

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 (Applied Arts)

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-A-103	Advertising Foundation & Dimension - I	T	4	30	70	100	3
PC - 01	MFA-A-104	Visualization- I	P	4	30	70	100	18
PC – 02	MFA-A-105	New Media Art - I	P	4	30	70	100	18
Seminar			Seminar	2			50	

MFA (Applied Arts)

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-A-203	Advertising Foundation & Dimension – II	T	4	30	70	100	3
PC – 03	MFA-A-204	Visualization – II	P	4	30	70	100	18
PC – 04	MFA-A-205	New Media Art – II	P	4	30	70	100	18
CHM				2		50		

MFA (Applied Arts)

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-A-302	Advertising Foundation & Dimension – III	T	4	30	70	100	3
DEC – 01	MFA-A-303	Basic Photography-I	P	4	30	70	100	6
PC – 05	MFA-A-304	Visualization - III	P	4	30	70	100	18
PC – 06	MFA-A-305	New Media Art – III	P	4	30	70	100	18
OEC				2		50		

MFA (Applied Arts)

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-A-402	Basic Photography -II	p	4	30	70	100	6
Dissertation & Project work	MFA-A-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-A-402	Advertising Foundation & Dimension - IV	T	4	30	70	100	3
DEC – 02	MFA-A-403	Clay Modeling- II	P	4	30	70	100	6
PC – 07	MFA-A-404	Visualization – IV	p	4	30	70	100	12
PC – 08	MFA-A-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/VA C)	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

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	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

- 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) 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	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/VA C)	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

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	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

- 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. 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	First		
Name of the Course	Advertising Foundation & Dimension –I		
Course Code	MFA- A-103		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC-03		
Level of the course (As per Annexure-I)	400- 499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	MFA-A-103.1 Ability to utilize the advertising to society, culture, history and the economy. MFA-A-103.2 Ability to develop new, useful ideas; original, imagination for artistic or aesthetic value in advertising. MFA-A-103.3 Ability to develop a critical understanding about the current development in information technology and its impact on advertising. MFA-A-103.4 Enhance the knowledge of artistic and creative photographic techniques.		
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	Introduction to Advertising – Define Advertising, Origin and growth of modern advertising, Functions of Advertising.	15
II	Trademark: Logo/ Logotype, signature, seal, Monogram, Symbol, Emblem, Insignia.	15
III	Advertising and Society: Advertising business offers employment, Advertising promotes freedom of press, Information and Freedom of choice, Advertising creates demand and consequently sales, advertising reduces selling cost, Truth in advertising, Advertising tries to raise the standard of living.	15
IV	Creative side of the Advertising - Creative side of the Advertising – creative Advertising, Creative concept & Creative leap, Creative brief and big Idea, Creative Strategy, Creative thinking, Visual thinking. Art direction and its functions. U.S.P.	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. Contemporary Advertising: William F. Arens, Courtland L. Bovee.
2. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.
3. Advertising and Sales Promotion: S.H.H Kazmi, Satish Batra.
4. Social Dimension of Advertising: S.S Kaptan.
5. Advertising theory and practice: C.H Sandage, Vernon Fryburger.
6. Advertising and Promotion AN IMC Approach, Shimp Cengage Learning India Pvt. Ltd., Delhi.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	First		
Name of the Course	Visualization – I		
Course Code	MFA-A-104		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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-A-104.1 Ability to communicate messages visually through a combination of words, artworks, graphic and media.</p> <p>MFA-A-104.2 Ability to develop knowledge of color, design as well as techniques of drawing, photo editing, visual & aesthetic experiences.</p> <p>MFA-A-104.3 Enhancing knowledge of creative art and improving the scientific & logical intelligence.</p> <p>MFA-A-104.4 Ability to enrich aesthetic and artistic experience to cultivate positive, social values through the learning of visualization.</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
	Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal. Assignments : <ul style="list-style-type: none"> • Execution of any 2 advertising campaign with report (market survey and about your campaign) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.) • One campaign in handwork and 2 campaigns in computer. • Free hand sketching - 500 • A short documentary film/TV Commercial etc. • Drawing - 10 (Full figure human study, portrait, animal study etc.) 	
Suggested Evaluation Methods		
Internal Assessment: <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 - 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	First		
Name of the Course	New Media Art- I		
Course Code	MFA-A-105		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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

