

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 (Sculpture)

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-S-103	Technical Theory of Sculpture- I	T	4	30	70	100	3
PC – 01	MFA-S-104	Creative Sculpture- I	P	4	30	70	100	18
PC – 02	MFA-S-105	New Media Art - I	P	4	30	70	100	18
Seminar			Seminar	2			50	

MFA (Sculpture)

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-S-203	Technical Theory of Sculpture – II	T	4	30	70	100	3
PC – 03	MFA-S-204	Creative Sculpture – II	P	4	30	70	100	18
PC – 04	MFA-S-205	New Media Art – II	P	4	30	70	100	18
CHM				2		50		

MFA (Sculpture)

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-S-302	Technical Theory of Sculpture – III	T	4	30	70	100	3
DEC – 01	MFA-S-303	Graphic Design – I	P	4	30	70	100	6
PC – 05	MFA-S-304	Creative Sculpture - III	P	4	30	70	100	18
PC – 06	MFA-S-305	New Media Art – III	P	4	30	70	100	18
OEC				2		50		

MFA (Sculpture)

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-S-402	Graphic Design-II	P	4	30	70	100	6
Dissertation & Project work	MFA-S-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-S-402	Technical Theory of Sculpture - IV	T	4	30	70	100	3
DEC – 02	MFA-S-403	Graphic Design -II	P	4	30	70	100	6
PC – 07	MFA-S-404	Creative Sculpture – IV	p	4	30	70	100	12
PC – 08	MFA-S-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> <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	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) BhartiyaChitrankan- 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	Technical Theory of Sculpture –I		
Course Code	MFA- S-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):	MFA-S -103.1 Knowledge of the scientific and logical chemical and natural behavior of paint on metal techniques MFA-S -103.2 Students will have knowledge traditional and modern techniques casting process different temperaments of the furnaces. MFA-S -103.3 Students will understand the value of our Ancient, Modern casting process for sculpting, right proportion of the material MFA-S -103.3 Knowledge Modern techniques with moral values towards our Art and casting, carving		
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	Stone carving techniques on marble, sand stone, & granite, Understanding about stone carving techniques and tool,	15
II	Wood carving techniques according to the maquette, Understanding about wood carving techniques and tool, Colouring on wood & seasoning	15
III	(Metal Casting) Types of metal, Lost wax process (Cire Perdue), Dogra/ Baster/ Sand casting process, The Built-up runner & investment, Patina & Coloring,	15
IV	Knowledge about foundry, Pit blast furnace, Blast furnace, Gas furnace, Coal furnace, Diesel furnaces, Mould baking Procedure,	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 Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta
- 2 Sculpting in steel and other metals- Arthur Zaidenberg
- 3 Modeling a figure in clay –Albert pounteney
- 4 Principles of metal casting – Richard W. Heine &Philip C. Rosenthal
- 5 Manual of Direct Metal Sculpture – Thames and Hudson
- 6 Sculpture of primitive man – Warner Muensterberger
- 7 George Segal – Sem hunter/Don howthorne
- 8 Early Chola Bronze – Douglas Barrett
- 9 Contemporary Stone Sculpture – Donaz Meilach
- 10 Marino Marini – A.M. Hammacher
- 11 Birbhum Terracottas – Lalit kala Academy
- 12 Terracottas of Bengal – S.S. Biswas
- 13 Masterpieces of Indian Terracottas – M.K. Dhavalikar
- 14 Sculpture in plastic arts – Nicholas Roukas
- 15 Modern Sculpture – Harbeart Read
- 16 The complete sculpture of Barbara Hepworth – Alan
- 17 Masterpieces of western sculpture – Howard Hibbard
- 18 Calder – H.H.Arnason

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	Creative Sculpture – I		
Course Code	MFA-S-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-S-103.1 Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario.</p> <p>MFA-S-103.2 The students will understand the indirect depiction of contemporary nationalinternational issues through this art form which will lead to understand the concept of nationalism and many more.</p> <p>MFA-S-103.3 Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily.</p> <p>MFA-S-103.4 The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student</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
	<p>Assignments :</p> <ul style="list-style-type: none">• MONUMENTAL SCULPTURE Proper understanding of monumental and environmental sculpture Proper study of landscape and cityscape Exercises of making small size designs, maquettes containing monumental quality. Understanding of the materials suitable for this subject. Acquiring proper technical and theoretical knowledge and skill to handle the material exestuation, enlargement of design etc.• FUNCTIONAL SCULPTURE This subject covers a large and widespread area of designing related to our day to day life. Designing related to beautification of interior/exterior of a house or building, household appliances, furniture's etc. Designing related to specific site, location and our surrounding/ environment development. Designing related to parks, gardens, railway station and other public places like school, college, universities etc. Designing of a functional sculpture means designing sculpture which is useful, serviceable, Convenient, comfortable and economical. Functional sculpture should contain functionalism, it means function should determine design but design must be practical, attractive, innovative and eco-friendly. The selection of material must be suitable to the design, function and environment and should be enough supportive to each other also.• No, of Sculpture - 4• Free hand sketching - 500• Drawing - 10 (Full figure human study, portrait, animal study etc.)	
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
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*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-S-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.S.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.S.105.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.S.105.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.S.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

