

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
INTERNATIONAL
UNIVERSITY

MASTER OF FINE ARTS

PAINTING SPECIALISATION

Brief Profile

The aim of art is to represent not the outward appearance of things, but their inward significance.

-Aristotle

The definition of Art has been changed with time; it has worked visa-versa for human civilization. There was a change in Art because of human revolutionary acts or there was a change in human livings because of revolutionary attempt in art. The classical definition of Art derived from the Latin word "ars" (meaning "skill" or "craft") "the product of a body of knowledge, most often using a set of skills." One needs to recognize this ability of skills and the realization and practice of it leads to artistic journey.

Fine Art is the making and study of visual art. It educates and prepares students to become artists and to follow other practices that are aligned to the making of art. The curriculum is centered on the individual student's potential and imagination. At present Offering programs in Painting, Applied Art, Printmaking, Sculpture, and the School of Fine Arts curriculum is informed by the research and practice of faculty abreast of evolving ideas in these disciplines. Through interdisciplinary and multicultural approaches, classes emphasize the primacy of visual literacy in the formation of the engaged, humanistic individual. Focusing on undergraduate learning, faculty work closely with students to guide them in their respective areas of inquiry.

In Masters of Two years Students develop their studio work in discussion with the school's lecturers, tutors and visiting staff. They are allocated a tutor at the outset, who monitors progress, sets targets and directs them in their studies. Work is regularly presented and discussed at group critiques involving staff and students from across the school. Alongside this, workshops and projects designed to introduce a range of techniques and approaches are offered throughout the year. In addition, students taught practical classes in drawing and human anatomy as well as lectures, seminars and tutorials in art history. Experimentation is highly encouraged. Years two is similar in structure and continue the tutorial system introduced in the first year. All students are

required to continue the study of art history and theory. Students are expected to establish a strong bond between the interests of the Art History and their studio studies. Final year is the crucial year as each student has to focus on developing their individual mannerism to execute their works. For MFA we provide individual studios for students to work which helps them to create their own suitable ambiance to practice art. In between the two years they have to pursue Internship under any established Artist in India and end of the second year they have to write dissertation on any area of art which will be discussed during the viva-vase and final annual display.

Here at NIU students get the most suitable ambiance to explore creative ideas and basic facilities and infrastructure. The magnificent architecture of the university, amazing landscape helps students to get inspires and influenced. The calmness and serenity in the atmosphere allows meeting one to one's own self. Welcome to the School of Fine Arts, Noida International University.



PEO, PO, PSO for MFA

Program Education Objectives (PEO) of Master of Fine Arts

PEO-1: Post Graduates will have successful career in Govt., Corporate, Printing industry, Film industry, Design organization, Industrial branding along Entrepreneurship in Fine Arts.

PEO-2: Post Graduates will be highly skilled in Painting in different medium Mural, Metal and Non-Metallic sculpture, Commercial Art, Digital Screen printing, Engraving and etching and Installation Art.

PEO-3: Post Graduates will be able to work as leader in a different environment as a team such as gender, nationality language, culture or creed and multi-disciplinary requirements.

PEO-4: Students with continuous exposure will gain industrial expertise and become effective and efficient industry leaders with the quality of entrepreneurship. Post Graduates will acquire particular set of skills that can be evolved with time and also with the demand of industry.

PEO-5: The curriculum aims in developing the individuals to be an avid learner throughout their life and use their collective knowledge for the benefit of the society. The curriculum also invokes a sense of, business and professional ethics while working for people belonging to a diverse culture.

Program Outcomes (PO) of Master of Fine Arts

PO 1. Creative Process: NIU MFA Post graduate students will be able to use a variety of free-associating techniques to create novel ideas of value to solve problems.

PO 2.Context and Concept: NIU MFA Post graduate students will be able to use develops ideas that are appropriate and approachable to the world around them.

PO 3.Skill and Technique: NIU MFA Post graduate students will have sufficient mastery of one or more media to complete the technical and formal challenges relatable to a body of original work.

PO 4.Communication of Ideas and Context: NIU MFA Post graduate students will be able to clearly communicate the content, context, and process of their work visually, orally and in writing.

PO 5.Development of Deliberate Practice:NIU MFA Post graduate students will demonstrate behaviours, such as curiosity, initiative, and persistence that will help them engage with the world in productive ways. Students will be able to work independently or collaboratively to achieve stated goals.

PO 7. Written & Oral Communication: NIU MFA Post graduate students will be able to express ideas in a coherent, logical, and compelling way, both orally and in writing.

PO 8.Research: NIU MFA Post graduate students will be able to select and use appropriate research and experimental methods, to create a new visual language.

PO 9.Production: NIU MFA Post graduate students will be able to select and use appropriate making and manufacturing processes in your own work, with an understanding of the potential of new technologies.

Program Specific Outcomes (PSO) of Master of Fine Arts

PSOs for MFA (Painting)

PSO 1.Display and understanding of contemporary visual art like painting, drawing, installation, video art etc.

PSO 2.Demonstrate the intention, motivation and tools required to pursue a career as an artist and sustain a rigorous fine arts practice.

PSO 3.Demonstrate the strong visual, verbal and technical skills needed to engage with cutting-edge discourse in contemporary art.

PSO 4.Display an intimate familiarity with historical and contemporary approaches to visual art and their interrelationships.

PSO 5.Individuate their approaches to visual art making and address self-defined research projects with distinct and challenging parameters.

NATURE OF COURSE:

- Medium of Instruction: ENGLISH / HINDI
- The study pattern for the M.F.A. (Painting) is divided into THREE groups.
 - Group I Practical
 - Group II Theory
 - Group III Internship, Project

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS

PROGRAM STRUCTURE 2020-2021

LIST OF SUBJECTS AND SUBJECT CODES FOR MASTERS IN FINE ARTS –PAINTING

MFA – 1 st YEAR (PAINTING) (TotalCredits-50)							
Semester I							
SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA101CDRW	CREATIVE DRAWING	Practical	9 - 2 - 2	9	40	60	100
MFA101CP MFA101MU MFA101PRTR	(Subject-Select any one) CREATIVE PAINTING or MURAL or PORTRAITURE	Practical	9 - 2 - 2	9	40	60	100
MFA101PHA	PHILOSOPHY OF ART	Theory	0 - 2 - 0	2	40	60	100
MFA101MA	MODERN ART	Theory	0 - 2 - 0	2	40	60	100
MFA101AC	ART CRITICISM	Project Report	0 - 2 - 1	3			100
TOTAL CREDIT HOURS				25			
Semester II							
SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA102CDRW	CREATIVE DRAWING	Practical	9 - 2 - 2	9	40	60	100
MFA102CP MFA102MU MFA102PRTR	(Subject-Select any one) CREATIVE PAINTING or MURAL or PORTRAITURE	Practical	9 - 2 - 2	9	40	60	100
MFA102PHA	PHILOSOPHY OFART	Theory	0 - 2 - 0	2	40	60	100
MFA102MA	MODERN ART	Theory	0 - 2 - 0	2	40	60	100
MFA102AC	ART CRITICISM	Project Report	0 - 2 - 1	3			100
TOTAL CREDIT HOURS				25			

MFA –2nd YEAR (PAINTING) (TotalCredits-50)

Semester III

SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA203CDRW	CREATIVE DRAWING	Practical	9 - 2 - 2	9	40	60	100
MFA203CP MFA203MU MFA203PRTR	(Subject-Select any one) CREATIVE PAINTING or MURAL or PORTRAITURE	Practical	9 - 2 - 2	9	40	60	100
MFA203SSA - E MFA203PA - E MFA203VA - E	(Subsidiary Subject-Select any one) SITE SPECIFIC ART (E) or PERFORMANCE ART (E) or VIDEO ART (E)	Elective (Project/ Display)	1 - 1 - 1	3	40	60	100
MFA203PHA	PHILOSOPHY OFART	Theory	0 - 2 - 0	2	40	60	100
MFA203MA	MODERN ART	Theory	0 - 2 - 0	2	40	60	100
TOTAL CREDIT HOURS				25			

Semester IV

SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA204CDRW	CREATIVE DRAWING	Practical	8 - 2 - 2	8	40	60	100
MFA204CP MFA204MU MFA204PRTR	(Subject-Select any one) CREATIVE PAINTING or MURAL or PORTRAITURE	Practical	8 - 2 - 2	8	40	60	100
MFA204SSA – E MFA204PA – E MFA204VA - E	(Subsidiary Subject-Select any one) SITE SPECIFIC ART (E) or PERFORMANCE ART (E) or VIDEO ART (E)	Elective (Project/ Display)	1 - 1 - 1	3	40	60	100
MFA204MA	MODERN ART	Theory	0 - 2 - 0	2	40	60	100
MFA204DTV	DISSERTATION & VIVA-VOCE		0 - 0 - 0	2			100
MFA204FD	FINAL DISPLAY		0 - 0 - 0	2			100
TOTAL CREDIT HOURS				25			

MFA (Master of Fine Arts) –PAINTING

1st YEAR – 1st SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE DRAWING

Course Code: MFA101CDRW

Credit Units: 9

Course Objective:

The focus of the course is to study the various possibilities of drawings from the surroundings. It will encourage students to develop the creative expression and sharpen senses through keen observation and drawing from the immediate environment.