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	
<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 - 30 <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>

*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/VA C)	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		
<u>Instructions for Paper- Setter</u>		
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	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: > 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	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/VA C)	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

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	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

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

> Pr-acticum - 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. 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 Mittr

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	Advertising Foundation & Dimension –II		
Course Code	MFA-A-203		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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-A-203.1 Development of different creative copy and effective Typography in advertising media.</p> <p>MFA-A-203.2 Ability to develop knowledge of Indian marketing related research and its impact on advertising.</p> <p>MFA-A-203.3 Improving theoretical & Logical Knowledge of Advertising Media and Printing Techniques.</p> <p>MFA-A-203.4 Inculcation of Social, Moral & Ethical Values and perceived social responsibilities through contemporary advertising.</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	Campaign planning, objectives and basic principles – Campaign objectives & Types, Factors influencing the planning of advertising campaign. The selling methods, Advertising Appeal.	15
II	Modern advertising agencies and its structure, the Advertiser, The target 8 audience, Publicity, Propaganda. Radio & T.V. advertising and Jingles, Interactive Advertising.	15
III	Photography: Introduction, brief history and meaning. Role of photography & Drawings in Advertising. Photographers of India; Raja Deen Dyal, Raghu Rai, Sudharak Olwe, Hardesh Dhingra, Prabudha Das Gupta, Prashant Godbole.	15
IV	Copy writing & Typography – Introduction of copy, types of copy, copy formats : Headlines, Sub headlines, body copy, Slogan etc. Typography and its role in Advertising. Calligraphy.	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. Contemporary Advertising: William F. Arens, Courtland L. Bovee.
2. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.
3. Advertising and Sales Promotion: S.H.H Kazmi, Satish Batra.
4. Social Dimension of Advertising: S.S Kaptan.
5. Advertising theory and practice: C.H Sandage, Vernon Fryburger.
6. Advertising and Promotion AN IMC Approach, Shimp Cengage Learning India Pvt. Ltd., Delhi.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	Visualization – II		
Course Code	MFA-A-204		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	PC- 03		
Level of the course (As per Annexure-I)	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO):	MFA-A-204.1 Ability to communicate the content, process of work visually, orally through a combination of artworks, graphic and media. MFA-A-204.2 Ability to utilize the visual message as a tool of social, moral and scientific awareness MFA-A-204.3 Enhancing knowledge of visual arts, visual studies and the media. MFA-A-204.4 Ability to utilize the art and technology interface for creative outcomes.		
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>Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal.</p> <p>Assignments : Execution of any 2 advertising campaign with report (market survey and about your campaign) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.) One campaign in handwork and 2 campaign in computer. Free hand sketching - 500 A short documentary film/TV Commercial etc. Drawing - 10 (Full figure human study, portrait, animal study etc.)</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>

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Second		
Name of the Course	New Media Art- II		
Course Code	MFA-A-205		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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

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	
<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	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>MAFA.301.1 Trace the development of Modern Western art from the 18thcentaury to 20th century.</p> <p>MAFA.301.2 Develop a critical understanding of western Art Movements and its relevance and impact on art.</p> <p>MAFA.301.3 Critical understanding of the art work of some of the seminal/prominent artists and their contributions to modern art.</p> <p>MAFA.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

Instructions for Paper- Setter

- (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.
- (ii) No. of questions to be attempted : 05 , Question no. 01 is compulsory
- (iii) 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

