

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
INTERNATIONAL
UNIVERSITY

**BFA (Bachelor of Fine Arts)
FOUNDATION**

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, 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 Bachelors of Four 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 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 and three are 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. Forth 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 annualdisplay.

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.

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PROGRAMME OFFERED:

The Preparatory Course will be of One Year duration while Main course with Specialization will be of **THREE** Year duration. Thus the total course will be of **FOUR** Year duration.

BACHELOR OF FINE ARTS (BFA) –4YEARS

1. BFA FOUNDATION-

1 YEAR

- Painting
- Applied Arts
- Printmaking
- Sculpture
- Art History
- Fundamentals of Visual Arts
- English (Optional)
- Environmental Studies

2. BFA SPECIALISATIONS-

3 YEARS

- Painting
- Applied Arts
- Printmaking
- Sculpture

NATURE OF COURSE:

Medium of Instruction: ENGLISH / HINDI

The study pattern for the 1st year B.F.A. (Applied Art / Painting, Sculpture, Printmaking) is divided into TWO groups.

Group I Theory

Group II Practical

The study pattern for the 2nd year, 3rd year, 4th year B.F.A. (Applied Arts / Painting, Sculpture, Printmaking) is divided into THREE groups.

Group I Theory

Group II Practical

Group III Elective (Practical) (for Applied Arts / Painting, Sculpture, Print Making)

Group IV Internship, Project

EXAMINATION LEADING TO THE DEGREE OF BACHELOR OF FINE ART

The examination conduct as per NIU Examination .

PEO, PO, PSO for BFA

Program Education Objectives (PEO) of Bachelor of Fine Arts

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

PEO-2: 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: 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. 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 Bachelor of Fine Arts

PO 1.Creativity & Innovation: NIUBFA graduates will be able to approach their work in imaginative ways characterized by a high degree of experimentation, risk-taking, and divergent thinking, and be able to produce work that challenges convention.

PO 2.Skill & Technique: NIU BFA graduate students will be able to produce works of art or design that demonstrate comprehensive knowledge of their particular area of study and indicate their capacity to succeed as creative professionals.

PO 3. Visual Literacy and Fluency: NIU BFA graduate students will be able to analyze, interpret, contextualize, evaluate, and create visual materials in both physical and digital formats with well-articulated formal and conceptual choices.

PO 4. Collaboration: NIU BFA graduate students will be able to constructively share ideas, work effectively in teams, and collectively create with others.

PO 5. Social Responsibility: NIU BFA graduate students will be able to demonstrate an awareness of the social and environmental impacts of art and design, produce creative, sustainable, and ethical solutions in their work, and bring positive change to their communities.

PO 6. Critical Thinking: NIU BFA graduate students will be able to identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.

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

PO 8. Information Literacy: NIU BFA graduate students will be able to assemble, evaluate, and ethically use information from diverse sources to accomplish a specific purpose.

PO 9. Quantitative Reasoning: NIU BFA graduates will be able to analyze, interpret, and communicate quantitative information in a variety of formats, and solve relevant quantitative problems using appropriate methods.

PO 10. Production: NIU BFA graduate students will be able to select and use appropriate making and manufacturing processes in your own work specially Applied Arts and Sculpture courses with an understanding of the potential of new technologies.

Program Specific Outcomes (PSO) of Bachelor of Fine Arts

PSO-1: Bachelor of Fine Arts- After completing graduation, the students will be equipped with creative and technical skills in various domains of Fine Arts. This will enable them to be employed globally. Fine Arts Students will be able to generate employment for others. Thus,

rather being job seekers they will be job providers by running their own ventures.

PSO-2: Painting- This specialization offered to the students in last year will enhance their knowledge in the field of Painting. Students will be expert in the specific domain of Painting and all other Fine Arts related fields. With the painting, a student can become Art Director, Art Directors are the upper level executives who design and direct, art works graphics.

PSO-3: Applied Arts- This specialization offered to the students to enhance their knowledge in the field of 2D Animation & Graphic Design. Students will be expert in the specific domain of Graphics Design, 2D animation and work in Films, Games, Design Companies and all other related fields. This specialization offered to the students to enhance their knowledge in the field of Advertising and different media of Advertising like Print media, Broad cast media etc.

PSO-4: Sculpture- This specialization offered to the students to enhance their skill and knowledge in the field of Sculpturing. It will enhance their skills in both Creative and knowledge of different mediums like stone, wood, metal etc. Sculpture artist can work on Public Art Installations and create commissioned work for various businesses, art organizations. They also may teach Sculpture Art, Restore works of Art, and create Sculpture reproductions and Models for televisions and films.

PSO-5: Printmaking- Develops professional skills in students, based on research in various styles of printmaking and related technologies along with shaping the overall personality of the student. Provides the student an opportunity to experience and explore their original and creative skills through various medium and technologies. Understand and make use the nature and basic concepts of print, electronic and new media production.

