Robert Hardgrave
20. Essays on contemporary practice in India- Geeta Kapoor
21. New Narratives- Betty Seid
22. Triumph of Modernism- Partha Mitter 42
23. Flamed Mosaic- Neville Tuli
24. Kala Chitrkala- Vinod Bhardwaj
25. Char Chitrkaar- Ashok Mitr

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	Aesthetics and Art Appreciation-I		
Course Code	MFA-P-103		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-03		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completion of course student will be able to:</p> <p>MFA-P-102.1 Introduction and effective knowledge of art and aesthetics, for carrier development/ art appreciation.</p> <p>MFA-P-.102.2 Critical understanding of Indian Vedic Philosophy and Literature and its relevance to art.</p> <p>MFA-P-102.3 To develop a keen insight into the contribution of Indian Philosophy in development of art in India.</p> <p>MFA-P-102.4 Develop a critical understanding of Indian philosophy of art and aesthetics and its relevance to Indian art.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <ol style="list-style-type: none"> No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. No. of questions to be attempted : 05, Question no. 01 is compulsory All questions carry equal marks. 		
Unit	Topics	Contact Hours
I	Introduction to Aesthetics and its Scope, Philosophy and Art, Introduction to basic Principles of Indian Philosophy and Religious Thoughts – Vedic, Upanishadic.	15
II	Fundamentals of Indian Art, Principles of Painting and Shilpa Texts like Chitrasutram, Chitralakshanam	15
III	Concept of Rasa, Rasanubhuti , Ras Nishpatti, Bharat Lollat, Sankhya , Bharat Muni, AbhinavGupt (including types and components of Rasa),	15
IV	Concept of Shadanga, Alankar: Bhamak, Dhawani Sidhant : Anad Vardhan, Auchitya: Kasmendra, Riti: Vaman..	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.:10 Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> Aesthetic meaning – RekhaJhanji Philosophy of Art (Foundations of Philosophy series) Comparative Aesthetics: Eastern & Western – G. Hanumantha Rao and DVK Murthy Philosophy of Art – Aldrich Virgil Aesthetics from classical Greece to the present: A Short History – Monsore C. Beardsley. Introductory Readings in Aesthetics – Hospers John. Art and Illusion – E. H. Gombrick. 8. Ideals and Idols – E.H. Gombrick.. Approaches to Indian Art – NiharRanjan Ray Aesthetic Theory and Art – Ranjan K. Ghosh Mimesis as Make – Believe – Aurther Danto 		

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	Creative Composition- I		
Course Code	MFA-P-104		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- 01		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>MFA-P-104.1 Create personal works of art, which demonstrate to understanding of the painting, and the processes, materials, and techniques associated with creating imagery with paint.</p> <p>MFA-P-104.2 Enhance the knowledge of using art mediums, Colour, forms, tones & proportions with advance compositional skills.</p> <p>MFA-P-104.3 Understand, interpret, and enjoy painting from different cultures to initiate a life-long process of expanding knowledge on the diversity of our culture & heritage.</p> <p>MFA-P-104.4 Establish self-critiquing skills to develop autonomous expression through painting.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	

Part B – Contents of the Course

Instructions for Paper- Setter

1. The topics/subjects to be painted will be of multiple choices.
2. The topics/subjects will be sent by the examiner to the Conduct Branch ten days prior to the commencement of examinations.
3. The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
4. Internal examiner will evaluate the Sessional work.

Unit	Topics	Contact Hours
I	<p>Advancement of Previous Experience towards Pictorial Interpretation - Reflecting on Previous Experience: Participants will share their previous artistic experiences and discuss how they can build upon their existing skills and knowledge to develop a more comprehensive understanding of pictorial interpretation.</p> <p>Exploring Composition and Technique: Participants will analyze examples of miniature and folk art to identify how artists use composition, color, and technique to convey narrative and emotion in their work.</p> <p>Hands-on Activities: Participants will engage in hands-on activities to experiment with different techniques and approaches to composition, color, and technique, with guidance from the facilitator.</p>	30
II	<p>Theme and Expression of Mood-</p> <p>In this unit, students will explore the thematic and emotional aspects of miniature and folk art, focusing on how artists use symbolism, color, and composition to convey mood and narrative. Through discussions, visual analysis, and creative exercises, participants will deepen their understanding of theme and expression in art.</p>	30
III	<p>Symbolism and Dramatization -</p> <p>This study will delve into the use of symbolism and dramatization in art, exploring how these elements can add depth and complexity to artistic expression.</p> <p>Understanding Symbolism-</p> <p>Students will learn about the role of symbolism in art, including cultural, religious, and personal symbolism, and how it can be used to convey deeper meanings and themes.</p> <p>Group discussion will focus on analyzing examples of symbolic imagery in artwork and interpreting its significance.</p>	30
IV	<p>Emphasis on Independent Creative Work- Planning and Conceptualization</p> <p>Student will develop a plan for their independent creative projects,</p>	30