- 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) Bhartiya Chitra Kala ka Itihas- Vachaspati Gairola
- 2) Bhartiya Chitrakala ka Itihas- Avinash Bahadur Verma
- 3) Rupaprada Kala ke Muladhara- R. A. Agarwal and S. K. Sharma
- 4) Bhartiya Murtikala- Ramanath Mishra
- 5) Bhartiya Kala- A. L. Srivastava
- 6) Bhartiya Chitrangan- R. K. Vishwakarma
- 7) Arts and Architecture of India- Benjamin Rowland
- 8) Indian Sculpture- Stella Kramrisch
- 9) Bhartiya Chitrakala Avam Murtikala Ka Itihas- Dr. Rita Pratap
- 10) A handbook of method &

material – Ray Smith.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	Advertising Foundation & Dimension-III		
Course Code	MFA-A-302		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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-A-302.1 Development of different creative copy and effective Typography in advertising media.</p> <p>MFA-A-302.2 Ability to develop knowledge of Indian marketing related research and its impact on advertising.</p> <p>MFA-A-302.3 Improving theoretical & Logical Knowledge of Advertising Media and Printing Techniques.</p> <p>MFA-A-302.4 Inculcation of Social, Moral & Ethical Values and perceived social responsibilities through contemporary advertising.</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	Marketing, Advertising & Market Research: Nature and scope of Marketing, Advertising role in Marketing, Types of market., Marketing mix, 4P's of Marketing Transportation, Insurance, Direct Marketing, Motivational Research.	15
II	Marketing, Advertising & Market Research: Nature and scope of Marketing, Advertising role in Marketing, Types of market., Marketing mix, 4P's of Marketing Transportation, Insurance, Direct Marketing, Motivational Research.	15
III	Promotional Advertising (Interior Display, Show-Rooms, Window Display, Show-cases, coupons etc.), Famous Mascots, Layout stages, Layout design principles, Major different printing techniques in brief: offset, letterpress, lithography, gravure or intaglio, screen printing laser printing etc.	15
IV	Ethics, Regulations and Social Responsibilities – Taste and Advertising, Stereotyping in Advertising: Women in advertisement, Advertising to children, Ethical Aspects of Advertising, Advertising controversial products & legal aspects of advertising, Copyright, Trade Mark.	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. Contemporary Advertising: William F. Arens, Courtland L. Bovee.
2. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.
3. Advertising and Sales Promotion: S.H.H Kazmi, Satish Batra.
4. Social Dimension of Advertising: S.S Kaptan.
5. Advertising theory and practice: C.H Sandage, Vernon Fryburger.
6. Advertising and Promotion AN IMC Approach, Shimp Cengage Learning India Pvt. Ltd., Delhi.

Session: 2024-25			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Third		
Name of the Course	Basic Photography – I		
Course Code	MFA-A-303		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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. Understand the relationship between multiple images and sequencing of images. 2. Enhances proficiency with and command of camera and photography equipments. 3. Acquisition of skill associated with production techniques including logging, lighting, shooting, capturing, editing. 4. Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs. 		
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	Use of camera; observation and selection of subject, composition; exposing outdoors and indoors. Knowledge of ISO, Shutter speed, aperture, depth of field etc. Use of photoshop and other softwares related to photography. Subject: (i) Still Life	15
II	(ii) Portrait (iii) Nature	15
III	(iv) Landscape (v) Conceptual Photography	15
IV	Practical Syllabus – Assignments Based on Above Given Details No. of assignments: 6 Minimum 03 photos for each category (Some Photos can be printed in Black & white).	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 kaltilhas- 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) BhartiyaChitrakalaAvemMurtikalaKaltihhas- 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 Edouard Lanteri

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	Visualization- III		
Course Code	MFA-A – 304		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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-A-304.1 To impart knowledge of innovative and creative ideas.</p> <p>MFA-A-304.2 Development of design for products to make aesthetically pleasing and captivating.</p> <p>MFA-A-304.3 To impart knowledge of appropriate design needed for successfully contributing to the modern world of art.</p> <p>MFA-A-304.4 To utilize artistic techniques, artistic elements in designs and promotions used in Applied Arts.</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>Deeper understanding of market and marketing techniques (4P's), concept building, building of brand image, creation of U.S.P.</p> <p>Assignments:</p> <ul style="list-style-type: none"> • Execution of any 2 advertising campaign with report (market survey and about your campaign) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.) • One campaign in handwork and 2 campaigns in computer. • A short documentary film/ TV Commercial etc. • Free hand sketching - 500 • Drawing – 10 (Full figure human study, portrait, animal study etc.) 	
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:</p> <p>Practical- 70</p>