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS

PROGRAM STRUCTURE 2021-22

Bachelor of Fine Arts -FOUNDATION

BFA – 1ST YEAR (FOUNDATION) (TotalCredits-50)

Semester I

SUBJECT CODE	SUBJECT NAME	TYPE	LECTURES HOURS PER WEEK	TUTORIAL (T) HOURS PER WEEK	PRACTICAL (P)HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
BFA101PTG	PAINTING-I	Practical	1	-	6	4	40	60	100
BFA101DGN	DESIGN-I	Practical	1	-	6	4	40	60	100
BFA101DPRSP	DRAWING &PERSPECTIVE-I	Practical	1	-	6	4	40	60	100
BFA101SCLP	SCULPTURE-I	Practical	1	-	6	4	40	60	100
BFA101PM	PRINTMAKING-I	Practical	1	-	6	4	40	60	100
BFA101AH	ART HISTORY-I	Theory	2	-	-	2	40	60	100
BFA101FVA	FUNDAMENTALS OF VISUALARTS-I	Theory	2	-	-	2	40	60	100
BFA101ENG	ENGLISH	Theory	1	-	-	1	40	60	100
TOTAL CREDIT HOURS						25			

Semester II

SUBJECT CODE	SUBJECT NAME	TYPE	LECTURES HOURS PER WEEK	TUTORIAL (T) HOURS PER WEEK	PRACTICAL (P)HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
BFA102PTG	PAINTING-II	Practical	1	-	6	4	40	60	100
BFA102DGN	DESIGN-II	Practical	1	-	6	4	40	60	100
BFA102DPRSP	DRAWING & PERSPECTIVE-II	Practical	1	-	6	4	40	60	100
BFA102SCLP	SCULPTURE-II	Practical	1	-	2	4	40	60	100
BFA102PM	PRINTMAKING-II	Practical	1	-	6	4	40	60	100
BFA102AH	ART HISTORY-II	Theory	2	-	-	2	40	60	100
BFA102FVA	FUNDAMENTALS OF VISUAL ARTS-II	Theory	2	-	-	2	40	60	100
BFA102ENG	ENGLISH	Theory	1	-	-	1	40	60	100
TOTAL CREDIT HOURS						25			

BFA (Bachelor of Fine Arts) - FOUNDATION

1st YEAR – 1st SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Painting-I

Course Code: BFA101PTG

Credit Units: 4

Course Objective:

Students will learn exploration of Line, Study of forms in nature, single objects and the group of objects in line and shape. Sketching practice will be introduced. Introduction to colours, understanding Value, tone, intensity, mixing etc. in three dimensions, composition based on studies from nature. The objective of this course is to acquire experience in basic knowledge to explore painting techniques. Structured exercises on painting include basic colour theory and pictorial composition, which enables students to be confident in the use and manipulation of colour. It also provides a clear idea of different painting techniques, like water colour, Tempera and opaque colour.

Course Contents:

Unit I

Understanding the colour and its possibilities. Practical approach to know primary, secondary and other colours to develop a clear perception about painting work. Painting from objects and nature; study of colours, forms, perspective, tone and texture. Experimenting with vibrant, fluorescent colours and passionate sophistication of opaque and transparent colours, draw and paint with transparent or opaque colour on a theme (from memory & Nature)

Unit II

Handling the tools, application and control of a wide range of painting media. Understanding the detail complex possibilities exploiting different types of colours. Project works on monochromatic experimentations. Still life with monochromatic.

No. of works to be done –06

- Colour knowledge and colour wheels
- Memory and landscape painting.
- Monochrome still life

Course Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

- The complete painting course, Wendon Blake, Bonanza Books, New York, 1984.
- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts, 1974

References Book:

- Collage by Elizabeth
- Mosaics by Angelice Garnentt

Web Link:

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

Design -I

Course Code: BFA101DGN

Credit Units: 4

Course Objective:

- Two-dimensional designing
- Fundamentals of design (dot, line, masses, basic grid, shapes, forms, tones, color & textures etc.)
- Design principles.
- Division of negative and positive space
- 2 dimensional designing in b & w.
- 2 d design in monotonous colour
- 2 d design, in contrast, colours.
- 2 d design in double complimentary colours schemes.
- Learning design is to understand the basic visual language and various methods of form synthesis. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behaviour of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative designwork.

Course Contents:

Unit- I

Transformation of simple shapes into well balanced design. Understanding the subjective and objective value of applied art. Visualize complex forms into simple, primitive and basic forms from nature also.

Unit- II

Repetition of a well composed square block, with simple shapes or image into different scale to create rational or systematic design. Concept of positive and negative areas.

No. of works to be done – 6

Learning Outcome:

- At the completion of this unit students should be able to identify and differentiate between log, logotype, monogram, symbol etc.
- At the completion of this unit students should be able to apply the elements and principle theories of design.
- At the completion of this unit students should be able to identify and differentiate between log, logotype, monogram, symbol etc.
- To better understand about Motif design, wallpaper design, Poster design and stationary design etc.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, Stan Smith & H. F. ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

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

Drawing & Perspective-I

Course Code: BFA101DPRSP

Credit Units: 4

Course Objective:

Exploration of three-dimensional effects on two-dimensional surfaces. Understanding of basic perspective methods. Introduction to Types of perspective through showing Master Artists works and giving demonstrations. Introduction to orthographic projections in simple positions, drawing of plan, elevation and section of simple objects to scale, full size, reduced or enlarged.

Course Contents:

Unit I

Understanding and use of geometrical instruments. Simple exercise in angles and geometrical figures

i.e. triangle, quadrilaterals, parallelograms, squares, rectangles, rhombus, polygons, circles etc.

Unit II

Projections of solids in simple positions. Drawing of plan, elevation and section of simple objects. Enlargement and reduction of drawings in different scales. One point, two point and three point perspective etc.