	<p>including selecting themes, exploring materials and techniques, and establishing goals and objectives, will focus on brainstorming ideas, setting realistic timelines, and identifying resources and support networks.</p> <p>Execution and Refinement</p> <p>Students will work on executing their independent creative projects, receiving technical guidance, troubleshooting assistance, and feedback from peers and instructors.</p> <p>Emphasis will be placed on experimentation and creative exploration, allowing participants to take risks and push the boundaries of their artistic practice.</p> <p>No. of assignments: 04, Size of Work- 30 X 40 inches</p>	
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory- NA</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		<p>End Term Examination: Practical- 70</p>
Part C - Learning Resources		
<ol style="list-style-type: none"> 1- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2- "Composition in Art" by Henry Rankin Poore 3- "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4- "Composition: From Snapshots to Great Shots" by Laurie Excell 5- "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6- "Composition of Outdoor Painting" by Edgar Payne 7- "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8- "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9- "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10- "Composition and Design for Better Painting" by Arthur Leighton Gupitill 11- "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12- "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 		

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	New Media Art-I		
Course Code	MFA-P-105		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- 02		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>MFA.P.105.1 Enhance the skill of experimenting with media and materials in two- and three-dimensional processes, taking risks and improving technical skills to develop a personal artistic style.</p> <p>MFA.P.105.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.P.105.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.P.105.4 Engaged, enriching their work by exploring different artists, movements and concepts. Innovative, combining approaches and techniques and developing the skills to solve problems creatively.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	

Part B – Contents of the Course

Instructions for Paper- Setter

- 1- Any material can be used to create art work which support his/her artistic concept
- 2- Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
- 3- Viva-Voce will be conducted by Internal Examiner.

	Topics	
	<p>This practice is based with the traditions of avant-garde processes and experimental art making, and responds to the rapid pace of technological development. Student have to create Two Art work/Project work i.e. Installation Art, Film and Video Art, Digital Art, Interactive Art, Performance Art, Animation Art, Immersive Installations Art, Kinetic Art, Light & Sound Art, by using modern technology, Electronic devices, with their core subject.</p> <p>Students should also integrate the language of art and technology through an integrated and informed critical practice.</p> <p>The Project work consist the report of working method of practical-based art work, on contemporary concept, performance studies, research finding with creative inputs in the constructed art work.</p> <p>Note - Any material can be used to create art work which support his/her artistic concept.</p> <p>New Media Art is an interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture and performance in contemporary art. This practice is rooted in the traditions of avant-garde processes and to fine new methods of art making, and responds to the rapid pace of technological development.</p> <p>Students in this program work closely with dedicated faculty and technicians to explore diverse methods of making in both the virtual and physical world. Projects challenge tradition and embrace new forms of aesthetic thinking, while all courses emphasize artistic excellence, active learning, and socially engaged practices. Students in this major enjoy adjacency to disciplines across the department and access to both digital and analog tools.</p> <p>Whether it is installation, film and video, physical computing, performance based art, animation, immersive installations, sound art, sensing devices, or participatory media, our students integrate the language of art and technology through an integrated and informed critical practice.</p> <p>Sessional Work for New Media-Experimental Art</p> <ol style="list-style-type: none">1. No. of Assignments : 2, Size- 30”X40” or 36”x36”2.General sketches : 5003. Colour Sketches : 25	

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
14- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 15- "Composition in Art" by Henry Rankin Poore 16- "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 17- "Composition: From Snapshots to Great Shots" by Laurie Excell 18- "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 19- "Composition of Outdoor Painting" by Edgar Payne 20- "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 21- "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 22- "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 23- "Composition and Design for Better Painting" by Arthur Leighton Guptill 24- "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 25- "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 26- "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow	

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	History of Modern Western Art-II		
Course Code	MFA-P-201		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-04		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing the course, the student will get to know</p> <p>MFA-P-201.1 Trace the development of Modern Western art from the 18thcentaury to 20th century.</p> <p>MFA-P-201.2 Develop a critical understanding of western Art Movements and its relevance and impact on art.</p> <p>MFA-P-201.3 Critical understanding of the art work of some of the seminal/prominent artists and their contributions to modern art.</p> <p>MFA-P-201.4 Develop a critical understanding of History of Western Art and its relevance and impact on art._____</p> <p>_____</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <ol style="list-style-type: none"> No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. No. of questions to be attempted : 05 , Question no. 01 is compulsory All questions carry equal marks. 		
Unit	Topics	Contact Hours
I	Other important Painters: Edward Munch, Toulouse Lautrec.	15
II	Futurism- Umberto Boccioni, Givno Serverini. Fauvism: Henri Matisse, Maurice De Vlaminck.	15
III	Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger.	15
IV	Expressionism a. Die Brucke: Leslie Kirchner, Emil Nolde. b. Der Blaue Reiter: Wassily Kandinsky, Paul Klee, Franz Marc. c. Figurative Expressionist: Oskar Kokoschka.	15
Suggested Evaluation Methods		
Internal Assessment: <ul style="list-style-type: none"> > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrakan- R. K. Vishwakarma 7) Arts and Architecture of India- Bx enjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap 10) A handbook of method & 		