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

1. 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

*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>		
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 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	Technical Theory of Sculpture-II		
Course Code	MFA-S-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>MFA-S- 203.1 Knowledge about the medium and techniques of Sculpture, like making moulds, material casting, clay slip etc.</p> <p>MFA-S- 203.2 Knowledge of the scientific and logical are fiberglass mould, casting, using ceramic cell, welding, stoneware and different kinds of glazing , firing etc.</p> <p>MFA-S- 203.3 This will enhance the scientific and logical knowledge Temperament of welding, knowledge of welding sculpting, process of metal casting, is done by flow process.</p> <p>MFA-S- 203.4 Knowledge of medium Technical term importance to sculpting.</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

Instructions for Paper- Setter

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.
2. No. of questions to be attempted : 05 , Question no. 01 is compulsory
3. All questions carry equal marks.

Unit	Topics	Contact Hours
I	Cement concrete casting, , P.O.P. casting	15
II	Fiber glass casting,Paper pulp casting. Papermeshy, Ceramic Mural.	15
III	Waste molding and casting, Piece molding and casting,	15
IV	Piece &Mother molding and casting, Flexible molds, Fiber glass mold	15

Suggested Evaluation Methods

Internal Assessment:

> Theory- 30

- Class Participation: 05
- Seminar/presentation/assignment/quiz/class test etc.:10
- Mid-Term Exam: 15

> Practicum - NA

- 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 Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta
- 2 Sculpting in steel and other metals- Arthur Zaidenberg
- 3 Modeling a figure in clay –Albert pounteney
- 4 Principles of metal casting – Richard W. Heine &Philip C. Rosenthal 5 Manual of Direct Metal Sculpture – Thames and Hudson
- 6 Sculpture of primitive man – Warner Muensterberger
- 7 George Segal – Sem hunter/Don howthorne
- 8 Early Chola Bronze – Douglas Barrett
- 9 Contemporary Stone Sculpture – Donaz Meilach
- 10 Marino Marini – A.M. Hammacher

- 11 Birbhum Terracottas – Lalit kala Academy
- 12 Terracottas of Bengal – S.S. Biswas
- 13 Masterpieces of Indian Terracottas – M.K. Dhavalikar
- 14 Sculpture in plastic arts – Nicholas Roukas
- 15 Modern Sculpture – Harbeart Read
- 16 The complete sculpture of Barbara Hepworth – Alan
- 17 Masterpieces of western sculpture – Howard Hibbard
- 18 Calder – H.H.Arnason

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	Creative Sculpture-II		
Course Code	MFA-S-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):	MFA-S-204.1 Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario. MFA-S-204.2 The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more. MFA-S-204.3 Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. MFA-S-204.4 The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student		
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
	<p>Assignments :</p> <ul style="list-style-type: none">• MONUMENTAL SCULPTURE Proper understanding of monumental and environmental sculpture Proper study of landscape and cityscape Exercises of making small size designs, maquettes containing monumental quality. Understanding of the materials suitable for this subject. Acquiring proper technical and theoretical knowledge and skill to handle the material exestuation, enlargement of design etc.• FUNCTIONAL SCULPTURE This subject covers a large and widespread area of designing related to our day to day life. Designing related to beautification of interior/exterior of a house or building, household appliances, furniture's etc. Designing related to specific site, location and our surrounding/ environment development. Designing related to parks, gardens, railway station and other public places like school, college, universities etc. Designing of a functional sculpture means designing sculpture which is useful, serviceable, Convenient, comfortable and economical. Functional sculpture should contain functionalism, it means function should determine design but design must be practical, attractive, innovative and eco-friendly. The selection of material must be suitable to the design, function and environment and should be enough supportive to each other also.• No, of Sculpture - 4• Free hand sketching - 500 <p>Drawing - 10 (Full figure human study, portrait, animal study etc.)</p>	

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

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	New Media Art-II		
Course Code	MFA-S-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.S.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.S.205.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.S.205.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.S.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