Constant evolution will happen through tutorials, studio discussions and assignments.

Course Contents:

Module I

Study of drawings from the environment and surroundings

Module II

Drawing of human figures in the creative compositions

Learning Outcome:

- Identify the area of interest based on their earlier body of work
- Discuss the various drawing possibilities with faculties.
- Learning the various possibilities of drawings
- Learning the value of the self – expression in art.
- Knowledge of various drawing mediums.
- Learn to draw the human figures and the surrounding elements within the compositions

Text & References:

- Horton, James and Royal Academy of Arts. An introduction to Drawing.
- Read, Herbert. Grassroot of Art.
- Harrison, Hazel, . How to draw and paint.

- Foster, Walter. Human Figure.
- Foster, Walter. Anatomy.
- Foster, Walter. Heads.
- Monahan, Patricia and Wiseman Albany Wiseman. Figure Drawing.
- Horton, James, Human Anatomy.
- Cerver, Francisco Asensio. Big book of Drawing and painting.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE PAINTING

Course Code:MFA101CP

Credit Units: 9

Course Objective:

The focus of the course is to identify the areas of interest of individuals based on their earlier body of work. Focus will be given on the exercises based on the exploration from life and surroundings. It will encourage students to develop the creative expression and sharpen senses through keen observation and study from the immediate environment.

Constant evolution will happen through tutorials, studio discussions and assignments.

Course Contents:

Module I

Study work from the environment and surroundings

Module II

Study of human figures and the self within the paintings

Learning Outcome:

- Identify the area of interest based on their earlier body of work
- Discuss their ideas and concepts with faculty and peers
- Learning the various possibilities of paintings
- Learning the value of the self – expression in art.
- Knowledge of various drawing and painting mediums.
- Learn to draw the self within the compositions

Text & References:

- Horton, James and Royal Academy of Arts. An introduction to Drawing.
- Read, Herbert. Grassroot of Art.
- Harrison, Hazel, . How to draw and paint.
- Foster, Walter. Human Figure.

- Foster, Walter. Anatomy.
- Foster, Walter. Heads.
- Monahan, Patricia and Wiseman Albany Wiseman. Figure Drawing.
- Horton, James, Human Anatomy.
- Cerver, Francisco Asensio. Big book of Drawing and painting.

- **Examination Scheme:**

Components	AS	CT	A	EE
Weightage (%)	35		5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

MURAL

Course Code: MFA101MU

Credit Units:9

Course Objective:

The objective of this course is to provide working knowledge on wall surface. It gives a detail exposure about all kinds of mural techniques. Mural Painting is designed to prepare students for employment in both the designing and painting of large-scale public art murals. These murals are in demand by communities (such as city governments, schools, parks) to enhance and beautify public and private sites and to combat blight and graffiti. Public and private institutions use murals to brand their visual logos and promote specific messages on their public sites. Private businesses also want to brand their locations with large paintings or murals that include visual images and graphic signage. Students in this program will utilize both digital and traditional techniques from visual composition, illustration, sign painting, and fine art painting while integrating historical, traditional and contemporary mural painting styles. Students will also gain the specialized training needed (including how to prepare exterior walls for murals, specialized paints and protective coatings, safety measures and specialized equipment, and composing designs digitally for large application) to confidently seek employment in the above areas.

Course Contents:

Module I

- Preparing suitable layout for mural followed by modification required according to the materials to be used.

Module II

- Preparing the base and surface

Module III

- Final work followed by the installation

Learning Outcomes:

- Demonstrate visual literacy, including competency in the nonverbal languages of art and design.
- Demonstrate competency in critical analysis and verbal and written responses to visual phenomena.
- Demonstrate competency in skills necessary for mural painting including large scale rendering, wall preparation and safety protocols.
- Competency and experience in the production process of creating original work on deadline for mural projects.

Text & References:

- Ajanta Murals, Indian Archaeology Dept.
- Techniques of Indian paintings and Murals, Indian Archaeology Dept.
- Decorative Murals, Donna Dewberry

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

PORTRAITURE

Course Code: MFA101PRTR

Credit Units:9

Course Objective:

The course is planned to introduce students to Portraiture, and studying the body of self in various possible ways and in various spaces, both imaginary and real spaces so they could grow their understanding about portraiture more.

Course Contents:

Module I

- Basic study of self with the help of mirror.

Module II

- Assuming self in Various Spaces, both imaginary and seen.

Learning Outcomes:

- The objective of teaching Portraiture to students is to make them understand the significance of body to convey ideas and their subject.
- Students will learn the Use of mirror to observe the body of self.
- Students will be able to study different spaces and assuming themselves in various spaces.
- Students will be able to understand works of various artists with the help of gained knowledge.

Text & References:

Text:

- Sturgis Alexander, A Closer Look : Faces (PB)

References:

- Falomir Campbell and Syson Fletcher, Renaissance Faces: Van Eyck to Titian
- Mullins Charlotte, Painting People: The State of the Art
- Finger Brad, Portraits: 50 Paintings You Should Know
- Kettenmann Andrea, Kahlo

- Feaver William, The Lives of Lucian Freud : FAME 1968 - 2011
- Stevens Mark and Swan Annalyn, Francis Bacon : Revelations

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

PHILOSOPHY OF ART

Course Code: MFA101PHA

Credit Units: 2

Course Objective:

The course is planned to introduce students to Occidental Philosophy and Scope of Aesthetic and its relation to art and other fields. In this course students will have emphasis on relation between real works of art and the principals of aesthetics of significant periods of art history so that they could know about the inter-relationship of Philosophy and visual art of some periods and effects of philosophy on artworks of that time.

Course Contents:

Unit I

- Section I- Occidental (western) Philosophy: Scope of aesthetics, its relation to science, philosophy and art.

Unit II

- Emphasis on relation between real works of art and principals of aesthetics of significant periods of art history. Inter-relationship of Philosophy and visual art of some periods and effects of philosophy on artworks of that time.

Learning Outcomes:

- Students will get to know about Philosophers and Philosophy through the ages, from the earliest time to the present.
- Students can understand
 - Use of philosophy in art history
 - Use of philosophy in their art practice
 - Relation of society and philosophy
 - Development of society in accordance with the philosophical approach of various times
- At the completion of this unit students will understand to critically examine works of art

of themselves and their fellows.

- Students will understand different Arts in much easier way..
- Students will learn about the Origin of Western Art and Philosophy.
- Students will learn about Scope of aesthetics, its relation to science, philosophy and art.
- Students will learn about the relation between real works of art and principals of aesthetics of significant periods of art history.

Text & References:

Text:

- Pandey, Kanti Chandra, Comparative Aesthetics Volume I & II

References:

- Hospers, John : Introductory Reading in Aesthetics.
- Durrant, Will. Story of Philosophy.
- Bosanquet : History of Aesthetics.
- Carritt, E. F. : Philosophy of Beauty.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

MODERN ART

Course Code: MFA101MA

Credit Units: 2

Course Objective:

Modern Art offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

It demonstrates critical thinking and persuasive written exposition, particularly in relation to images, artifacts, and the built environment. It explains the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology. Recognize and employ different methodologies in analyzing a specific images and objects.

It helps in writing cogently on selected aspects of art studied, evaluating diverse opinions and conflicting accounts. And analyzing primary texts (literature and writings about art over the centuries) in relation to selected images, artifacts, and buildings.

Course Contents:

Unit – I-Nineteenth century colonial India.

- Western impact and Indian response in Political, Social and Cultural Spheres.
- Western Impact on Indian Art Indian painting in the 19th century. Kalighat - Company School and the impact of European realistic techniques.
- British travellers in India -British painters in India. Indian painters encounter European techniques. Lucknow, Murshidabad, Patna, Banaras, Delhi, Tanjore-Trichinapally, Mysore, Western India
- Positioning Raja Ravi Varma

Unit – II-Other Developments.