material – Ray Smith.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	History of Modern Indian Art-II		
Course Code	MFA-P-202		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-05		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completion of course student will be able</p> <p>MFA-P-202.1 To identify the issues and challenges of modernism and nationalism in the Indian context.</p> <p>MFA-P-202.2 Effective knowledge of Visual arts, for carrier development</p> <p>MFA-P-202.3 Critical understanding of various modern art movements, art groups of India.</p> <p>MFA-P-202.4 To develop a keen insight into the contribution of movements and artists in shaping modern art in India.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>1. No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.</p> <p>2. No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>3. All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Delhi Shilpi Chakra. B.C.Sanyal, Krishan Khanna.	15
II	Neo-Tantricism: K.C.S. Panniker, BirenDey, G.R. Santhosh, P.T. Reddy.	15
III	Abstract Trend: V.S. Gaitonde, Prabhakar Kolte.	15
IV	Other important Artist Ram Kumar, Tyeb Mehta, Satish Gujral, A.Ramachandran,LaxmanPai, Manjit Bawa.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Pr-acticum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Studies in Modern Indian Art – Ratan Parimoo 2. Moving Focus – K.G. Subrahmanyam 3. Pictorial Space – Geeta Kapur 4. Modern Indian Art – Keshav Malik 5. Lalit Kala Contemporary 6. Lalit Kala Monographs 7. Contemporary Art in India : P.N. Mago 8. Contemporary Art – The Flamed Mosaic by Naviel Tuli 9. Contemporary Indian Art- Gaytri Sinha 10. Handbook of Indian Art- Sunil Khosa 11. Company Painting- Mildred Archer 		

12. Art of India- Fredrick M. Asher
13. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer
14. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk
15. Contemporary Indian Art- Other realities- Yashodhara Dalmia
16. The Making of Modern Indian Art- The Progressives- Yashodhara Dalmia
17. Memory, Metaphor, Mutarions- Yashodhara Dalmia
18. Arts of India 1550-1900- John Guy, Deborah Swallow
19. A Portrait of the Hindus- Robert Hardgrave
20. Essays on contemporary practice in India- Geeta Kapoor
21. New Narratives- Betty Seid
22. Triumph of Modernism- Partha Mitter 42
23. Flamed Mosaic- Neville Tuli
24. Kala Chitrkala- Vinod Bhardwaj
25. Char Chitrkaar- Ashok Mitr

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	Aesthetics and Art Appreciation-II		
Course Code	MFA-P-203		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-06		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completion of course student will be able to:</p> <p>MFA-P-203.1 Introduction and effective knowledge of art and aesthetics, for carrier development/ art appreciation.</p> <p>MFA-P-203.2 Critical understanding of Indian Vedic Philosophy and Literature and its relevance to art.</p> <p>MFA-P-203.3 To develop a keen insight into the contribution of Indian Philosophy in development of art in India.</p> <p>MFA-P-203.4 Develop a critical understanding of Indian philosophy of art and aesthetics and its relevance to Indian art.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <p>1. No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.</p> <p>2. No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>3. All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Introduction to Aesthetics and its Scope, Philosophy and Art, Introduction to basic Principles of Indian Philosophy and Religious Thoughts – Vedic, Upanishadic.	15
II	Fundamentals of Indian Art, Principles of Painting and Shilpa Texts like Chitrasutram, Chitralakshanam	15
III	Concept of Rasa, Rasanubhuti , Ras Nishpatti, Bharat Lollat, Sankhya , Bharat Muni, AbhinavGupt (including types and components of Rasa),	15
IV	Concept of Shadanga, Alankar: Bhamak, Dhawani Sidhant : Anad Vardhan, Auchitya: Kasmendra, Riti: Vaman..	15
Suggested Evaluation Methods		
Internal Assessment: <ul style="list-style-type: none"> ➤ Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 ➤ Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. Aesthetic meaning – RekhaJhanji 2. Philosophy of Art (Foundations of Philosophy series) 3. Comparative Aesthetics: Eastern & Western – G. Hanumantha Rao and DVK Murthy 4. Philosophy of Art – Aldrich Virgil 5. Aesthetics from classical Greece to the present: A Short History – Monsore C. Beardsley. 6. Introductory Readings in Aesthetics – Hospers John. 7. Art and Illusion – E. H. Gombrick. 8. Ideals and Idols – E.H. Gombrick.. 9. Approaches to Indian Art – NiharRanjan Ray 10. Aesthetic Theory and Art – Ranjan K. Ghosh 11. Mimesis as Make – Believe – Aurther Danto 		

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	Creative Composition- II		
Course Code	MFA-P-204		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- 03		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>MFA-P-204.1 Create personal works of art, which demonstrate to understanding of the painting, and the processes, materials, and techniques associated with creating imagery with paint.</p> <p>MFA-P-204.2 Enhance the knowledge of using art mediums, Colour, forms, tones & proportions with advance compositional skills.</p> <p>MFA-P-204.3 Understand, interpret, and enjoy painting from different cultures to initiate a life-long process of expanding knowledge on the diversity of our culture & heritage.</p> <p>MFA-P-204.4 Establish self-critiquing skills to develop autonomous expression through painting.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	

Part B – Contents of the Course

Instructions for Paper- Setter

1. The topics/subjects to be painted will be of multiple choices.
2. The topics/subjects will be sent by the examiner to the Conduct Branch ten days prior to the commencement of examinations.
3. The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
4. Internal examiner will evaluate the Sessional work.