No. of works to be done – 06

Learning Outcome:

- Students will be able to understand of basic drawing of natural and manmade objects.
- Students will have able to draw accurate observation and skills to present representational art.
- Students will have demonstrable skills in their area of emphasis. These skills include formal and conceptual applications of foundation principles within their primary media.
- Students will be able to express their ideas both verbally and by drawing.
- Students will demonstrate the ability to construct and defend a composition through the visual presentation of their work in perspective art.

- Students will understand the proper distance between the one object to another objects.
- Students will have knowledge about the depth of surrounding by perspective.
- They will be able to draw any type of architectures drawings using by perspective technic.

Text & References:

Text Book:

- Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968.

References Book:

- Artists Technique, Dr. Kurt Herbert

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

Sculpture-I

Course Code: BFA101SCLP

Credit Units: 4

Course Objective:

Clay Modeling to develop visual awareness in three dimensions, through manipulative skills in clay and plaster etc. Paper sculptures with the help of basic geometrical shapes based on unified objects, use of light and colour in paper sculpture along with the understanding of effects on colours through background space of the objects. Observation and understanding of Natural objects form, transforming into three dimensions making in clay focusing on observation, shape, modelling and relative proportion.

Course Contents:

Unit I

Simple relief composition in clay, technique of terracotta and direct modeling in plaster.

Unit II

Studies to understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Unit III

Finishing of the final sculpture or relief and installation.

No. of works to be done – 03

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Text & References:**Text Book:**

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity & H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

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

Printmaking -I

Course Code: BFA101PM

Credit Units: 4

Course Objective:

This hands-on course is to introduce basic techniques in surface printing in one and more colors. It is to learn and experience simple methods of making printing linoleum & wood cut technique. The introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

Course Contents:

Unit I

Learning basic studio techniques in print making, surface printing relief media and use of printing equipment's and tools. Understanding the concept of design construction and composition in black and white. Simple method of making relief blocks for lino print based on final design layout.

Unit II

Handling the process of ink application on prepared block; experimenting with different colour- combination and paper surface. Wood cut printing in black and white.

No. of works to be done – 04

Learning Outcome:

- Experience and control a variety of print media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A.Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publisherssept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing,28th march10

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

Art History-I

Course Code: BFA101AH

Credit Units: 2

Course Objective:

The Art History Course 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.

The objective of teaching history of art is to acquaint the students with visual cultures from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Module I

Unit I –

- **Concept of B.C. and A.D.**

- Concept of labelling years and centuries

- **Western Pre historic Art:**

- Three Age System: Stone Age, Bronze Age, Iron Age

- Paleolithic-Mesolithic-Neolithic period- Rock shelters, architecture and sculptures.

Unit II –

- **Prehistoric Caves**

- Earliest Art – Shells and hand prints on walls

- Altamira Caves, Lascaux Caves, Chauvet Caves – their discovery and Cave paintings

- **Indus Valley Civilization –**

- Harappa, Mohenjo-Daro, Kalibangan, Lothal - Sculpture, Architecture, Pottery,

- Terracotta and Seals,

Module II

Unit III -

- **Mesopotamian Art –**

- Art and Architecture of the Sumerian Period, Old Babylonian Period, Assyrian

Period, Neo-Babylonian Period

-Ishtar Gate

- **Egypt Art –**

-Architecture, sculpture, painting, pottery, seals

Unit IV –

- **Mauryan Period –**

-Introduction of sculptures. Pillars, Pillar capital sculptures and Yaksha Yakshi images.

- **Sunga Period –**

-Narrative of Jatakas and Buddha's life

-Symbolism of stupa - Bharhut, Sanchi, Amravati, Nagarjunakonda etc.

No. of works to be done –06

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

Learning Outcome

- Analyze and compare expositions of theory and criticism relevant to the field.
- Identify and characterize the artists and audiences of relevant images and objects.
- Show critical awareness of one or more current methodological approaches.
- Analyze and compare expositions of theory and criticism relevant to the field.
- Analyze literary texts and historical documents as examples of interpretive method, assessing the value of the methodology for the topic and the quality of the author's use of the method.

Text & References:

Text Book:

- **Indian**

1. Dasgupta, S.N.: Fundamentals of Indian Art.
2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.

- **Western**

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

References:

- The story of Art – E. H. Gombrich
- History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
- Rowland, Benjamin: The Art and Architecture of India.
- 2. Bhattacharya, S. K.: The Story of Indian Art.
- 3. Shivaramaurti: 5000 Years of Indian Art.
- 4. Tomory, Edith: A History of Fine Arts in India and West.

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

Fundamentals of Visual Arts-I

Course Code: BFA101FVA

Credit Units: 2

Course Objective:

The objective of teaching history of art is to acquaint the students with art and artists through the ages, from the earliest time to the present. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Unit I –

- Art: meaning and definition, classification and importance.
- Art as an essential part of the real world, Art as a powerful medium of self-expression.

Unit II –

- Visual elements and the elements of design: Characteristics and behavior.
- Aesthetics organization of visual elements in art objects.
- LINE: definition, classification and types.
- FORM: Definition, classification, importance, types and effect of form

Unit III –

- COLOUR: definition, properties, classification, effect of colour, uses of colour, colour scheme and principles of introducing colours in painting
- TONE: definition, classification, importance, application and emotional aspects of tone
- TEXTURE: definition, classification, importance, types and effect

Unit IV –

- SPACE: definition, classification, divisions and importance, Representation of space and volume in painting
- Dimensions types- Two-dimensional and three dimensions.
- Comparative analysis of compositions in paintings.
- Various painting media.
- Visual arts and visual perception.