- Indian society of Oriental Art -Establishment of artschools.Madras Bombay Calcutta Lahore.

- The Bichitra club -E B Havell, Kakuzo Okakura his Pan Asianism, Coomaraswamy
- Abanindranath Tagore and questions of revivalism.
- Early Training -First Indian style painting -Wash phase. Phalguni phase-Landscapes-Masks, Portraits, and relation with Rabindranath's theatre Last phase.
- Gaganendranath Tagore and his internationalism. Early accounts of his painting activity- Early sketches. Jivansmriti in Japanese techniques -Chaitanya series. Pilgrims, Nocturnes-Landscapes -Satirical drawings, caricatures. Confrontation with cubism -Post cubist phase
- Rabindranath Tagore and his eclecticism. Initiation. Growth, association to his poetry, literary works and the atrial compositions.

Unit – III- Modern Western Art -19th Century (Neoclassicism)

- Neoclassicism concept- social-background, art historians.
- Artists – Jacques Louis David, Jean Auguste Dominique, Ingres, Antonio Canova.

Unit – IV- Romanticism and Realism

- Romanticism concept---philosophical thoughts sublime--- picturesque---- Caspar David Friedrich, Henry Fuseli
- Realism---background----Proudhon Mallarme---artists Gustave Courbet, Jean-François Millet

No. of works to be done –02

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- Learning the Western impact and Indian response in Political, Social and Cultural Spheres.
- Student would come to know how the present scenario of art is shaped.
- They would get inspiration from the master artists.

- Identify and characterize the artists and audiences of relevant images and objects.
- Learn about the various Modern art movements.

Text&References:

- Read, Herbert : Art Now
- Read, Herbert: Grassroot of Art.
- Arnason, H.H.: History of Modern Art.
- Bhattacharya, S. K.: The Story of Indian Art.
- Herbert Road – A concise History of Modern Painting.
- Arnason : History of Modern Art
- The Illustrated Story of Art – DK Publication
- Janson: History of Art.
- Gardener, Helen: Art through the ages.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PROJECTS

ART CRITICISM

Course Code: MFA101AC

Credit Units: 3

Course Objective:

The objective of this course is to provide Critical Study of Art. This is a general introduction to the visual arts, media, techniques, and history. The course is designed to create a deeper appreciation of the creative processes involved in the visual arts. It is oriented to students who have not been exposed to the formal study of these 2 disciplines. It is a beginning level class to familiar students with the different types of art and to learn how to speak/write intelligently about art.

Course Contents:

Module I

- Importance and necessary criticism. Evaluation of art works.

Module II

- Understanding of Modern and postmodern art trends in eastern and western of view.

Learning Outcome:

- Criticize many works of art from past to present
- Interpret the sociological, psychological, scientific and philosophical factors which affect the evolution art criticism.
- Analyze the design elements and principles of art works.
- Exemplify pedagogical art criticism practices.
- Discuss the scopes and aims of art criticism.
- explain art criticism types and specific features
- Associate the criticism types with art works.
- Explain the relationship between art criticism and other disciplines.

Text & References:

Text:

- Civilization of Mankind, VanLoon
- History of Art, Janson
- Art through the ages, Helen Gardener
- Concise History of Art-Vols. 1 & 2, Germain Bazin.

References:

- Fundamental of Indian Art, S. N.Dasgupta
- Art of Mankind, VanLoon
- History of Indian and Indonesian Art, A. K.Coomaraswamy
- The Art and Architecture of Indian, BenjaminRowland.
- The Story of Indian Art, S. K Bhattacharya.
- 5000 Years of Indian Art, Shivaramaurti
- A History of Fine Arts in India and West, EdithTomory
- Introduction of Chinese Art, Lawrence Binyon
- History of Indian and Indonesian Art, Benjamin Rowland.
- Concise History of Art Vols. 1&2, Germain Bazin
- Italian Painters of the Renaissance, Bernard Berenson
- Art Now, Herbert Read
- Grassroot of Art, Herbert Read.
- History of Modern Art, H. H Arnason.

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Practical)
Weightage (%)	5	25	30	40

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

MFA (Master of Fine Arts) –PAINTING
1st YEAR – 2nd SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE DRAWING

Course Code: MFA102CDRW

Credit Units: 9

Course Objective:

This course is focusing on exploration and experimentation of different drawing material and mediums. We will encourage students to experiment with various drawing mediums on varied sizes and types of papers.

Course Contents:

Module I

- Drawings/ Sketches expressing your ideas and concerns

Module II

- Learning the relevance of mediums and develop the self-expressive drawings into various drawing mediums.

Learning Outcome:

- Development of the identified areas of interest within drawings
- Learning the importance of daily outdoor sketching
- Make them learn from the critiques and the discussions.
- Introduction to the art practice of various artists working in drawing as a primary medium.
- Learning the new ways to express your concepts and ideas within drawings.

Text & References:

- Cerver, Francisco Asensio. Big book of Drawing and painting.
- Hiler, Hilaire. Notes on the techniques of Painting.
- Lamb, Lynton. Method and Materials.
- Artist's Handbook by Ray Smith

- Quick, John. Artist's Encyclopedia.
- Goattsegen, Mark David. A manual of Painting Materials & Techniques.
- Art Class. Harper Collins Publishers, 1999.
- Roojen, Pepin Van. Images of the human body.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE PAINTING

Course Code:MFA102CP

Credit Units: 9

Course Objective:

This course is focusing on developing the identified areas under the supervision of qualified faculties. We will encourage students to produce the original works in the chosen media and make good use of the personal studio space given to them. Evaluation on the works will be done through critique sessions, focus on discussing the strengths and weaknesses of the artworks.

Course Contents:

Module I

- Colorful Sketches / Layouts expressing your ideas and concerns

Module II

- Learning the relevance of mediums and develop the self-expression into various painting mediums.

Learning Outcome:

- Development of the identified areas of interest.
- Learning the importance of the studio working space
- Make them learn from the critiques and the discussions.
- Introduction to the art practice of various contemporary artists.
- Learning the new ways to express your concepts and ideas.

Text & References:

- Cerver, Francisco Asensio. Big book of Drawing and painting.
- Hiler, Hilaire. Notes on the techniques of Painting.
- Lamb, Lynton. Method and Materials.
- Artist's Handbook by Ray Smith
- Quick, John. Artist's Encyclopedia.
- Goattsegen, Mark David. A manual of Painting Materials & Techniques.

- Art Class. Harper Collins Publishers, 1999.
- Roojen, Pepin Van. Images of the human body.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

MURAL

Course Code: MFA102MU

Credit Units: 9

Course Objective:

The objective of this course is to provide working knowledge on wall surface. It gives a detail exposure about all kinds of mural techniques. Mural Painting is designed to prepare students for employment in both the designing and painting of large-scale public art murals. These murals are in demand by communities (such as city governments, schools, parks) to enhance and beautify public and private sites and to combat blight and graffiti. Public and private institutions use murals to brand their visual logos and promote specific messages on their public sites. Private businesses also want to brand their locations with large paintings or murals that include visual images and graphic signage. Students in this program will utilize both digital and traditional techniques from visual composition, illustration, sign painting, and fine art painting while integrating historical, traditional and contemporary mural painting styles. Students will also gain the specialized training needed (including how to prepare exterior walls for murals, specialized paints and protective coatings, safety measures and specialized equipment, and composing designs digitally for large application) to confidently seek employment in the above areas.

Course Contents:

Module I

- Preparing suitable layout for mural followed by modification required according to the materials to be used.

Module II

- Preparing the base and surface, use waste materials which make some useful in murals.

Module III

- Final work followed by the installation.

Learning Outcomes:

- Demonstrate visual literacy, including competency in the nonverbal languages of art and design.
- Demonstrate competency in critical analysis and verbal and written responses to visual phenomena.
- Demonstrate competency in skills necessary for mural painting including large scale rendering, wall preparation and safety protocols.
- Competency and experience in the production process of creating original work on deadline for mural projects.

Text & References:

- Ajanta Murals, Indian Archaeology Dept.
- Techniques of Indian paintings and Murals, Indian Archaeology Dept.
- Decorative Murals, Donna Dewberry

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

PORTRAITURE

Course Code: MFA102PRTR

Credit Units:9

Course Objective:

The course is planned to make students learn the use of camera and mobile phones to capture the essence of a moment and convert into painting and drawing. Students will be able to use images captured from camera and mobile as references. They will also be taught to use photographs of self as a way for creating works of portraiture. It would thus extend their understanding of portraiture.