Unit	Topics	Contact Hours
I	<p>Advancement of Previous Experience towards Pictorial Interpretation - Reflecting on Previous Experience: Participants will share their previous artistic experiences and discuss how they can build upon their existing skills and knowledge to develop a more comprehensive understanding of pictorial interpretation.</p> <p>Exploring Composition and Technique: Participants will analyze examples of miniature and folk art to identify how artists use composition, color, and technique to convey narrative and emotion in their work.</p> <p>Hands-on Activities: Participants will engage in hands-on activities to experiment with different techniques and approaches to composition, color, and technique, with guidance from the facilitator.</p>	30
II	<p>Theme and Expression of Mood-</p> <p>In this unit, students will explore the thematic and emotional aspects of miniature and folk art, focusing on how artists use symbolism, color, and composition to convey mood and narrative. Through discussions, visual analysis, and creative exercises, participants will deepen their understanding of theme and expression in art.</p>	30
III	<p>Symbolism and Dramatization -</p> <p>This study will delve into the use of symbolism and dramatization in art, exploring how these elements can add depth and complexity to artistic expression.</p> <p>Understanding Symbolism-</p> <p>Students will learn about the role of symbolism in art, including cultural, religious, and personal symbolism, and how it can be used to convey deeper meanings and themes.</p> <p>Group discussion will focus on analyzing examples of symbolic imagery in artwork and interpreting its significance.</p>	30
IV	<p>Emphasis on Independent Creative Work- Planning and Conceptualization</p> <p>Student will develop a plan for their independent creative projects,</p>	30

	<p>including selecting themes, exploring materials and techniques, and establishing goals and objectives, will focus on brainstorming ideas, setting realistic timelines, and identifying resources and support networks.</p> <p>Execution and Refinement</p> <p>Students will work on executing their independent creative projects, receiving technical guidance, troubleshooting assistance, and feedback from peers and instructors.</p> <p>Emphasis will be placed on experimentation and creative exploration, allowing participants to take risks and push the boundaries of their artistic practice.</p> <p>No. of assignments: 04, Size of Work- 30 X 40 inches</p>	
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory- NA</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		<p>End Term Examination: Practical- 70</p>
Part C - Learning Resources		
<ol style="list-style-type: none"> 1. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2. "Composition in Art" by Henry Rankin Poore 3. "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4. "Composition: From Snapshots to Great Shots" by Laurie Excell 5. "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6. "Composition of Outdoor Painting" by Edgar Payne 7. "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8. "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9. "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10. "Composition and Design for Better Painting" by Arthur Leighton Gupitill 11. "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12. "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 		

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	New Media Art-II		
Course Code	MFA-P-205		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- 04		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>MFA.P.205.1 Enhance the skill of experimenting with media and materials in two- and three-dimensional processes, taking risks and improving technical skills to develop a personal artistic style.</p> <p>MFA.P.205.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.P.205.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.P.205.4 Engaged, enriching their work by exploring different artists, movements and concepts. Innovative, combining approaches and techniques and developing the skills to solve problems creatively.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	

Part B – Contents of the Course

Instructions for Paper- Setter

1. Any material can be used to create art work which support his/her artistic concept
2. Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
3. Viva-Voce will be conducted by Internal Examiner.

	Topics	
	<p>This practice is based with the traditions of avant-garde processes and experimental art making, and responds to the rapid pace of technological development. Student have to create Two Art work/Project work i.e. Installation Art, Film and Video Art, Digital Art, Interactive Art, Performance Art, Animation Art, Immersive Installations Art, Kinetic Art, Light & Sound Art, by using modern technology, Electronic devices, with their core subject.</p> <p>Students should also integrate the language of art and technology through an integrated and informed critical practice.</p> <p>The Project work consist the report of working method of practical-based art work, on contemporary concept, performance studies, research finding with creative inputs in the constructed art work.</p> <p>Note - Any material can be used to create art work which support his/her artistic concept.</p> <p>New Media Art is an interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture and performance in contemporary art. This practice is rooted in the traditions of avant-garde processes and to fine new methods of art making, and responds to the rapid pace of technological development.</p> <p>Students in this program work closely with dedicated faculty and technicians to explore diverse methods of making in both the virtual and physical world. Projects challenge tradition and embrace new forms of aesthetic thinking, while all courses emphasize artistic excellence, active learning, and socially engaged practices. Students in this major enjoy adjacency to disciplines across the department and access to both digital and analog tools.</p> <p>Whether it is installation, film and video, physical computing, performance based art, animation, immersive installations, sound art, sensing devices, or participatory media, our students integrate the language of art and technology through an integrated and informed critical practice.</p> <p>Sessional Work for New Media-Experimental Art</p> <ol style="list-style-type: none">2. No. of Assignments : 2, Size- 30”X40” or 36”x36”2.General sketches : 5003. Colour Sketches : 25	

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
<ol style="list-style-type: none"> 1. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2. "Composition in Art" by Henry Rankin Poore 3. "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4. "Composition: From Snapshots to Great Shots" by Laurie Excell 5. "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6. "Composition of Outdoor Painting" by Edgar Payne 7. "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8. "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9. "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10. "Composition and Design for Better Painting" by Arthur Leighton Guptill 11. "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12. "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 	