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

Indian

- Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardener

References Book:

- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by VanLoon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

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)

English

Course Code: BFA101ENG

Credit Units: 1

The English subject for SFA students will be conducted and evaluated by the Education Department.

BFA (Bachelor of Fine Arts) - FOUNDATION

1st YEAR – 2nd SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Painting-II

Course Code: BFA102PTG

Credit Units: 4

Course Objective:

- Learning colour techniques of transparent and opaque representing still life and social themes.
- Introduction of geometrical shapes, rendering in tone and texture from nature as well as object(s).
- Introducing human forms. Sketching as quick drawing.
- Exploration in 2-D. Knowledge of color: Primary, Secondary, Tertiary and their interrelation. Introduction to shapes: Natural & Geometrical. Explore pattern, rhythm, and movement in space. Compositional analysis of painting, studying another artist project.

Course Contents:

Unit I

Still life with multicolour in transparent water colour technique.

Unit II

Developing opaque colour treatment on figurative composition based on social themes and Landscape painting. Study of Indian Folk paintings.

No. of works to be done - 10

Course Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.

- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

- Water Color Painting step by step, Arthur Z Guptill, Waston Goptill, New York, 1967.

References Book:

- Drawing and Painting the natural environment, Barelay Sheaks, Warcester, Massachusetts,1974
- Painting Sea and Sky, Jean Khanbegian, Grosset and Dunlop, New York,1967

Web Link:

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

Design -II

Course Code: BFA102DGN

Credit Units: 4

Course Objective:

The objective of learning Design and exercises is to develop spontaneity in creative thinking executing a meaningful construction of forms based on principles of design. It is to develop intellectual and imaginative abilities in creative thinking. It is to provide technical know-how about the principles of design, distribution of space, proportion, behavior of force and energy contained in lines, form and colour. Organized design exercises in different media offer a wide range of opportunity to develop systematic and intuitive approaches to creative designwork.

Course Contents:

Unit- I

Transformation of simple shapes into well balanced design. Understanding the subjective and objective value of applied art. Visualize complex forms into simple, primitive and basic forms from nature also.

Basic calligraphic strokes for English. Calligraphic Upper case Alphabets. Calligraphic Lower case Alphabets.

Unit- II

Repetition of a well composed square block, with simple shapes or image into different scale to create rational or systematic design. Concept of positive and negative areas. Composing Alphabets. Composing a calligraphic paragraph. Composing a meaningful poem. Creating a calligraphic certificate of merit.

No. of works to be done – 6

Learning Outcome:

- At the completion of this unit students should be able to identify and differentiate between log, logotype, monogram, symbol etc.

- At the completion of this unit students should be able to apply the elements and principle theories of design.
- At the completion of this unit students should be able to identify and differentiate between log, logotype, monogram, symbol etc.
- To better understand about Motif design, wallpaper design, Poster design and stationary design etc.

Text & References:

Text Book:

- A history of Graphic Design, Philip B. Meggs, Viking, London, 1986.
- The Designer's Handbook, StanSmith & H. F.ten Holts.

References Book:

- The Creative Connection, Winteb/Milton
- Innovation, Industrial Designers Society of America

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

Drawing & Perspective-II

Course Code: BFA102DPRSP

Credit Units: 4

Course Objective:

Drawing exercises are to learn accurate observation and skills to represent work of art from life or surroundings. This is to provide adequate knowledge on visual illusion depending upon the distance and point of view. It makes the learners well-equipped in measurement and scaling system related to visual art.

Course Contents:

Unit I

Drawing human figures to study proportion. Centre of gravity, inclination of main mass based on anatomical structure & Animal Study.

a) Sketches /drawing

Unit II

Drawing from nature - Outdoor study

Unit III

Isometric projection of simple objects like cube, prism, pyramids, cone etc.

Unit IV

Introduction of perspective - Parallel and angular perspective. Terminology like picture plane, station point, vanishing point. Perspective of simple geometrical objects and their combination.

No. of works to be done – Drawing 10 + Sketching 100

Learning Outcome:

- Students can prepare their own Assignments on Isometric projection of simple objects like cube, prism, pyramids, cone etc.
- They have knowledge about Isometric projection of simple objects like cube, prism, pyramids, cone etc.
- Student can prepare their own Assignments on Perspective.
- They have knowledge about Perspective – Parallel and angular perspective.

- Terminology like picture plane, station point, vanishing point. Perspective of simple geometrical objects and their combination.

Text & References:

Text Book:

- Geometrical Drawings, C. L. Martin, Macmillan Co, London, 1968.

References Book:

- Artists Technique, Dr. KurtHerbert

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

Sculpture-II

Course Code: BFA102SCLP

Credit Units: 4

Course Objective:

This course student can know about innovative training to work on wall surface using various mediums emphasizing technical aspects. It provides professional exposure and good knowledge of handling mural materials to work on wall surface, designing for mural work as per the advanced techniques of working on wall surface with tiles, Arrangement of tiles and fixing on board for final execution. Observation and understanding of Natural objects form, transforming into three-dimensions, making in clay focusing on observation, shape, modelling and relative proportion.