Course Contents:

Module I

- Learning the use of Camera and Selfie in Understanding Portraiture.

Module II

- Learning to build compositions with the help of references from photographs of self.

Learning Outcome:

- Students will be able to learn the use of Camera and Selfie in Understanding Portraiture.
- At the completion of this unit students learn to build compositions with the help of references from photographs of self.
- Students will be able to understand Arts of different times.
- Students will be able to freely think of portraiture as every-time act.

Text & References:

Text:

- Sturgis Alexander, A Closer Look : Faces (PB)

References:

- Falomir Campbell and Syson Fletcher, Renaissance Faces: Van Eyck to Titian

- Mullins Charlotte, Painting People: The State of the Art
- Finger Brad, Portraits: 50 Paintings You Should Know
- Kettenmann Andrea, Kahlo
- Feaver William, The Lives of Lucian Freud : FAME 1968 - 2011
- Stevens Mark and Swan Annalyn, Francis Bacon : Revelations

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

PHILOSOPHY OF ART

Course Code: MFA102PHA

Credit Units:2

Course Objective:

The course is planned to introduce students to Concepts of Art and Beauty with special reference to Socrates, Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da vinci, Alberti. They will also be studying about Classical and Modern Period thinkers such as Lessing, Diderot, Baumgarten, Kant, Hegel, Croche Tolstoy and John Dewey, Santaayana, Bulllough, Worringer, Vermon Lee, Gasset, I.A Richards, Hume, C. Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Suanne Leger, C.D Lewis, Sartre, Merleau Ponty.

Course Contents:

Unit I

- Concepts of Art and Beauty with special reference to Socrates, Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo the vinci, Alberti.

Unit II

- Classical and Modern Period thinkers such as Lessing, Diderot, Baumgarten, Immanuel Kant, Hegel, Croche, Tolstoy and John dewey, Santayana, Bulllough, Worringer, Vermon Lee, Gasset, I.A Richards, Hume, C Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Suanne Leger, C.D Lewis, Sartre, MerleauPonty

Learning Outcome:

- Students will get to know about Philosophers and their Philosophy through the ages, from the earliest time to the present.
- Students can understand
 - Use of philosophy in art history
 - Use of philosophy in their art practice
 - Relation of society and philosophy

- Development of society in accordance with the philosophical approach of various times
- At the completion of this unit students will understand to critically examine works of art of themselves and their fellows.
- To better understand different Arts of different times.
- Students will learn about Concepts of Art and Beauty with special reference to Socrates, Plato, Aristotle, Vitruvius, Longinus, Plotinus, St. Augustine, St. Aquinas, Ghiberti, Leonardo da Vinci, Alberti.
- They would get to know about Classical and Modern Period thinkers such as Lessing, Diderot, Baumgarten, Kant, Hegel, Croce, Tolstoy and Ohndewey, Santaayana, Bullough, Worringer, Vernon Lee, Gasset, I.A Richards, Hume, C. Jung, Bradley, Monroe, Baerdskey, Roger Fry, Clive Bell, Suanne Leger, C.D Lewis, Sartre, MerleauPonty.

Text & References:

Text:

- Pandey, Kanti Chandra, Comparative Aesthetics Volume I & II

References:

- Hospers, John : Introductory Reading in Aesthetics.
- Durrant, Will. Story of Philosophy.
- Bosanquet : History of Aesthetics.
- Carritt, E. F. : Philosophy of Beauty
- Pollock Sheldon, A Rasa Reader Classical Indian Aesthetics

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

MODERN ART

Course Code: MFA102MA

Credit Units: 2

Course Objective:

Modern Art offers a chronological survey of Indian and Western art from the dawn of civilization to the present time, including the most modern trends and ideas in the ever-changing world of art.

It demonstrates critical thinking and persuasive written exposition, particularly in relation to images, artifacts, and the built environment. It explains the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology. Recognize and employ different methodologies in analyzing a specific images and objects.

It helps in writing cogently on selected aspects of art studied, evaluating diverse opinions and conflicting accounts. And analyzing primary texts (literature and writings about art over the centuries) in relation to selected images, artifacts, and buildings.

Course Contents:

Unit – I- Modern Indian Art - Pre Independence Period – I

- Regional responses to the spirit of Revival - Bengal, Gujarat, Western India, South India
- Nandlal Bose and Santiniketan - His contribution as a teacher and a muralist. Association with Gandhi, Stella Kramrisch
- Benode Bihari Mukherjee - Contribution as a muralist and place for the subaltern.

Unit – II-Modern Indian Art - Pre Independence Period – II

- Ramkinkar Baij - Personality, Various influences, Use of unconventional materials, Primitivism and subaltern content
- Jamini Roy - Father of folk renaissance, Writings on Roy, Discussion of works
- Amrita Shergill - Early career-Encounter with Indian art and architecture - Participation in art shows. Extensive travels-Communication with scholars-.Thematic variances throughout her career. Geeta Kapur on Amrita Shergill - Feminist reading of Shergill

Unit – III- Modern Western Art -19th Century – I

- Impressionism – concept, social context
- Artists –Eduard Manet, Claude Monet, Pierre-Auguste Renoir, Mary Cassatt, Berthe Morisot

Unit – IV- Modern Western Art -19th Century - I

- Post- Impressionism--concept
- Roger Fry, Paul Cézanne, Henri de Toulouse-Lautrec, Van Gogh, Paul Gauguin

No. of works to be done –02

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- Learning the Western impact and Indian response in Political, Social and Cultural Spheres.
- Student would come to know how the present scenario of art is shaped.
- They would get inspiration from the master artists.
- Identify and characterize the artists and audiences of relevant images and objects.
- Learn about the various Modern art movements.

Text&References:

- Read, Herbert : Art Now
- Read, Herbert: Grassroot of Art.
- Arnason, H.H.: History of Modern Art.
- Bhattacharya, S. K.: The Story of Indian Art.
- Herbert Road – A concise History of Modern Painting.
- Arnason : History of Modern Art
- The Illustrated Story of Art – DK Publication

- Janson: History of Art.
- Gardner, Helen: Art through the ages.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PROJECTS

ART CRITICISM

Course Code: MFA102AC

Credit Units: 3

Course Objective:

The objective of this course is to provide Critical Study of Art. This is a general introduction to the visual arts, media, techniques, and history. The course is designed to create a deeper appreciation of the creative processes involved in the visual arts. It is oriented to students who have not been exposed to the formal study of these 2 disciplines. It is a beginning level class to familiar students with the different types of art and to learn how to speak/write intelligently about art.

Course Contents:

Module I

- History of criticism, Development of Art History as Human Discipline, Visual Analysis and Psycho- analytic point of View on Art.

Module II

- Critical References on Painting and Sculpture (Indian and Western)

Learning Outcome:

- Criticize many works of art from past to present
- Interpret the sociological, psychological, scientific and philosophical factors which affect the evolution art criticism.
- Analyze the design elements and principles of art works.
- Exemplify pedagogical art criticism practices.
- Discuss the scopes and aims of art criticism.
- explain art criticism types and specific features
- Associate the criticism types with art works.
- Explain the relationship between art criticism and other disciplines.

Text & References:

Text:

- Civilization of Mankind, VanLoon
- History of Art, Janson
- Art through the ages, Helen Gardner
- Concise History of Art-Vols. 1 & 2, Germain Bazin.

References:

- Fundamental of Indian Art, S. N. Dasgupta
- Art of Mankind, VanLoon
- History of Indian and Indonesian Art, A. K. Coomaraswamy
- The Art and Architecture of Indian, Benjamin Rowland.
- The Story of Indian Art, S. K. Bhattacharya.
- 5000 Years of Indian Art, Shivaramaurti
- A History of Fine Arts in India and West, Edith Tomory
- Introduction of Chinese Art, Lawrence Binyon
- History of Indian and Indonesian Art, Benjamin Rowland.
- Concise History of Art Vols. 1&2, Germain Bazin
- Italian Painters of the Renaissance, Bernard Berenson
- Art Now, Herbert Read
- Grassroot of Art, Herbert Read.
- History of Modern Art, H. H. Arnason.

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Practical)
Weightage (%)	5	25	30	40

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

MFA (Master of Fine Arts) –PAINTING
2nd YEAR – 3rd SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE DRAWING

Course Code: MFA203CDRW

Credit Units: 9

Course Objective:

This course is focusing on developing the content of the drawings. We will encourage students to produce the original works in the chosen drawing media and make good use of the personal studio space given to them. Evaluation on the works will be done through critique sessions, focus on discussing the strengths and weaknesses in the content and the skills of the students work.