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	History of Modern Western Art-III		
Course Code	MFA-P-301		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-07		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completing the course, the student will get to know</p> <p>MFA-P-301.1 Trace the development of Modern Western art from the 18thcentaury to 20th century.</p> <p>MFA-P-301.2 Develop a critical understanding of western Art Movements and its relevance and impact on art.</p> <p>MFA-P-301.3 Critical understanding of the art work of some of the seminal/prominent artists and their contributions to modern art.</p> <p>MFA-P-301.4 Develop a critical understanding of History of Western Art and its relevance and impact on art.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <ol style="list-style-type: none"> No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units. No. of questions to be attempted : 05 , Question no. 01 is compulsory All questions carry equal marks. 		
Unit	Topics	Contact Hours
I	Constructivism: Kasimir Malevich, Alexander Rodchenko, Naum Gabo, Antoine Pevsner. De Stijl : Piet Mondrian, Theo Van Doesburg.	15
II	Dada and Surrealism: Giorgio De Chirico, Marcel Duchamp, Max Ernst, Joan Miro Salvador Dali, Francis Picabia, Marc Chagall,	15
III	Abstraction: Vasily Kandinsky, Paul Klee, Jackson Pollock, Mark Rothko Pop Art : David Hockney, Andy Warhole. Other important Painter: Amedeo Modigliani, Max Beckman	15
IV	Op Art, Frank Stella, Victor Vasarely. Minimal and Kynetic art. Important Sculptor: Constantine Brancusi, Henry Moore, Alberto Giacometti, Auguste Rodin,	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> Class Participation: 05 Seminar/presentation/assignment/quiz/class test etc.:10 Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> Class Participation: Seminar/Demonstration/Viva-voce/Lab records etc.: Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma 4) BhartiyaMurtikala- Ramanath Mishra 5) Bhartiya Kala- A. L. Srivastava 6) BhartiyaChitrakan- R. K. Vishwakarma 7) Arts and Architecture of India- Bx enjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaItihas- Dr. Rita Pratap10) A handbook of method &		

material – Ray Smith.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	Aesthetics and Art Appreciation-III		
Course Code	MFA-P-302		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-08		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completion of course student will be able to:</p> <p>MFA-P-302.1 Introduction and effective knowledge of art and aesthetics, for carrier development/ art appreciation.</p> <p>MFA-P-302.2 Critical understanding of Indian Vedic Philosophy and Literature and its relevance to art.</p> <p>MFA-P-302.3 To develop a keen insight into the contribution of Indian Philosophy in development of art in India.</p> <p>MFA-P-302.4 Develop a critical understanding of Indian philosophy of art and aesthetics and its relevance to Indian art.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p align="center"><u>Instructions for Paper- Setter</u></p> <p>1. No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.</p> <p>2. No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>3. All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Introduction to Western Philosophers, Greek Philosophers: Socrates, Plato, Aristotle. Neo-Platonism: Plotinus, Saint Augustine	15
II	British – George Burkle, William Hogarth . German & Romanian – Baumgartner, Kant, Hegel, Schopenhauer	15
III	Expressionist- Benedetto Croce French Philosophers- Roger Fry, Clive Bell Other: C.J. Jung, Croce, Susanne Langer	15
IV	Russian- Leo Tolstoy, Sigmund Freud, Herbert Read, John Ruskin (Psychology and Art), Freud's theory (conscious and sub-conscious mind).	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Aesthetic meaning – RekhaJhanji 2. Philosophy of Art (Foundations of Philosophy series) 3. Comparative Aesthetics: Eastern & Western – G. Hanumantha Rao and DVK Murthy 4. Philosophy of Art – Aldrich Virgil 5. Aesthetics from classical Greece to the present: A Short History – Monsore C. Beardsley. 6. Introductory Readings in Aesthetics – Hospers John. 7. Art and Illusion – E. H. Gombrick. 8. Ideals and Idols – E.H. Gombrick.. 9. Approaches to Indian Art – NiharRanjan Ray 10. Aesthetic Theory and Art – Ranjan K. Ghosh 11. Mimesis as Make – Believe – Aurther Danto 		

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	Clay Modeling – I		
Course Code	MFA-P-303		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC – I		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes(CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1. Knowledge to manipulate, integrate and use material to build three dimensional sculptures. 2. Understand to research form, materials and techniques as need by the direction of their sculptural work. 3. Ability to use geometry, calligraphy with understanding the unique qualities of artistic Concept.. 4. Enhance the belongingness towards mother earth, calculative, scientific & analytical strength. 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical- 6 Hours	

Part B - Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	<u>Courses of study:</u> Learning to see, experience and study of natural or manmade objects involving perception, analysis of perceptual elements and understanding of their relationships.	15
II	Learning to work in round-Natural or man-made objects, in relief most familiar areas of contact.	15
III	Introduction to sculpture-basic elements and their relationships-Sculptural exercises based on studies from nature, human figures or other areas of contact.	15
IV	Exercises in sculptural expression-manipulation of space and volumes using different materials. Practical Syllabus – Assignments Based on Above Given Details No. of assignments: 6 Medium: Clay, Plaster of Paris, Paper, metal foil sheet etc	15
Suggested Evaluation Methods		
Internal Assessment: ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission: 15 		End Term Examination: 70

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 1) BhartiyaChitra Kala kaItihas- VachaspatiGairola
 - 2) BhartiyaChitrakalakaItihas- AvinashBahadurVerma
 - 3) Rupaprada Kala keMuladhar- R. A. Agarwal and S. K. Sharma
 - 4) BhartiyaMurtikala- Ramanath Mishra
 - 5) Bhartiya Kala- A. L. Srivastava
 - 6) BhartiyaChitrakan- R. K. Vishwakarma
 - 7) Arts and Architecture of India- Benjamin Rowland
 - 8) Indian Sculpture- Stella Kramrisch
 - 9) BhartiyaChitrakalaAveMurtikalaKaItihas- Dr. Rita Pratap
 - 10) A handbook of method & material – Ray Smith.
- Sculpture: Some Observations on Shape and Form from Pygmalion's Creative Dream, by Wilhelm Worringer
- 11) The Technique of Sculpture, by Antony Gormley
 - 12) Modeling and Sculpting the Figure, by EdouardLanteri
 - 13) The Art of Carving: A Guide to a Life-Sustaining Skill, by David Calvo
 - 14) Metalworking: A Complete Guide to Dimensioning, Design, and Technical Drawing, by Harold Hall.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	Creative Composition-III		
Course Code	MFA-P-304		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- 05		
Level of the course (As per Annexure-I	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>MFA-P-304-1.Create personal works of art, which demonstrate to understanding of the painting, and the processes, materials, and techniques associated with creating imagery with paint.</p> <p>MFA-P-304-2.Enhance the knowledge of using art mediums, Colour, forms, tones & proportions with advance compositional skills.</p> <p>MFA-P-304-3.Understand, interpret, and enjoy painting from different cultures to initiate a life-long process of expanding knowledge on the diversity of our culture & heritage.</p> <p>MFA-P-304-4.Establish self-critiquing skills to develop autonomous expression through painting.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 18 Hours	