Course Contents:

Unit I

Simple relief composition in clay, technique of terracotta and direct modeling in plaster.

Unit II

Studies for understanding the aesthetics of three dimensional forms, textures body, color of the material, principle of weight, volume, space and contour.

Unit III

Finishing of the final sculpture or relief landscape and figurative composition and installation.

No. of works to be done- 06

Learning Outcome:

- In this subject student can know about mediums of sculpture. And get knowledge about fundamentals of sculpture; develop visual awareness in three dimensions, through manipulative skills in clay and plaster and understand three dimensional forms, texture and colour of the material, principle of weight, volume, space and contour.

Text & References:**Text Book:**

- Modelling a likeness in clay, Daisy Grubbs

References Book:

- The Sculptors Handbook, Stain Smity& H. F. Ten Holt
- Complete Guide to Sculpture, Barry Midgley
- Sculptor's Manual, Bainbridge Copnall

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

Printmaking -II

Course Code: BFA102PM

Credit Units: 4

Course Objective:

To introduce more techniques of surface printing in one and more colours, creating blocks with cardboard, plywood or linoleum. Experimental printing with other materials. Introduction of materials and its use for making a design for a relief print. Making relief prints from wood and linoleum blocks.

Course Contents:

Unit I

Experimenting and exploring various texture of different surface using materials like wire, wire mesh, coarse cloth, and cork, cardboard and ply wood on print surface, taking monoprints.

Unit II

Experimenting with different color-combination and paper surface and linoleum. Take single colour relief prints.

No. of works to be done- 06

Learning Outcome:

- Experience and control a variety of print media, including current arts-related technology.
- Basic techniques in surface printing.
- Experience and control about types of Printmaking and its uses.
- Equipment's and tools use for printmaking.
- Handling the process of ink application on prepared block.

Text & References:

Text Book:

- Prints: Art and Techniques, Lambert, Susan, V & A Pub, London, 2001.

References Book:

- The Woodcut Artist's Handbook, George A.Walker
- The Best of Printmaking: An International Collection, Lynne Allen, Rockport Publisherssept.97
- Printmaking: A Contemporary Perspective, Paul Coldwell, Black Dog Publishing,28th march10

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

Art History-II

Course Code: BFA102AH

Credit Units: 2

Course Objective:

The Art History Course 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 facilitates the understanding of works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity, through both contextual and visual analysis; it is aimed also at developing an understanding of the origins and functions of art within specific world cultures.

Course Contents:

Module I

Unit I –

- **Aegean Civilization –**

- Crete, Mycenaean Architecture and Minoan Frescos.

- **Kushan-period-**

- Kushan Period Iconography: Vaisnavism, Saivism, Matrikas, Jainism

- Buddhist Sculptures – Development, Image of Buddha

- Mathura and Gandhara School of Sculptural Art – Differences and style of sculpture

Unit II –

- **Greek Period and Hellenistic Art–**

- Archaic, classical and Hellenistic Sculptures

- Vase Painting

- Various Architecture and Doric, Ionic and Corinthian Orders

- Art-Literature, Philosophy, Religion, Theatres like Amphitheaters

Module II

Unit III -

- **Roman Period:**

- Architecture of Rome Engineering skill-mosaics and Mural painting

- Roman Sculptures

- **Development of Indian Temple Architecture -**

- Nagara, Dravida and Vesara style of temple of architecture

- The basic form of a Hindu Temple- Garabhagriha, Mandapa, Shikhara/Vimana etc.

Unit IV –

- **Pallava Dynasty-**

- Art and Architecture

- Rock Cut phase and Structural phase

- Sculptures and temples of Mahabalipuram, Kanchipuram- individual contributions by kings on art patronage

- **Regional Temple Architecture-**

- Development of temple architecture of western India-Parmara, Solanki, Chandela, Kalinga

- Regional Temple Architecture like Gujarat, Maharashtra ,Rajasthan, Madhya Pradesh, Orissa etc

- Medieval in South Indian Architecture- like Chola, Hoysalas, Kakatiya, Nayakas and Vijayanagar architecture regional variations

No. of works to be done –02

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

Learning Outcome:

- The objective of teaching history of art is to acquaint the students with art and artists through the ages, from the earliest time to the present.
- Students can understand
 - (a) Various and basic forms art
 - (b) Conceptual and representational approach of the art
 - (c) The relationship of art with culture, socio-political and economic scenario
 - (d) Aesthetics and philosophy

Text & References:

Text Book:

- **Indian**

1. Dasgupta, S.N.: Fundamentals of Indian Art.
2. Coomaraswamy, A.K.: History of Indian and Indonesian Art.

- **Western**

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

References:

- The story of Art – E. H. Gombrich
- History, philosophy, culture: Revisiting Professor G. C. Panday's thoughts & works –Sibesh Bhattachary
- Rowland, Benjamin: The Art and Architecture of India.
- 2. Bhattacharya, S. K.: The Story of Indian Art.
- 3. Shivaramaurti: 5000 Years of Indian Art.
- 4. Tomory, Edith: A History of Fine Arts in India and West.

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

Fundamentals of Visual Arts-II

Course Code: BFA102FVA

Credit Units: 2

Course Objective:

The objective of teaching Fundamental of Visual arts is to acquaint the students with art and artists through the aesthetical logic. The course is designed on the conviction that the learners can understand its relation to his own time and the technology at his command through an awareness of the relationship to his artistic predecessors.