Course Contents:

Module I

- Develop a series of drawings exploring and researching on the concerned subject

Module II

- Extend and explore the same content through the different visual language. Develop another series of work.

Learning Outcome:

- Learning to develop the content within the drawings.
- Exploring the possibilities of various visual languages to express the similar content
- Learning the value of the studio space.
- Learn to incorporate the additional perspectives into their finished drawings.
- Learn to focus more on modern and contemporary art practices.
- Exploration and research into the creative expressions

Text & References:

- Lamb, Lynton. Method and Materials.
- Artist's Handbook by Ray Smith
- Quick, John. Artist's Encyclopedia.

- Goattsegen, Mark David. A manual of Painting Materials & Techniques.
- Art Class. Harper Collins Publishers, 1999.
- Roojen, Pepin Van. Images of the human body.
- Concise History of Modern Painting, 1974 Thames & Hudson, London
- Pearsall, Ronald. Painting Course.
- Schneider, Norbert. The portrait.
- Feisner, Edith Anderson. Color.
- Goattsegen, Mark David. Manual of Painting Materials and Techniques.
- Stan Smith, Stan and Tenhalt, H.F.. The painter's handbook.
- Aida, Kohei. Artists Techniques.
- Hiler, Hilaire . Notes on the techniques of painting.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE PAINTING

Course Code: MFA203CP

Credit Units: 9

Course Objective:

This course is focusing on the exploration and research in the chosen area of creative expression. One to one interaction and discussion with the professional artists will be encouraged to enhance and develop the ideas and concepts. Works will be examined critically by the fellow students and perform their own critique on the work of one or more peers.

This course will allow students to broaden their understanding of themselves, their community, and the world by the artwork they create.

Course Contents:

Module I

- Develop a series of works exploring and researching on the chosen area.

Module II

- Learning the relevance of medium in the expression process, develop a series of work in the mix media.

Learning Outcome:

- Learning to interpret meaning, and making critical judgments about specific works of art.
- Learn to incorporate the additional perspectives into their finished work.
- Learn to focus more on modern and contemporary art from cultures close to their own.
- Exploration and research into the creative expressions
- Learn to broaden the understanding of the community and the world.

Text & References:

- Lamb, Lynton. Method and Materials.

- Artist's Handbook by Ray Smith
- Quick, John. Artist's Encyclopedia.
- Goattsegen, Mark David. A manual of Painting Materials & Techniques.
- Art Class. Harper Collins Publishers, 1999.
- Roojen, Pepin Van. Images of the human body.
- Concise History of Modern Painting, 1974 Thames & Hudson, London
- Pearsall, Ronald. Painting Course.
- Schneider, Norbert. The portrait.
- Feisner, Edith Anderson. Color.
- Goattsegen, Mark David. Manual of Painting Materials and Techniques.
- Stan Smith, Stan and Tenhalt, H.F.. The painter's handbook.
- Aida, Kohei. Artists Techniques.
- Hiler, Hilaire . Notes on the techniques of painting.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

MURAL

Course Code: MFA203MU

Credit Units: 9

Course Objective:

The objective of this course is to provide working knowledge on wall surface. It gives a detail exposure about all kinds of mural techniques. Mural Painting is designed to prepare students for employment in both the designing and painting of large-scale public art murals. These murals are in demand by communities (such as city governments, schools, parks) to enhance and beautify public and private sites and to combat blight and graffiti. Public and private institutions use murals to brand their visual logos and promote specific messages on their public sites. Private businesses also want to brand their locations with large paintings or murals that include visual images and graphic signage. Students in this program will utilize both digital and traditional techniques from visual composition, illustration, sign painting, and fine art painting while integrating historical, traditional and contemporary mural painting styles. Students will also gain the specialized training needed (including how to prepare exterior walls for murals, specialized paints and protective coatings, safety measures and specialized equipment, and composing designs digitally for large application) to confidently seek employment in the above areas.

Course Contents:

Module I

- Preparing suitable layout for mural followed by modification required according to the materials to be used.

Module II

- Preparing the base and surface, use texture, collage materials which make some useful in murals.

Module III

- Final work followed by the installation.

Learning Outcomes:

- Demonstrate visual literacy, including competency in the nonverbal languages of art and design.
- Demonstrate competency in critical analysis and verbal and written responses to visual phenomena.
- Demonstrate competency in skills necessary for mural painting including large scale rendering, wall preparation and safety protocols.
- Competency and experience in the production process of creating original work on deadline for mural projects.

Text & References:

- Ajanta Murals, Indian Archaeology Dept.
- Techniques of Indian paintings and Murals, Indian Archaeology Dept.
- Decorative Murals, Donna Dewberry

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

PORTRAITURE

Course Code: MFA203PRTR

Credit Units: 9

Course Objective:

The course is planned to extend the understanding of portraiture. In this course students will be Understanding Portraiture beyond conventional understanding and focusing on portrait through materiality. They will explore different materials and objects to convey a sense of portraiture. They will also focus on Understanding Portraiture beyond Physical appearance that does not involve their bodies and focusing on capturing the emotion of the moment rather than visual appearance.

Course Contents:

Module I

- Understanding Portraiture beyond conventional understanding and focusing on portrait through materiality.

Module II

- Understanding Portraiture beyond Physical appearance, focusing on capturing the emotion of the moment.

Learning Outcome:

- Students will learn the meaning of portraiture beyond conventional understanding.
- Students will learn to use different materials in portraiture.
- Students will understand portraiture beyond physical appearance.
- Students will learn to focus themselves on emotions and abstract values rather than physical appearance.

Text & References:

Text:

- Sturgis Alexander, A Closer Look: Faces (PB)

References:

- Falomir Campbell and Syson Fletcher, Renaissance Faces: Van Eyck to Titian

- Mullins Charlotte, Painting People: The State of the Art
- Finger Brad, Portraits: 50 Paintings You Should Know
- Kettenmann Andrea, Kahlo
- Feaver William, The Lives of Lucian Freud : FAME 1968 – 2011
- Stevens Mark and Swan Annalyn, Francis Bacon : Revelations

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

ELECTIVE COURSE

PROJECT

SITE SPECIFIC ART (E)

Course Code: MFA203SSA - E

Credit Units: 3

Course Objective:

The objective of this course is to introduce students with the practice of Site Specific Art, the term often used in relation to installation art. This kind of practice is designed for a specific location, so students will learn about the interrelationship between the artwork and the space it is installed. They will also learn to create the experiential space for the viewer where art can be experienced beyond the conventional way of looking through a certain distance.

Course Contents:

Module I

- Introduction to the Site Specific art and learning about the use of space itself as a medium in art.

No. of works to be done –01

- Project

Learning Outcomes:

- Learning how the site-specific work uses the space itself as a medium
- Learn to create the relationship to its surroundings.
- Introduction about the unconventional methods of expressing in art
- Value of the space
- Learn to create an environment which is immersive
- Ephemeral quality of site specific art

Text & References:

Text:

- Suderburd Erika, SPACE, SITE, INTERVENTION situation installation art

References:

- Bishop Claire, Installation art

- Gaiger Jason , Dismantling the Frame: Site- Specific Art and Aesthetic Autonomy
- Apple Jacki, Performance / Media / Art / Culture (Book)Selected Essays 1983–2018

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Project report)
Weightage (%)	5	25	30	40

(A-Attendance; **PT**- Portfolio; **HA**-Home Assignment; **CT**-Class Test)

ELECTIVE COURSE

PROJECT

PERFORMANCE ART (E)

Course Code: MFA203PA - E

Credit Units: 3

Course Objective:

The objective of this course is to introduce students with the practice of Performance Art and to learn about art practice which does not involve conventional art mediums. In this course they will be learning about the relationship of four basic pillars of Performance i.e. Space, Body, Time and Object. And they will be exploring their further knowledge through physically involving themselves in Performances under the guidance of experienced Faculty.

Course Contents:

Module I

- Introduction to Performance Art, Learning about the relation between Space, Body, Time and Object.

Module II

- Performances based on the understanding of above mentioned things.

No. of works to be done –01

- Project

Learning Outcomes:

- Students will be able to learn about the relation between Space, Body, Time and Object.
- Student will understand how to interact with Spaces and their Bodies.
- Students will be able to grow their art sense more.
- Students will learn doing Performances.
- Students will learn about the history and Origin of Performance art.