Part B – Contents of the Course

Instructions for Paper- Setter

5. The topics/subjects to be painted will be of multiple choices.
6. The topics/subjects will be sent by the examiner to the Conduct Branch ten days prior to the commencement of examinations.
7. The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
8. Internal examiner will evaluate the Sessional work.

Unit	Topics	Contact Hours
I	<p>Advancement of Previous Experience towards Pictorial Interpretation - Reflecting on Previous Experience: Participants will share their previous artistic experiences and discuss how they can build upon their existing skills and knowledge to develop a more comprehensive understanding of pictorial interpretation.</p> <p>Exploring Composition and Technique: Participants will analyze examples of miniature and folk art to identify how artists use composition, color, and technique to convey narrative and emotion in their work.</p> <p>Hands-on Activities: Participants will engage in hands-on activities to experiment with different techniques and approaches to composition, color, and technique, with guidance from the facilitator.</p>	30
II	<p>Theme and Expression of Mood-</p> <p>In this unit, students will explore the thematic and emotional aspects of miniature and folk art, focusing on how artists use symbolism, color, and composition to convey mood and narrative. Through discussions, visual analysis, and creative exercises, participants will deepen their understanding of theme and expression in art.</p>	30
III	<p>Symbolism and Dramatization -</p> <p>This study will delve into the use of symbolism and dramatization in art, exploring how these elements can add depth and complexity to artistic expression.</p> <p>Understanding Symbolism-</p> <p>Students will learn about the role of symbolism in art, including cultural, religious, and personal symbolism, and how it can be used to convey deeper meanings and themes.</p> <p>Group discussion will focus on analyzing examples of symbolic imagery in artwork and interpreting its significance.</p>	30
IV	<p>Emphasis on Independent Creative Work- Planning and Conceptualization</p> <p>Student will develop a plan for their independent creative projects,</p>	30

	<p>including selecting themes, exploring materials and techniques, and establishing goals and objectives, will focus on brainstorming ideas, setting realistic timelines, and identifying resources and support networks.</p> <p>Execution and Refinement</p> <p>Students will work on executing their independent creative projects, receiving technical guidance, troubleshooting assistance, and feedback from peers and instructors.</p> <p>Emphasis will be placed on experimentation and creative exploration, allowing participants to take risks and push the boundaries of their artistic practice.</p> <p>No. of assignments: 04, Size of Work- 30 X 40 inches</p>	
Suggested Evaluation Methods		
<p>Internal Assessment:</p> <p>➤ Theory- NA</p> <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: <p>➤ Practicum - 30</p> <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 		<p>End Term Examination: Practical- 70</p>
Part C - Learning Resources		
<ol style="list-style-type: none"> 1. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2. "Composition in Art" by Henry Rankin Poore 3. "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4. "Composition: From Snapshots to Great Shots" by Laurie Excell 5. "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6. "Composition of Outdoor Painting" by Edgar Payne 7. "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8. "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9. "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10. "Composition and Design for Better Painting" by Arthur Leighton Guptill 11. "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12. "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 		

13. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	New Media Art-III		
Course Code	MFA-P-305		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	PC- 06		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>MFA.P.305.1 Enhance the skill of experimenting with media and materials in two- and three-dimensional processes, taking risks and improving technical skills to develop a personal artistic style.</p> <p>MFA.P.305.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.P.305.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.P.305.4 Engaged, enriching their work by exploring different artists, movements and concepts. Innovative, combining approaches and techniques and developing the skills to solve problems creatively.</p>		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Practical – 18 Hours	

Part B – Contents of the Course

Instructions for Paper- Setter

1. Any material can be used to create art work which support his/her artistic concept
2. Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
3. Viva-Voce will be conducted by Internal Examiner.

Topics

This practice is based with the traditions of avant-garde processes and experimental art making, and responds to the rapid pace of technological development. Student have to create Two Art work/Project work i.e. Installation Art, Film and Video Art, Digital Art, Interactive Art, Performance Art, Animation Art, Immersive Installations Art, Kinetic Art, Light & Sound Art, by using modern technology, Electronic devices, with their core subject.

Students should also integrate the language of art and technology through an integrated and informed critical practice.

The Project work consist the report of working method of practical-based art work, on contemporary concept, performance studies, research finding with creative inputs in the constructed art work.

Note - Any material can be used to create art work which support his/her artistic concept.

New Media Art is an interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture and performance in contemporary art. This practice is rooted in the traditions of avant-garde processes and to fine new methods of art making, and responds to the rapid pace of technological development.