Course Contents:

Unit I –

Relationship between art and artist, art and nature as a complement to each other.

Role of art in the society, role of Imagination and fantasy as an important phenomenon for the creation of art.

Unit II –

Basic principles of design/art meaning, introduction, importance and their application.

UNITY: definition, importance and application in arts

HARMONY: definition, importance and application in arts

BALANCE: definition, classification, importance and expressive qualities of balance.

EMPHASIS: definition, classification, importance and application in arts

RHYTHM: definition, types and how artist use rhythm to create movement in arts.

PROPORTION: definition, importance and How Artists Use Proportion

Unit III –

Various media of visual art. Visual and tactile contact with and experience of objects.

Human figures, environment, perception, manipulation and interpretation of these in sculpture.

Unit IV –

Characteristics of space- volume, dimensions, geometric space perceptual space, conceptual space, space volume as medium of experience

Expression in sculpture Comparative analysis of sculpture, sculptural material and processes.

Printmaking processes and how their characteristics show in the prints.

Learning Outcome:

- Students will demonstrate critical thinking through analysis and evaluation of works of art
- Students will understand the elements of art and principal of arts through these subjects.
- Students will be able to applying color and appropriate color scheme with the suitable texture.
- They will understand the composition of the form, space, line, shade and light for the design.

Text & References:

Text Book:

Indian

- Fundamental of Indian Art by S. N. Dasgupta
- History of Indian and Indonesian Art by A. K. Coomaraswamy

Western

- History of Art by Janson
- Art through the ages by Helen Gardener

References Book:

- The Art and Architecture of Indian by Benjamin Rowland.
- The Story of Indian Art by S. K. Bhattacharya.
- 5000 Years of Indian Art by Shivaramaurti
- A History of Fine Arts in India and West by Edith Tomory
- Dance of Shiva by A. K. Coomaraswamy
- Transformation of Nature in Art by A. K. Coomaraswamy
- Aesthetics by Benedetto Croce
- History of Aesthetics by Bosanquet
- Art of Mankind by VanLoon
- Introduction of Chinese Art by Lawrence Binyon
- History of Indian and Indonesian Art by Benjamin Rowland.

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)

English (Optional)

Course Code: BFA102 ENG

Credit Units: 1

The English subject for SFA students will be conducted and evaluated by the EducationDepartment.

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
INTERNATIONAL
UNIVERSITY

MASTER OF FINE ARTS

APPLIED ART 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, 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 Bachelors of Four 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 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 and three are 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. Forth 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.

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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 (Applied Art)

PSO1. Students will be able to effectively indicate the advanced levels of knowledge, skills and attitudes acquired and apply professional studio practices to create valuable Design.

PSO2. Students are able to engage in sustained research necessary to develop comprehensive corporate identity projects involving logo applications, packaging design, promotional and sales displays, publications, market analysis, client need analysis, comparison of competitors in the market, and target audience analysis.

PSO3. Students will be able to demonstrate proficiency in examining trends, drawing designs based on their ideas, choosing colours and surface of art work, and supervising the production of their painting composition.

PSO4. Students will be able to Identify and discuss concepts related to develop an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet or redefine those standards.

PSO5. Students will be able to apply an advanced level of knowledge, skills and appropriate methodology to resolve complex problems Reconstruct and develop innovative and original art work on time and within budget to meet the specific needs.

PROGRAMME OFFERED:

The Main course with Specialization will be of **TWO** Years duration.

MFA SPECIALISATIONS-

2 YEARS

1. CORE STUDIO COURSE
<ul style="list-style-type: none">• Visualisation
<ul style="list-style-type: none">• Graphic Design
<ul style="list-style-type: none">• Illustration
<ul style="list-style-type: none">• Photography
2. CORE THEORY COURSE
<ul style="list-style-type: none">• Advertising Foundations & Dimensions
3. PROJECTS- SKILL DEVELOPMENT
<ul style="list-style-type: none">• Case Study
<ul style="list-style-type: none">• Dissertation & Viva (Specialization Specific)
<ul style="list-style-type: none">• Final Display

NATURE OF COURSE:

Medium of Instruction: ENGLISH / HINDI

The study pattern for the 1st, 2nd year M.F.A. (Applied Art) is divided into FOUR groups.

Group I Theory

Group II Practical

Group III Elective (Practical)

Group IV Internship, Project

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS

PROGRAM STRUCTURE 2020-2021

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

MFA – 1 st YEAR (APPLIED ART) (TotalCredits-48)							
Semester -I							
SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA101VSL	VISUALISATION	Practical	9 - 2 - 2	9	40	60	100
MFA101GD	(Subject-Select any one) GRAPHIC DESIGN	Practical	9 - 2 - 2	9	40	60	100
MFA101ILL	or ILLUSTRATION						
MFA101PG	or PHOTOGRAPHY						
MFA101AD	ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	0 - 2 - 1	3	40	60	100
MFA101CS	CASE STUDY	Project Report	1 - 1 - 1	3			100
TOTAL CREDIT HOURS				24			
Semester -II							
SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PER WEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA102VSL	VISUALISATION	Practical	9 - 2 - 2	9	40	60	100
MFA102GD	(Subject-Select any one) GRAPHIC DESIGN	Practical	9 - 2 - 2	9	40	60	100
MFA102ILL	or ILLUSTRATION						
MFA102PG	or PHOTOGRAPHY						
MFA102AD	ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	0 - 2 - 1	3	40	60	100
MFA101CS	CASE STUDY	Project Report	1 - 1 - 1	3			100
TOTAL CREDIT HOURS				24			