Text & References:**Text:**

- Howell Anthony, the Analysis of Performance Art-A Guide to its Theory and Practice

References:

- Goldberg RoseLee, Performance Art Third Edition: From Futurism To The Present (World of Art)
- Abramovic Marina, Walk Through Walls
- Apple Jacki, Performance / Media / Art / Culture (Book) Selected Essays 1983–2018

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Project report)
Weightage (%)	5	25	30	40

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

ELECTIVE COURSE

PROJECT		
VIDEO ART (E)	Course Code: MFA203VA - E	Credit Units: 3

Course Objective:

The objective of this course is to introduce students with the practice of Video Art and to learn about art practice the media arts to become creative media makers and critical thinkers.

Students are encouraged to create media as self-expression to engage with the world around them, to foster inter-cultural and interdisciplinary dialogue; and to reflect on social issues.

Course Contents:

Module I

- Introduction to Video Art, Learning about the relation between materials, Time and Object.

Module II

- The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork. With a fundamental understanding of digital tools and their creative applications, meet the demands of a diverse and expanding job market in visual storytelling.

No. of works to be done –01

- Project

Learning Outcome:

- Build a strong foundation in all aspects of design and production for storytelling in motion.
- Identify and develop a professional commitment to their field, their work, and themselves; preparing them to be members and leaders in their profession, as well as learning how to act both as individuals and as team members to support the whole.

- Scribe key terms, concepts, major trends and periods related to various modes of production (narrative, documentary, experimental, and/or animation), film history, and theory.
- Demonstrate skills necessary to effectively collaborate and communicate on video project productions including working in groups and engaging with peers and professors.
- Demonstrate skills required to create quality media productions including skills in story development, producing, cinematography, editing, and audio production/post production.
- Demonstrate ability to create a working production schedule that allows time for the iterative process to incorporate feedback and critical reflection.
- Express a critical understanding of the contextual factors that shape the message in a film or video for a diverse audience.

Text & References:

- The Digital Plenitude: The Decline of Elite Culture and the Rise of New Media
-Book by Jay David Bolter
- Contemporary Art and Digital Culture
-Book by Melissa Gronlund
- Eco-visionaries: Art, Architecture, and New Media After the Anthropocene
-Book by Amale Andraos
- Digital Art
-Book by Christiane Paul

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Project report)
Weightage (%)	5	25	30	40

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

CORE THEORY COURSE

THEORY SUBJECTS

PHILOSOPHY OF ART

Course Code: MFA203PHA

Credit Units:2

Course Objective:

The course is planned to introduce students to Oriental Aesthetics and its Scope. In this course they will be introduced to the Basic Principles of Indian Philosophy and Religious thought. Vedic Upanishad, Sankhyaik, Vedantic, Buddhist, Jain, Shaivite, Vaishnavite. The Bhakti and Sufi cults and their relation to arts. Relation of mythology and art in India. Sources and evolution of aesthetics concepts. Concepts of Rasa-Shutra and its commentaries rasa (delineation of sentiments: study in the growth of form) Shadharanikaran, Dhvani (Suggestiveness of works of art : richness of ambivalence and association), Alamkara (artistic embellishment), Auchitya (Propriety in works of art), Riti (Style in art), Guna and Dosha (merit and De-merit in a work of art). They will know about Inter relationship of the various aesthetic concepts and their relevance to works of art. Inter relationship of Literature, Visual and Performing arts. Nature and function of works of art as understood in Indian aesthetics. Shadanga and other canonical texts.

Course Contents:

Unit I

Section I – Oriental Aesthetics and its Scope. Introduction to the Basic Principles of Indian Philosophy and Religious thought. Vedic Upanishad, Sankhyaik, Vedantic, Buddhist, Jain, Shaivite, Vaishnavite. The Bhakti and Sufi cults and their relation to arts. Relation of mythology and art in India. Sources and evolution of aesthetics concepts. Concepts of Rasa-Shutra and its commentaries rasa (delineation of sentiments : study in the growth of form) Shadharanikaran, Dhvani (Suggestiveness of works of art : richness of ambivalence and association), Alamkara (artistic embellishment), Auchitya (Propriety in works of art), Riti (Style in art), Guna and Dosha (merit and De-merit in a work of art).

Unit II

Inter relationship of the various aesthetic concepts and their relevance to works of art. Inter relationship of Literature, Visual and Performing arts. Nature and function of works of art as understood in Indian aesthetics. Shadanga and other canonical texts.

Learning Outcome:

- Students will be introduced with Indian Philosophers and their Philosophy through the ages, from the earliest time to the present.
- Students can understand
 - Use of philosophy in Indian art history
 - Use of philosophy in their art practice
 - Relation of Indian society and philosophy
 - Development of society in accordance with the Indian philosophical approach of various times
- At the completion of this unit students will understand to critically examine works of art of themselves and their fellows.
- To better understand different Arts of different times.
- Students will learn about Basic Principles of Indian Philosophy and Religious thought. Vedic Upanishad, Sankhyaik, Vedantic, Buddhist, Jain, Shaivite, Vaishnavite. The Bhakti and Sufi cults and their relation to arts. Relation of mythology and art in India
- Students will learn about Concepts of Rasa-Shutra and its commentaries -Rasa Shadharnikaran, Dhvani, Alamkara, Auchitya, Riti, Guna and Dosha etc
- Students will learn about Inter relationship of the various aesthetic concepts and their relevance to works of art. Inter relationship of Literature, Visual and Performing arts. Nature and function of works of art as understood in Indian aesthetics. Shadanga and other canonical texts.

Text & References:

Text:

- Pandey, Kanti Chandra, Comparative Aesthetics.

References:

- Hospers, John : Introductory Reading in Aesthetics.
- Durrant, Will. Story of Philosophy.
- Bosanquet : History of Aesthetics.
- Carritt, E. F. : Philosophy of Beauty

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE THEORY COURSE

THEORY SUBJECTS

MODERN ART

Course Code: MFA203MA

Credit Units: 2

Course Objective:

Students will possess a high level knowledge of contemporary art and a firm foundation of familiarity with art from the past. They will demonstrate their ability to judge relative merits and quality of artwork particularly within the context of historical art. Students will become familiar with the terms and goals of oral critique. A combination of Indian and Western Art will aid them to compare the development of art region-wise across the globe.

Course Contents:

Unit – I

Modern Indian Art: Post Independence Art

- **Bengal Famine (1943):**
 - Prominent Artists :Chittaprosad Bhattacharya, ZainulAbedin, Govardhan Ash, Atul Bose, GopalGhosh
 - The Bengal Painters' Testimony: Asit Kumar Haldar, D. P. Roy Choudhury, SudhirKhastagir, NirodeMajumdera.
 - Tebhaga Diary -SomnathHore
- **The Calcutta Group (1943-53):**
 - Prominent artists - Prodosh Das Gupta, ParitoshSen, Kamala Das Gupta, Govardhan Ash, GopalGhosh, AbaniSen, RathinMaitra, Prankrishna Pal, Sunil MadhavaSen.
 - Amongst the other artists Hemant Mishra, Subho Tagore, ParitoshSen

Unit – II

- **Progressive Artists' Group:** Study of the post-independence political, social and cultural scenario.
- Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different field theatre, writers, etc.
- Detail study of the works of the members of the group -F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K Bakre, H. A. Gade.
- Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger.

Unit – III

Modern Western Art - 20TH CENTURY - I

- **Cubism –**
 - Influence of Post-Impression on Cubism.
 - Prominent artists -Pablo Picasso, Georges Braque, Fernand Leger, Juan Gris
 - Pablo Picasso Blue Period, Red Period, Analytic cubism and Synthetic Cubism
- **Futurism**
 - Notion of a manifesto
 - Artists - Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Severini, Carlo Carrà
- **Fauvism**
 - Three regions / groups Académie Carrère (under Gustav Moreau), from Châtou and from Le Havre
 - Artists at Académie Carrère :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy
 - Artists from Châtou: Andre Derain, Maurice de Vlaminck
 - Artists from Le Havre: Emile OthonFriesz, Raoul Dufy, Georges Braque

Unit – IV

Modern Western Art - 20TH CENTURY - II

- **Dadaism**
 - A mid-world war art movement
 - Jean Arp and Marcel Janco
 - Marcel Duchamp, Man Ray, Andre Breton and Francis Picabia
 - Richard Huelsenbeck, JohnHeartfield and George Grosz
 - Max Ernst, Kurt Schwitters
 - Manifestos; Aim to Liberate art
- **Surrealism**
 - Manifesto
 - Psychic automatism
 - Prominent artists- Salvador Dali , René Magritte Joan Miró , Max Ernst, Man Ray, André Masson, Yves Tanguy, Giorgio de Chirico
- **German Expressionism**
 - Die Brücke (The Bridge) :
 - Ernst Ludwig Kirchner, Erich Heckel, Emil Nolde
 - Other artists - Otto Müller , Fritz Bleyl , Karl Schmidt- Rottluff
 - Der Blaue Reiter (The Blue Rider):
 - Wassily Kandinsky, Franz Marc , Gabriele Münter

No. of works to be done –02

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- Students will become familiar with the terms and goals of oral critique.
- The knowledge of combination of Indian and Western Art will aid students to compare the development of art region-wise across the globe.
- Students will demonstrate their ability to judge relative merits and quality of artwork particularly within the context of historical art.
- Students will know about the development of Indian art especially after Independence, and about formation of various art groups that influenced Indian art scenario.
- Students will be able to grow their intellect and art practice more by knowing about the various art movements of the 20th century.