Students in this program work closely with dedicated faculty and technicians to explore diverse methods of making in both the virtual and physical world. Projects challenge tradition and embrace new forms of aesthetic thinking, while all courses emphasize artistic excellence, active learning, and socially engaged practices. Students in this major enjoy adjacency to disciplines across the department and access to both digital and analog tools.

Whether it is installation, film and video, physical computing, performance based art, animation, immersive installations, sound art, sensing devices, or participatory media, our students integrate the language of art and technology through an integrated and informed critical practice.

Sessional Work for New Media-Experimental Art

3. No. of Assignments : 2, Size- 30”X40” or 36”x36”
- 2.General sketches : 500
3. Colour Sketches : 25

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.:10 • Mid-Term Exam / Submission-15 	End Term Examination: Practical- 70
Part C - Learning Resources	
<ol style="list-style-type: none"> 1. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 2. "Composition in Art" by Henry Rankin Poore 3. "The Simple Secret to Better Painting: How to Immediately Improve Your Work with the One Rule of Composition" by Greg Albert 4. "Composition: From Snapshots to Great Shots" by Laurie Excell 5. "Dynamic Composition: How to Create Great Images in Photography" by Rosh Sillars 6. "Composition of Outdoor Painting" by Edgar Payne 7. "Composition for Portraiture: Creating Compelling Head Shots, Poses and Lighting in Portrait Photography" by Dan Brouillette 8. "Creative Composition: Digital Photography Tips & Techniques" by Harold Davis 9. "The Painter's Secret Geometry: A Study of Composition in Art" by Charles Bouleau 10. "Composition and Design for Better Painting" by Arthur Leighton Guptill 11. "Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers" by Arthur Wesley Dow 12. "Mastering Composition: Techniques and Principles to Dramatically Improve Your Painting" by Ian Roberts 13. "Composition: Understanding Line, Notan and Color" by Arthur Wesley Dow 	

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Fourth		
Name of the Course	History of Modern Indian Art-III		
Course Code	MFA-P-401		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	CC-09		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>After completion of course student will be able</p> <p>MFA-P-401.1 To identify the issues and challenges of modernism and nationalism in the Indian context.</p> <p>MFA-P-401.2 Effective knowledge of Visual arts, for carrier development</p> <p>MFA-P-401.3 Critical understanding of various modern art movements, art groups of India.</p> <p>MFA-P-401.4 To develop a keen insight into the contribution of movements and artists in shaping modern art in India.</p>		
Credits	Theory	Practical	Total
	4	0	4
Contact Hours	4	0	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks: 70		Time: Theory- 3 Hours	

Part B - Contents of the Course		
<p align="center"><u>Instructions for Paper- Setter</u></p> <p>1. No. of questions to be set:09 (02 questions from each unit up to 4 units) and question no. 01 is to be set from all over the units.</p> <p>2. No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>3. All questions carry equal marks.</p>		
Unit	Topics	Contact Hours
I	Baroda Narratives: N.S. Bendre, Jyoti Bhatt, Ghulam Mohammad Sheikh, K.G. Subramanyan, Bhupen Khakkar. Group1890: J.Swaminathan, Jeram Patel	15
II	Bengal Famine: Chittaprosad, Somnath Hore Calcutta Group: Paritosh Sen, Bikash Bhattacharya, Ganesh Pyne, Jogen Choudhary	15
III	Women Artist: Nalini Malani, Anjoli Ela Menon, Arpana Kaur, Gogi Saroj Paul, Meera Mukharjee, Nilima Shaikh Printmakers: Laxma Gaud, Krishna Reddy, Anupam Sood, Jagmohan Chopra.	15
IV	Academic Sculptors: D.P. Roy Choudhary, Shanko Choudhary, Dhanraj Bhagat, Nagji Patel, S. Nanda Gopal, Ram V. Sutaar, Dhruv Mistri, Subodh Gupta.	15
Suggested Evaluation Methods		
Internal Assessment: > Theory- 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/presentation/assignment/quiz/class test etc.:10 • Mid-Term Exam: 15 > Pr-acticum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam: 		End Term Examination: Theory- 70
Part C - Learning Resources		
Recommended Books/e-resources/LMS: <ol style="list-style-type: none"> 1. Studies in Modern Indian Art – Ratan Parimoo 2. Moving Focus – K.G. Subrahmanyam 3. Pictorial Space – Geeta Kapur 4. Modern Indian Art – Keshav Malik 5. Lalit Kala Contemporary 6. Lalit Kala Monographs 7. Contemporary Art in India : P.N. Mago 		

8. Contemporary Art – The Flamed Mosaic by Naviel Tuli
9. Contemporary Indian Art- Gaytri Sinha
10. Handbook of Indian Art- Sunil Khosa
11. Company Painting- Mildred Archer
12. Art of India- Fredrick M. Asher
13. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer
14. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk
15. Contemporary Indian Art- Other realities- Yashodhara Dalmia
16. The Making of Modern Indian Art- The Progressives-Yashodhara Dalmia
17. Memory, Metaphor, Mutarions- Yashodhara Dalmia
18. Arts of India 1550-1900- John Guy, Deborah Swallow
19. A Portrait of the Hindus- Robert Hardgrave
20. Essays on contemporary practice in India- Geeta Kapoor
21. New Narratives- Betty Seid
22. Triumph of Modernism- Partha Mitter 42
23. Flamed Mosaic- Neville Tuli
24. Kala Chitrkala- Vinod Bhardwaj
25. Char Chitrkaar- Ashok Mitr