*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-A-305		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	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.A.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.A.305.2 Responsible, taking charge of their own development as practitioners, with an independent approach to the creative process.</p> <p>MFA.A.305.3 Develop Reflective, recording ideas and critically evaluating their work as they continually review, refine and adapt.</p> <p>MFA.A.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	
<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 - 30 <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>

*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-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

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	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

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

> Pr-acticum - 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. 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	Third		
Name of the Course	Basic Photography – II		
Course Code	MFA-A-402		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	DEC – II		
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. Understand the relationship between multiple images and sequencing of images. 2. Enhances proficiency with and command of camera and photography equipments. 3. Acquisition of skill associated with production techniques including logging, lighting, shooting, capturing, editing. 4. Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs. 		
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	Use of camera; observation and selection of subject, composition; exposing outdoors and indoors. Knowledge of ISO, Shutter speed, aperture, depth of field etc. Use of photoshop and other softwares related to photography. Subject: (i) Abstract Composition	15
II	(ii) Texture (iii) Food Photography	15
III	(iv) Architectural Photography (v) Digital Manipulation	15
IV	Practical Syllabus – Assignments Based on Above Given Details No. of assignments: Minimum 03 photos for each category (Some Photos can be printed in Black & white).	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 kaltilhas- 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- Benjamin Rowland 8) Indian Sculpture- Stella Kramrisch 9) BhartiyaChitrakalaAvemMurtikalaKaltihis- 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 Edouard Lanteri
- 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.

*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-A – 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):	<p>MFA-A.402.1 Ability to develop a research aptitude and engage with monuments of historical significance, archeological sites or any other space or site of cultural importance.</p> <p>MFA-A.402.2 Research ability to engage critically with social issues and develop a project.</p> <p>MFA-A.402.3 Ability to develop research methodology and writing skills to review an Archeological site, Monument or Museums.</p>		
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

Instructions for Paper- Setter

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.

A critical and analytical aspect of Painting, Applied Arts, Sculpture, Graphics (Print Making) etc.

- 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

Internal Assessment:

> Theory- NA

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

> Practicum - NA

- Class Participation:
- Seminar/Demonstration/Viva-voce/Lab records etc.:
- Mid-Term Exam / Submission-

**End Term
Examination:
Practical- 100**

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- 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.

Session: 2025-26			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Forth		
Name of the Course	Visualization – IV		
Course Code	MFA-A- 404		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	PC – 07		
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 the course, students will be able to:</p> <p>MFA-A-404.1.Develop innovative and strategic visual communication designs with strong conceptual clarity and originality.</p> <p>MFA-A-404.2Apply advanced branding, advertising, and marketing strategies (integrating 4P's, consumer psychology, and brand positioning).</p> <p>MFA-A-404.3Create integrated advertising campaigns across print, digital, and audio-visual platforms.</p> <p>MFA-A-404.4Demonstrate proficiency in digital design tools and motion graphics for professional visual output.</p> <p>.</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 – 12 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	Advanced Advertising & Brand Strategy Brand identity system (logo, typography, color strategy) Brand positioning, USP development, and storytelling Consumer behavior and target audience analysis Case studies of national and global advertising campaigns	
II	Integrated Campaign Design Designing multi-platform campaigns (print, social media, outdoor, digital) Copywriting + visual synergy (headline, tagline, layout) Campaign planning and execution strategy Media planning and budgeting basics	
III	Digital Visualization & Motion Graphics Advanced digital tools (Photoshop, Illustrator, After Effects, etc.) Motion graphics and video advertisement design UI/UX basics for digital campaigns Social media content design and branding	
IV	Major Project (Professional Practice) Development of a complete advertising campaign (commercial/social) Research, concept development, and visualization Execution in multiple media formats (print + digital + video) Portfolio design, presentation, and viva voce	