Text&References:

- Read, Herbert : Art Now
- Read, Herbert: Grassroot of Art.
- Arnason, H.H.: History of Modern Art.
- Bhattacharya, S. K.: The Story of Indian Art.
- Herbert Road – A concise History of Modern Painting.
- Arnason : History of Modern Art
- The Illustrated Story of Art – DK Publication
- Janson: History of Art.
- Gardener, Helen: Art through the ages.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio

MFA (Master of Fine Arts) –PAINTING
2nd YEAR – 4th SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE DRAWING

Course Code: MFA204CDRW

Credit Units: 8

Course Objective:

In this course focus will be given to the completion of the drawings into the final work. They will gain the knowledge about the tactility of the material and the various ways to display them. Students will be exposed to the various possibilities of drawing within the space. They will explore drawing beyond the conventional restrictions.

Course Contents:

Module I

Put together your previous 3 semester's drawings in a thread and contextualize your overall body of work keeping in mind the social and cultural relevance of your practice.

Module II

Develop a Site specific drawing, keeping the mind the exhibition space.

Learning Outcome:

- Various ways to display the drawing in the exhibition space.
- Learning the value of the space in art.
- Introduction to the site specific drawing.
- Learn the possibility to merge the drawing with the exhibition space.
- Develop the understanding of the exhibition space.
- Learning to document the site specific drawings.

Text & References:

- Kistler Vivian Carli, The Complete Photo Guide to Framing and Displaying Artwork: 500 Full-Color How-to Photos
- _Logan David, Mat, Mount and Frame It Yourself

- James Beck, Art Restoration
- Maximilian Toch, Paint, Paintings And Restoration
- Foster, Walter. Heads.
- Read, Herbert. Grassroot of Art.
- Art Class. Harper Collins Publishers, 1999.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio

CORE STUDIO COURSE

PRACTICAL SUBJECTS

CREATIVE PAINTING

Course Code: MFA204CP

Credit Units: 8

Course Objective:

Focus will be given to the execution of the ideas and concepts towards the completion of the work. Introduction to the various ideas of presentation of the work in relation to the understanding of the space will be provided. Students will be encouraged to intensively work in the studio space and preparing them towards the final display of the artworks. Assessment will be done by the Grand Jury.

Course Contents:

Module I

Put together your previous 3 semesters work in a thread and contextualize your overall body of work keeping in mind the social and cultural relevance of your practice.

Module II

Try to look at the various possibilities of installing/hanging/displaying your complete body of work in relation to the space and the studio.

Learning Outcome:

- Learning the various ideas of presenting the work.
- Develop the understanding of the exhibition space.
- Learning to write the concept note about the artworks.
- Make them expressive and vocal about the concepts they have worked upon.
- Broaden the understanding of personal and political in the art.

Text & References:

- Kistler Vivian Carli, The Complete Photo Guide to Framing and Displaying Artwork: 500 Full-Color How-to Photos
- Logan David, Mat, Mount and Frame It Yourself

- James Beck, Art Restoration
- Maximilian Toch, Paint, Paintings And Restoration
- Foster, Walter. Heads.
- Read, Herbert. Grassroot of Art.
- Art Class. Harper Collins Publishers, 1999.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

- (A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

MURAL

Course Code: MFA204MU

Credit Units: 8

Course Objective:

The objective of this course is to provide working knowledge on wall surface. It gives a detail exposure about all kinds of mural techniques. Mural Painting is designed to prepare students for employment in both the designing and painting of large-scale public art murals. These murals are in demand by communities (such as city governments, schools, parks) to enhance and beautify public and private sites and to combat blight and graffiti. Public and private institutions use murals to brand their visual logos and promote specific messages on their public sites. Private businesses also want to brand their locations with large paintings or murals that include visual images and graphic signage. Students in this program will utilize both digital and traditional techniques from visual composition, illustration, sign painting, and fine art painting while integrating historical, traditional and contemporary mural painting styles. Students will also gain the specialized training needed (including how to prepare exterior walls for murals, specialized paints and protective coatings, safety measures and specialized equipment, and composing designs digitally for large application) to confidently seek employment in the above areas.

Course Contents:

Module I

- Preparing suitable layout for mural followed by modification required according to the materials to be used

Module II

- Preparing the base and surface, use texture, drawings scribbled, scratched, or sprayed illicitly on a wall or other surface.

Module III

- Final work followed by the installation.

Learning Outcomes:

- Demonstrate visual literacy, including competency in the nonverbal languages of art and design.
- Demonstrate competency in critical analysis and verbal and written responses to visual phenomena.
- Demonstrate competency in skills necessary for mural painting including large scale rendering, wall preparation and safety protocols.
- Competency and experience in the production process of creating original work on deadline for mural projects.

Text & References:

- Ajanta Murals, Indian Archeology Dept.
- Techniques of Indian paintings and Murals, Indian Archeology Dept.
- Decorative Murals, Donna Dewberry

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(A-Attendance; AS-Assignments Submission, Project/Seminar/Quiz/Viva; HA-Home Assignment; CT-Class Test; EE-End Semester Examination; PT- Portfolio)

CORE STUDIO COURSE

PRACTICAL SUBJECTS

PORTRAITURE

Course Code: MFA204PRTR

Credit Units: 8

Course Objective:

The objective of learning portraiture in this course is to execute the ideas in much better and simple way to enhance the understanding of portraiture. In this course students will focus on representing things beyond portraiture which can involve media that conveys their ideas in much better way. There will be no restrictions of medium and technique. And they will focus on developing final body of work and their final display of work.

Course Contents:

Module I:

Focus beyond portraiture, involving media that can convey your ideas in much better way.

Module II:

Execution towards developing final body of work, working towards final display and jury.

Learning Outcomes:

- Students will learn to see new possibilities beyond portraiture.
- Students will learn to work on different media and material in a planned way.
- accuracy in observation
- Students will learn to work on display of their work.

Text & References:

Text:

- Sturgis Alexander, A Closer Look: Faces (PB)

References:

- Falomir Campbell and Syson Fletcher, Renaissance Faces: Van Eyck to Titian
- Mullins Charlotte, Painting People: The State of the Art

- Finger Brad, Portraits: 50 Paintings You Should Know
- Kettenmann Andrea, Kahlo
- Feaver William, The Lives of Lucian Freud : FAME 1968 - 2011
- Stevens Mark and Swan Annalyn, Francis Bacon : Revelations

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	35		5	60

(**A**-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

ELECTIVE COURSE

PROJECT

SITE SPECIFIC ART (E)

Course Code: MFA204SSA - E

Credit Units: 3

Course Objective:

In this course students will be allowed to experiment at the site of their choice and develop an installation work on a large scale, on which they have to prepare a complete report focusing on the content, process and the outcome of the work.

With the help of the qualified faculties students will be exposed to the various possibilities of archiving and documenting the installation work.

Course Contents:

Module I

Develop a large scale site specific work, and properly document the process and the outcome which will be complied in the report format.

No. of works to be done –01

- Project

Learning Outcome:

- Students will learn about the Proper way of archiving and documenting the site specific art.
- Knowledge of the site and the space
- Learn how space respond to the work and vice versa

Text & References:

Text:

- Suderburd Erika, SPACE, SITE, INTERVENTION situation installation art

References:

- Bishop Claire, Installation art
- Gaiger Jason , Dismantling the Frame: Site- Specific Art and Aesthetic Autonomy

- Apple Jacki, Performance / Media / Art / Culture (Book)Selected Essays 1983–2018

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Project repot)
Weightage (%)	5	25	30	40

(A-Attendance; **PT**- Portfolio; **HA**-Home Assignment; **CT**-Class Test)

ELECTIVE COURSE

PROJECT

PERFORMANCE ART (E)

Course Code: MFA204PA - E

Credit Units: 3

Course Objective:

The Course is planned for detailed training on Performance art. In this course students will work on extension of their understanding of performance, they will be involving themselves into more complicated and site- specific performances and at the same time they will be learning about the proper way of documentation and presentation of their Performances.