MFA –2nd YEAR (APPLIED ART) (TotalCredits-48)

Semester -III

SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PER WEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA203VSL	VISUALISATION	Practical	9 - 2 - 2	9	40	60	100
MFA203GD MFA203ILL MFA203PG	<i>(Subject-Select any one)</i> GRAPHIC DESIGN or ILLUSTRATION or PHOTOGRAPHY	Practical	9 - 2 - 2	9	40	60	100
MFA203AD	ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	0 - 2 - 1	3	40	60	100
MFA203DTV	DISSERTATION & VIVA (SPECIALIZATION SPECIFIC)	Project Report	0 - 1 - 1	2			100
TOTAL CREDIT HOURS				23			

Semester- IV

SUBJECT CODE	SUBJECT NAME	TYPE	PRACTICAL(P) LECTURES (L) TUTORIAL(T) HOURS PERWEEK	CREDIT HOURS	INTERNAL MARKS	EXTERNAL MARKS	TOTAL MARKS
MFA204VSL	VISUALISATION	Practical	9 - 2 - 2	9	40	60	100
MFA204GD MFA204ILL MFA204PG	<i>(Subject-Select any one)</i> GRAPHIC DESIGN or ILLUSTRATION or PHOTOGRAPHY	Practical	9 - 2 - 2	9	40	60	100
MFA204AD	ADVERTISING FOUNDATIONS & DIMENSIONS	Theory	0 - 2 - 1	3	40	60	100
MFA204DTV	DISSERTATION & VIVA (SPECIALIZATION SPECIFIC)	Project Report	0 - 1 - 1	2			100
MFA204FD	FINAL DISPLAY		0 - 0 - 0	2			100
TOTAL CREDIT HOURS				25			

MFA (Master of Fine Arts) –APPLIED ART

1st YEAR – 1st SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Visualisation

Course Code: MFA101VSL

Credit Units: 9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling in the student the capability of formulating expression in the digital media and with equal confidence through finished exercises in traditional medium. Acquaint student with deeper understanding of market and marketing techniques (4 P's), concept building, building of brand image, creation of U.S.P.

Course Contents:

Module I

Execution of any 2 advertising campaign with report (market survey & about your campaign) on consumer 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.)

Module II

Project Work (with report): Students have to submit a project work (campaign) based on contemporary social issues, any industry, corporation, and public services/Govt. Services.

No. of works to be done –03

- Product Campaign
- Social Campaign
- Report design

Learning Outcomes:

- Summarize The Problems Prevailing In The Society And Produce A Solution Through a Campaign
- Students will Acquire Copywriting Skills, Assess And Judge Traditional As Well As Modern Media
- Interpret Theoretical Knowledge In Their Artworks.
- Manipulate Advertising Appeals To Create An Effective Message
- Students will be able Recognize Different Approaches For Communicating The Message (Typographic, Photographic, Illustrative)
- Infer The Relation Of Content And Visual And Apply It According To The Market Requirements
- Predict How To Select, Plan, Schedule, Produce A Successful Advertising Campaign

Text & References:

Text:

- Rege, G.M. Advertising Art and Ideas.

References:

- Evans, Poppy. (2005). Exploring Publication Design. Boston : Delmar Cengage Learning.
- Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston : Harvard Business School Press.
- Dennison Dell. The Advertising handbook.
- White, Roderick. Advertising.
- Kurtz, Bruce D. Visual Imagination.
- Behrens, Ray R.. Design in the Visual arts.
- Jennings, Simon. Advanced Illustration and Design.

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)

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects. The objective of this course is to give advance knowledge to the students about the various computer software and also to make them familiar with the working of computer system. This exposure will enable the students to enter the market with confidence, live in these environments in a harmonious way and contribute to the productivity. Students are working with different tools, typography design, Design Software (Coral, Photoshop, Illustrator, InDesign, After Effects, Adobe XD etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc. Basic knowledge of UI/UX.

Course Contents:

Module I

Learning tools of Adobe XD and getting familiar with the interface of the software. Understand the definition and principles of UI/UX Design in order to design with intention. Achieve a deep understanding of the entire life-cycle of design—the process, purpose, and tools.

Module II

Hands-on, projects on UI based course, explores the principles and practice of user interface and user experience design for digital platforms, research report on website design, making information architecture, wireframes etc. Students redesigning website design by improvising its mistakes and making it more users friendly.

No. of works to be done –04

- Info graphics design
- Research report
- Wireframes of website design
- Website redesign

Learning Outcomes:

- Students will be able to identify tools of Adobe XD and demonstrate knowledge of their functions.
- Students will have Combine knowledge of design principles, elements, and image composition to create a desired Website page.
- Interpret Theoretical Knowledge In Their Artworks.
- Students will be able to Identify the needs of the client and Modify the website design as per their need
- Students will be able to identify basics tools of Illustrator and demonstrate knowledge of their functions.
- Students will be able to design wireframes, infographics, website page etc.