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

2. 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	
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> <p>(i) 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>(ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory</p> <p>(iii) All questions carry equal marks.</p>		
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	MA Fine Arts		
Semester	Third		
Name of the Course	Technical Theory of Sculpture –III		
Course Code	MFA-S-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>MFA-S-302.1 Knowledge about the medium and techniques of Sculpture, like making moulds, material casting, clay slip etc.</p> <p>MFA-S-302.2 Knowledge of the scientific and logical are fiberglass mould, casting, using ceramic cell, welding, stoneware and different kinds of glazing , firing etc.</p> <p>MFA-S-302.3 This will enhance the scientific and logical knowledge Temperament of welding, knowledge of welding sculpting, process of metal casting, is done by flow process.</p> <p>MFA-S- 302.4 Knowledge of medium Technical term importance to sculpting.</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

Instructions for Paper- Setter

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.
2. No. of questions to be attempted : 05 , Question no. 01 is compulsory
3. All questions carry equal marks.

Unit	Topics	Contact Hours
I	Casting a piece mold with slip, Pressing a piece mold with clay, Ceramic shell casting, Separators, Types of clay	15
II	Oxyacetylene welding, ARC welding, MIG/TIG welding, Gravity process metal casting, Flow process metal casting..	15
III	Acquiring proper knowledge of theory of firing and glazing. Acquiring proper knowledge of making several kinds of bodies earthenware and stoneware and glazes	15
IV	Acquiring proper knowledge about firing methods, different kilns, country kiln, wood firing, gas firing, oil firing, and coal firing kilns.	15

Suggested Evaluation Methods

Internal Assessment:

> Theory- 30

- Class Participation: 05
- Seminar/presentation/assignment/quiz/class test etc.:10
- Mid-Term Exam: 15

> Practicum - NA

- 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 Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta
- 2 Sculpting in steel and other metals- Arthur Zaidenberg
- 3 Modeling a figure in clay –Albert pounteney
- 4 Principles of metal casting – Richard W. Heine &Philip C. Rosenthal
- 5 Manual of Direct Metal Sculpture – Thames and Hudson
- 6 Sculpture of primitive man – Warner Muensterberger
- 7 George Segal – Sem hunter/Don howthorne
- 8 Early Chola Bronze – Douglas Barrett
- 9 Contemporary Stone Sculpture – Donaz Meilach
- 10 Marino Marini – A.M. Hammacher
- 11 Birbhum Terracottas – Lalit kala Academy
- 12 Terracottas of Bengal – S.S. Biswas
- 13 Masterpieces of Indian Terracottas – M.K. Dhavalikar
- 14 Sculpture in plastic arts – Nicholas Roukas
- 15 Modern Sculpture – Harbeart Read
- 16 The complete sculpture of Barbara Hepworth – Alan
- 17 Masterpieces of western sculpture – Howard Hibbard
- 18 Calder – H.H.Arnason

Session: 2024-25			
Part A - Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	GRAPHIC DESIGN- I		
Course Code	MFA-S-303		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VAC)	DEC – 01		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)	NA		
Course Learning Outcomes (CLO):	<p>After completing this course, the learner will be able to:</p> <ol style="list-style-type: none"> 1.Do composition, text generation, multiple effects and colour correction. 2. Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their computer work. 3. Enhances the ability to manipulate different images with an innovative concept. 4. Inculcate proficiency with core visual skills for computer design that are easy to understand and use. 		
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	-Understanding the basics of graphics - Exploring tools and features for creating visual designs - Fundamental principles of design composition	15
II	-Study of design elements such as color, typography, and layout. - Understanding how to use shapes, lines, and space effectively - Creating visually appealing and balanced designs: symbol, Logo, monograms, Insignia, Emblems, and Logotype etc. - Introduction to branding and visual identity	15
III	-Study and history of typography: Roman and Vernacular, Serif and San-Serif, Gothic & Roman, Italic etc., -letter as a design form; spacing; study of basic typefaces; -Interrelation of Negative and Positive space; Design New Font	15
IV	- Exploring advanced features of graphic design software - Learning advanced photo editing and manipulation techniques - Creating complex visual effects and illustrations - Experimenting with different design styles and trends No. of assignments: 10	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: 1. "The Advertising Concept Book" by Pete Barry 2. "Graphic Design for Advertising" by Tony Seddon 3. "Layout Essentials: 100 Design Principles for Using Grids" by Beth Tondreau 4. "Advertising by Design: Generating and Designing Creative Ideas Across Media" by Robin Landa 5. "The Art of Advertising: Creative Ideas for World-Class Creativity" by John Caple 6. "Advertising Design and Typography" by Alex W. White 7. "The Advertising Design Handbook" by Warren Berger		