Course Contents:

Module I:

- Extension of Exercises from Previous Semester. More dense and extended exercises.

Module II:

- Learning about Proper way of documentation and Presentation of Performances.

No. of works to be done –01

- Project

Learning Outcome:

- Students will learn about the Proper way of documentation and Presentation of Performances.
- They would get to know more about Performance art.
- Students will be able to grow their art sense more.

Text & References:

Text:

- Howell Anthony, The Analysis of Performance Art-A Guide to its Theory and Practice

References:

- Goldberg Rose Lee, Performance Art Third Edition: From Futurism To The Present (World of Art)
- Abramovic Marina, Walk Through Walls
- Apple Jacki, Performance / Media / Art / Culture (Book) Selected Essays 1983–2018

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Project report)
Weightage (%)	5	25	30	40

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

ELECTIVE COURSE

PROJECT		
VIDEO ART (E)	Course Code: MFA204VA - E	Credit Units: 3

Course Objective:

The objective of this course is to introduce students with the practice of Video Art and to learn about art practice the media arts to become creative media makers and critical thinkers. Students are encouraged to create media as self-expression to engage with the world around them, to foster inter-cultural and interdisciplinary dialogue; and to reflect on social issues.

Course Contents:

Module I

- Introduction to Video Art, Learning about the relation between materials, Time and Object.

Module II

- The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork. With a fundamental understanding of digital tools and their creative applications, meet the demands of a diverse and expanding job market in visual storytelling.

No. of works to be done –01

- Project

Learning Outcome:

- Build a strong foundation in all aspects of design and production for storytelling in motion.
- Identify and develop a professional commitment to their field, their work, and themselves; preparing them to be members and leaders in their profession, as well as learning how to act both as individuals and as team members to support the whole.

- Scribe key terms, concepts, major trends and periods related to various modes of production (narrative, documentary, experimental, and/or animation), film history, and theory.
- Demonstrate skills necessary to effectively collaborate and communicate on video project productions including working in groups and engaging with peers and professors.
- Demonstrate skills required to create quality media productions including skills in story development, producing, cinematography, editing, and audio production/post production.
- Demonstrate ability to create a working production schedule that allows time for the iterative process to incorporate feedback and critical reflection.
- Express a critical understanding of the contextual factors that shape the message in a film or video for a diverse audience.

Text & References:

- The Digital Plenitude: The Decline of Elite Culture and the Rise of New Media
-Book by Jay David Bolter
- Contemporary Art and Digital Culture
-Book by Melissa Gronlund
- Eco-visionaries: Art, Architecture, and New Media after the Anthropocene
-Book by Amale Andraos
- Digital Art
-Book by Christiane Paul

Examination Scheme:

Components	A	PT / HA / CT	End Term Exam	
			Project (Display & Viva)	Exam (Project report)
Weightage (%)	5	25	30	40

(A-Attendance; PT- Portfolio; HA-Home Assignment; CT-Class Test)

CORE THEORY COURSE

THEORY SUBJECTS

MODERN ART

Course Code: MFA204MA

Credit Units: 2

Course Objective:

Students will possess a high level knowledge of contemporary art and a firm foundation of familiarity with art from the past. They will demonstrate their ability to judge relative merits and quality of artwork particularly within the context of historical art. Students will become familiar with the terms and goals of oral critique. A combination of Indian and Western Art will aid them to compare the development of art region-wise across the globe.

Course Contents:

Unit – I

Other Progressive Schools/ Groups:

- **Cholamandal Artists' Village** : K. C. S. Paniker, M.Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C.Dakshinamurthy, S. Nandagopala, S. G. Vidhyashankar Stapathy
- **Delhi Silpi Chakra**: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, SatishGujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

Unit – II

Feminism

- Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumanan Hussain, Anita Dube, Aparna Caur, Nilima Sheikh, Rekha Rodwittiya
- Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc – Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

Unit – III

1980's onwards the change in the Indian art scenario with the advent of globalization:

- Study of notions of - global economy, internationalism, identity

- Reference to prominent show - Place for People, 1981 -Gulam Mohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhary

Unit – IV

The Third Sotheby's Prize Exhibition 1982

- Natraj Sharma, Baiju Parthan, Anju Dodiya, Jitish Kallat and Sudarshan Shetty. c. Study of works of: Sudhir Patwardhan, Vivan Sundaram, Atul Dodiya, Baiju Parthan, Jitish Kallat, T. V. Santhosh, Sudarshan Shetty, Subodh Gupta, and Ranbir Kaleka

No. of works to be done –02

- Assignment on Unit 1 and Unit 2
- Assignment on Unit 3 and Unit 4

Learning Outcome:

- Students will become familiar with the terms and goals of oral critique.
- The knowledge of combination of Indian and Western Art will aid students to compare the development of art region-wise across the globe.
- Students will demonstrate their ability to judge relative merits and quality of artwork particularly within the context of historical art.
- Students will know about the changes in Indian art after globalization in the last phase of 20th century.
- Students will be more aware about the various art groups that formed for the enhancement of Indian art and as a result of various ideologies and resistance to prevailing art scene in India.

Text&References:

- Read, Herbert : Art Now

- Read, Herbert: Grassroot of Art.
- Arnason, H.H.: History of Modern Art.
- Bhattacharya, S. K.: The Story of Indian Art.
- Herbert Road – A concise History of Modern Painting.
- Arnason : History of Modern Art
- The Illustrated Story of Art – DK Publication
- Janson: History of Art.
- Gardener, Helen: Art through the ages.

Examination Scheme:

Components	AS	CT	A	EE
Weightage (%)	5	30	5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **PT**- Portfolio)

Course Objective:

The aim of this subject is to enable students to develop an understanding and obtain practical experience of the research process and research skills required to undertake a supervised research project. Students will be required to identify relevant information on a topic and critically review the research of others. A range of approaches should be used to assess the impact this information will have on either the planning of services or improving health. To enable you to apply the knowledge about research design and methods that you have gained from the taught components to develop your dissertation project. To enable you to develop research skills commensurate with the accomplishment of a master's degree.

Course Contents:

The student will decide two /three topics and a broad outline of research within fifteen days of the commencement of the semester with assigned guide. All the faculty members will give approval for the topic after the discussion on third week of the semester. For example-

- (i) A critical and analytical aspect of 20th century's applied art work, advertising & marketing or with special reference to folk art, tribal art & popular form of art. (ii) Aesthetical & Philosophical concept of applied art. (iii) Any other new relevant topic, including experimentation.

No. of works to be done –01

- Dissertation (Continuation of third semester)

Learning Outcomes:

- Identify and refine an appropriate research question;
- Apply principles of research design to the question, and select an appropriate methodology;
- Design and manage a piece of original project work;

- Select from different methodologies, methods and forms of analysis to produce a suitable research design, and justify this design
- Discuss the ethical dimensions of your research and obtain appropriate ethical approval if needed
- Synthesize knowledge and skills previously gained and apply these to an in-depth study
- Establish links between theory and methods within your field of study
- Present your findings in an appropriate written format.

Text & References:

Text:

- Laxmi Publications, A Practical Guide To Modern Research: Pdh Thesis And Dissertations-Planning, Writing And Viva voce, 1 January 2016

References:

- Kate Turabian, A Manual for Writers of Research Papers, Theses, and Dissertations 8e: Chicago Style for Students and Researchers (Chicago Guides to Writing, Editing and Publishing), University of Chicago Press, 5 April 2013
- Scott Rank, How to Finish Your Dissertation in Six Months, Even if You Don't Know What to Write, Scholarpreneur Press, 15 July 2015

Examination Scheme:

Components	AS	PT	A	EX
Weightage (%)	35		5	60

- (A-Attendance; **AS**-Assignments Submission, Project/Seminar/Quiz/Viva; **HA**-Home Assignment; **CT**-Class Test; **EE**-End Semester Examination; **EX**- External, **PT**- Portfolio)

The students will have to submit the dissertation at the end of this semester. The evaluation of viva voce (Dissertation) will be conducted by external examiners. Exhibition of his/her own artwork done during 3rd and 4th Semester. The exhibition will be conducted at the end of 4th semester.