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 - 30 <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>
<p>Part C - Learning Resources</p>	
<p>Core Books</p> <ol style="list-style-type: none"> 1. Contemporary Advertising – William F. Arens, Courtland L. Bovee 2. Advertising and Promotion: An IMC Approach – George E. Belch & Michael A. Belch 3. Advertising Management – Rajeev Batra, John G. Myers 4. Foundations of Advertising Theory & Practice – C.H. Sandage & Vernon Fryburger <p>Advanced & Contemporary References</p> <ol style="list-style-type: none"> 5. Ogilvy on Advertising – David Ogilvy 6. Hey, Whipple, Squeeze This – Luke Sullivan 7. Building Strong Brands – David Aaker 8. Digital Marketing – Dave Chaffey <p>Research & Theory</p> <ol style="list-style-type: none"> 9. Consumer Behavior – Leon Schiffman & Leslie Kanuk 10. Positioning: The Battle for Your Mind – Al Ries & Jack Trout 	

Session: 2025-26			
Part A – Introduction			
Subject	Master of Fine Arts		
Semester	Forth		
Name of the Course	Advertising Foundation & Dimension – IV		
Course Code	MFA-A- 402		
Course Type: (CC/MCC/MDC/CC- M/DSEC/VOC/DSE/PC/AEC/VA C)	CC – 10		
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 the course, students will be able to:</p> <p>MFA-A- 402.1Develop advanced creative copywriting and visual communication strategies across multiple media platforms.</p> <p>MFA-A- 402.2Analyze and apply advanced marketing research methods, including consumer insights, data analytics, and brand positioning.</p> <p>MFA-A- 402.3Demonstrate knowledge of integrated marketing communication (IMC) and contemporary advertising models.</p> <p>MFA-A- 402.4Critically evaluate advertising ethics, laws, and social responsibilities in a global and digital context.</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 – 03 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	Advanced Marketing & Consumer Research Advanced marketing concepts and strategies Consumer behavior analysis and psychology in advertising Market segmentation, targeting, and positioning (STP Model) Data-driven marketing and analytics in advertising Case studies of successful campaigns	15
II	Integrated Marketing Communication (IMC) Concept and evolution of IMC Brand communication strategies and media integration Role of digital platforms in IMC Cross-media campaign planning and execution Global advertising trends	15
III	Media Planning & Production Techniques Media planning strategies (traditional vs digital media) Advertising production techniques (print, TV, digital, outdoor) Emerging media: social media, influencer marketing, content marketing Printing and production advancements (digital printing, 3D, etc.)	15
IV	Advertising Ethics, Law & Contemporary Issues Advertising ethics and regulatory frameworks Intellectual property rights (copyright, trademark) Gender representation and social sensitivity in advertising Advertising to children and vulnerable audiences Controversial advertising and case analysis Sustainability and social advertising	15

Suggested Evaluation Methods

<p>Internal Assessment:</p> <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 / Submission- 	<p>End Term Examination: Theory- 70</p>
<p>Part C - Learning Resources</p>	
<p>Core Books</p> <ol style="list-style-type: none"> 1. Contemporary Advertising – William F. Arens, Courtland L. Bovee 2. Advertising and Promotion: An IMC Approach – George E. Belch & Michael A. Belch 3. Advertising Management – Rajeev Batra, John G. Myers 4. Foundations of Advertising Theory & Practice – C.H. Sandage & Vernon Fryburger <p>Advanced & Contemporary References</p> <ol style="list-style-type: none"> 5. Ogilvy on Advertising – David Ogilvy 6. Hey, Whipple, Squeeze This – Luke Sullivan 7. Building Strong Brands – David Aaker 8. Digital Marketing – Dave Chaffey <p>Research & Theory</p> <ol style="list-style-type: none"> 9. Consumer Behavior – Leon Schiffman & Leslie Kanuk 10. Positioning: The Battle for Your Mind – Al Ries & Jack Trout 	