8. "The Complete Guide to Advertising" by Saatchi & Saatchi
9. "Advertising Design and Communication" by Bonnie L. Drewniany
10. "Graphic Design as Communication" by Malcolm Barnard

*Applicable for courses having practical component.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	Creative Sculpture-III		
Course Code	MFA-S-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-S-303.1 Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario.</p> <p>MFA-S-303.2 The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more.</p> <p>MFA-S-303.3 Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily.</p> <p>MFA-S-303.4 The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student</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
	<p>Assignments :</p> <ul style="list-style-type: none">• MONUMENTAL SCULPTURE Proper understanding of monumental and environmental sculpture Proper study of landscape and cityscape Exercises of making small size designs, maquettes containing monumental quality. Understanding of the materials suitable for this subject. Acquiring proper technical and theoretical knowledge and skill to handle the material exestuation, enlargement of design etc.• FUNCTIONAL SCULPTURE This subject covers a large and widespread area of designing related to our day to day life. Designing related to beautification of interior/exterior of a house or building, household appliances, furniture's etc. Designing related to specific site, location and our surrounding/ environment development. Designing related to parks, gardens, railway station and other public places like school, college, universities etc. Designing of a functional sculpture means designing sculpture which is useful, serviceable, Convenient, comfortable and economical. Functional sculpture should contain functionalism, it means function should determine design but design must be practical, attractive, innovative and eco-friendly. The selection of material must be suitable to the design, function and environment and should be enough supportive to each other also.• No, of Sculpture - 4• Free hand sketching - 500• Drawing - 10 (Full figure human study, portrait, animal study etc.)	

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

*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-S-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.S.304.1 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.S.304.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.S.304.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.S.304.4 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

*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.402.2 Effective knowledge of Visual arts, for carrier development</p> <p>MFA-P.402.3 Critical understanding of various modern art movements, art groups of India.</p> <p>MFA-P.402.4 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	Graphic Design– II		
Course Code	MFA-S-403		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	DEC – 02		
Level of the course (As per Annexure-I	400 – 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	<p>Uses of a variety of effect including compositing, text generation, multiple effects and colour correction.</p> <p>Develops strong conceptual frame work for different art techniques and ability to articulate the ideas embedded in their computer work.</p> <p>Enhances the ability to manipulate different images with an innovative concept.</p> <p>Inculcate proficiency with core visual skills for computer design that are easy to understand and use.</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 – 6 Hours	

Part B – Contents of the Course		
<u>Instructions for Paper- Setter</u>		
Unit	Topics	Contact Hours
I	Introduction to Computer, Working with Photoshop, CorelDraw & Illustrator. Software's tools, filters, special effects etc.	15
II	Rules of composition, knowledge of papers and sizes, printing methods, digital print process etc.	15
III	Preparation of graphic design works like Press Layout, Poster, Magazine Ad, Logo and stationery etc.	15
IV	<u>Courses of study:</u> No. of assignments: Press ad/ Magazine Ads: 3 (On different topics) Poster: 3 Visiting Card: 03 Logo: 03 Letterhead: 03 Book Cover/ Magazine Cover: 3 Point of Purchase item: 02 Packaging item: 01	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		
1. "Computer Graphics" by Rajiv Sharma (2nd Edition, Khanna Publishers) 2. "Computer Graphics: Principles and Practices" by D.P. Mukherjee (New Age International Publishers) 3. "Computer Graphics" by P.B. Prahlad (2nd Edition, I.K. International Publishing House) 4. "Introduction to Computer Graphics and Multimedia" by K. Samikannu (Vikas Publishing House)		

5. "Computer Graphics" by Amrit K. Rahman (ISTE Ltd. and John Wiley & Sons Ltd.)
6. "Computer Graphics" by K. Hari Prasad (S. Chand & Company Ltd.)
7. "Computer Graphics Principles and Practice" by R. Sundararajan (Sultan Chand & Sons)
8. "Fundamentals of Computer Graphics and Multimedia" by Anshul Goyal (Pearson Education India)
9. "Computer Graphics Using Java 2D and 3D" by J.N. Shrinivas & N. Muthuramalingam (Oxford University Press)
10. "Computer Graphics: Principles and Practice" by John F. Hughes, Andries van Dam, Morgan McGuire, David F. Sklar, James D. Foley (3rd Edition, Pearson Education)
11. "Computer Graphics with OpenGL" by Donald Hearn & M. Pauline Baker (4th Edition, Prentice Hall India)

*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-S-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-S.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-S.403.2 Research ability to engage critically with social issues and develop a project. MFA-S.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-100</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.