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Fourth		
Name of the Course	Clay Modeling – II		
Course Code	MFA-P-402		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC – II		
Level of the course (As per Annexure-I)	400 – 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<ol style="list-style-type: none"> 1. Knowledge to demonstrate visual literacy, including competency in the non-verbal languages of art. 2. Enhances to demonstrate competency in skill necessary for mural work including large scale work. 3. Competency and experience in the application process of creating work of mural projects. 4. Imparting knowledge of using natural and metal materials for execution of mural works 		
Credits	Theory	Practical	Total
	0	4	4
Contact Hours	0	4	4
Max. Marks: 100 Internal Assessment Marks: 30 End Term Exam Marks:70		Time: Practical – 6 Hours	

Part B - Contents of the Course

Instructions for Paper- Setter

Unit	Topics	Contact Hours
1	<p>To understand the history and significance of mural art in various cultures.</p> <p>To explore different styles and approaches to mural working</p> <p>To develop skills in mural planning, design, and execution.</p> <p>To learn techniques for working on different surfaces and environments.</p>	15
2	<p>Introduction to Mural Art</p> <p>Overview of the history and cultural significance of murals.</p> <p>Examination of famous mural artists and their works. Introduction to materials, tools, and safety guidelines</p>	15
3	<p>Concept Development</p> <p>Exploring different approaches to conceptualizing mural ideas. Researching and gathering references for inspiration. Developing a theme or concept for the final mural project.</p>	15
4	<p>Designing the Mural</p> <p>Understanding scale, proportion, and composition in mural design. Techniques for sketching and planning a mural layout. Incorporating the chosen concept into the design.</p> <p><u>Courses of Study: Detail Practical Syllabus</u></p> <p>Direct & Indirect Mural Techniques in Clay, Cement, Wood, Metal, Scrape, with proper understanding of the character of different material and tools employed to fix and finish. Use of common bodies of different types of used for Mural.</p> <p><i>Minimum Size: 12" x 12"C</i> <i>Medium: Clay, Cement, Wood Carving/POP Carving/ Terracotta, Scrape Materials.</i> <i>No. of Assignments : 03</i></p>	15

Suggested Evaluation Methods	
Internal Assessment: > Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: > Practicum - 30 <ul style="list-style-type: none"> • Class Participation: 05 • Seminar/Demonstration/Viva-voce/Lab records etc.: 10 • Mid-Term Exam / Submission: 15 	End Term Examination: Practical - 70
Part C - Learning Resources	
Recommended Books/e-resources/LMS: Reliefs: Forms and Types" by Kathleen Nicastro and Robert H. Brill: Reliefs and Inscriptions at Luxor Temple" by Peter J. Brand The Techniques of Sculpture" by John W. Mills	

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Fourth		
Name of the Course	Dissertation		
Course Code	MFA-P-403		
Course Type: (CC/MCC/MDC/CC-M/DSEC/VOC/DSE/PC/AEC/VAC)	Dissertation		
Level of the course (As per Annexure-I)	400 – 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	MFA-P-403.1 Ability to develop a research aptitude and engage with monuments of historical significance, archeological sites or any other space or site of cultural importance. MFA-P-403.2 Research ability to engage critically with social issues and develop a project. MFA-P-403.3 Ability to develop research methodology and writing skills to review an Archeological site, Monument or Museums.		
Credits	Theory	Practical	Total
	0	12	12
Contact Hours	0	12	12
Max. Marks: 100 Internal Assessment Marks: End Term Exam Marks:100		Time:	

Part B – Contents of the Course	
<p style="text-align: center;"><u>Instructions for Paper- Setter</u></p> <ol style="list-style-type: none"> 1. Synopsis presentation & approval of subject – August. 2. Presentation & Seminar - January. 3. Final submission – 31st March. 4. The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner. 	
<p>A critical and analytical aspect of Painting, Applied Arts, Sculpture, Graphics (Print Making) etc.</p> <ol style="list-style-type: none"> ii. A critical and analytical aspect of History of Art and Indian Art & Culture. iii. Folk, Tribal Art and Popular form of Art. iv. Concept of Aesthetics, Philosophy and Indian Mythology in context of art. v. Artist (Traditional, Modern and Contemporary) vi. New trends in Contemporary Art. vii. Any other new relevant topic including experimentation etc. 	
Suggested Evaluation Methods	
<p>Internal Assessment:</p> <ul style="list-style-type: none"> ➤ Theory- NA <ul style="list-style-type: none"> • Class Participation: • Seminar/presentation/assignment/quiz/class test etc.: • Mid-Term Exam: ➤ Practicum - NA <ul style="list-style-type: none"> • Class Participation: • Seminar/Demonstration/Viva-voce/Lab records etc.: • Mid-Term Exam / Submission: 	<p>End Term Examination: Practical- 70</p>
Part C - Learning Resources	
<p>Recommended Books/e-resources/LMS:</p> <ol style="list-style-type: none"> 1. "Anatomy for the Artist" by Sarah Simblet 2. "The Human Figure in Motion" by Eadweard Muybridge 3. "Figure Drawing: Design and Invention" by Michael Hampton 4. "The Artist's Complete Guide to Figure Drawing" by Anthony Ryder 5. "Figure Drawing for All It's Worth" by Andrew Loomis 	

*Applicable for courses having practical component.