Text & References:

Text:

- Steven Branson, UX / UI Design: Introduction Guide To Intuitive Design And User-Friendly Experience, 12 June 2020

References:

- Pamala deacon , pamala deacon, ux and ui strategy: a step by step guide on ux and ui design, 11 december 2020
- David Weathers, UX/UI Design 2021 For Beginners: A Simple Approach to UX/UI Design for Intuitive Designers, 8 March 2021
- “Mathematical Elements for Computer Graphics” by David F Rogers and J Alan Adams

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)

Course Objective:

Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration or cartooning. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in making digital illustrations with the help of various Software's like Adobe Photoshop, Adobe Illustrator. Students will learn various techniques and styles of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. Knowledge of illustrating a various types of books like comics, novel, Children story books etc.

Course Contents:

Module I

Create A Portrait Using Different Rendering Techniques. Observe, understand and develop the skill of sketching and drawing from natural and manmade objects.

Typography & Book Design etc. Black & White Illustration with pen or Ink and various other techniques. Study of basic drawing with emphasis on composition & conceptual exercises. Story Board Design.

Module II

Self-Stylized Illustration. Designing Caricature using Software's like Adobe Photoshop, Adobe Illustrator. Creating illustrations for Storybooks, Comics, TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, Industrial Illustration etc . Designing Caricature manually. Mascot design for various brands.

No. of works to be done –05

- Illustrations based on various theme
- Story board design
- Mascot Design
- Stylized and figurative Illustrations

- Advertising Illustrations

Learning Outcomes:

- Students will be able to Demonstrate Design Skills To Create Illustrations
- Students will be able to Apply Different Rendering Techniques
- Develop vocabulary of Drawing and illustration terms and techniques.
- Interpret Theoretical Knowledge In Their Artworks
- Students will be able to Illustrate an artwork using various techniques
- Students will Understand how to make stylized illustration

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

Text & References:

Text:

- Derek Brazell, Jo Davies, Becoming a Successful Illustrator, Bloomsbury Visual Arts, 2017

References:

- Francis D. K. Ching, Design Drawing, John Wiley.
- Lawrence Zeegen, Complete Digital Illustration: A Master Class in Image-Making, Rockport Publishers, 1 February 2010
- Edward, Betty. Drawing on the artist within, Fontana.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing 'From first principles'. Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

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

Photography

Course Code: MFA101PG

Credit Units:9

Course Objective:

The objective of the course is to understand the Advance skill of photography. Knowledge of Use of camera; observation and selection of subject.Composition; exposing outdoors and indoors.Different types of photography (Candid, Street, Photo Journalism, Wild Life, Travel, Conceptual, Architectural, Portrait, Fashion, Nature etc.), Applying perspective in capturing two-dimensional objects.Creative lighting techniques - mastering continuous light and strobes. Identifying problems like noise in a digital image. Ways to avoid noise and reduce noise in pre and post production workflow. Use of Camera, observation, selection of subject, composition (exposing indoors and outdoors).

Course Contents:

Module I

Study of light and its properties. Work with common features like shutter Speed, Aperture, ISO, White Balance, Focal Length, Depth of Field, and Exposure Compensation. Study of various lens options and their use for specific applications. Working on Different types of photography by applying the above knowledge.

Module II

Being conversant with Photoshop tools and applying them for purposes of image enhancement. The proper perspective, reproduce true color tones and highlight textural and other effects which are the special characteristics of the particular work of art. Understanding digital corrections like sharpening, histograms, saturation and contrast control. File formats and sizing.

No. of works to be done –06

- Still Life Photography
- Portrait Photography
- Perspective Photography
- Nature Photography

- Landscape photography
- Texture/Abstract photography

Learning Outcomes:

- Students will be able to Identify Camera, Its Parts and their functions.
- Students will be able to Apply Knowledge of Light and Shadow in clicking photographs.
- Interpret Theoretical Knowledge In Their Artworks.
- Demonstrate Sense Of Composition And Perspective
- Summarize Importance Of Photography For Advertising Purpose
- Identify the main subject in a frame and
- Demonstrate proficiency in capturing a view

Text & References:

Text:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford : Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford : Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London : Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford's Advanced Photography. 7thed. Oxford : Focal Press.

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

Advertising Foundation & Dimensions

Course Code: MFA101AD

Credit Units: 3

Course Objective:

Create interest, and awareness related to advertising its technical terms and its uses. Enhances the knowledge of ethics in advertising arts and its relation to society. Understanding the benefits of Advertising in Day to Day life. Enable students to identify different types of advertising media and their functions. Empower students to identify different elements of copy used in advertisements and understand their role in the same. Know the Elements and Principal of design and their role in different Advertising layouts.

Course Contents:

Unit I–

Introduction to Advertising - Defining Advertising, Types of Advertising, Functions of Advertising, The target audience, Logo, Logotype, Monogram, Symbol, Emblem, Trademark, Insignia.

Unit II–

Advertising and Society - Advertising business offers employment, Advertising promotes freedom of the press, Information and Freedom of choice, Advertising creates demand and consequently sales', Advertising reduces selling cost. Advertising creates employment, Advertising establishes reputation and prestige, Truth in advertising, and Advertising tries to raise the standard of living.

Unit III –

Media of Advertising, Merit and Demerits of various Advertising Media, Ethics or Ethical aspects in advertising.

Unit IV –

Advertising copy-writing, Role of copy writer for effective advertising (communication), Advertising art and copy.

Learning Outcomes:

- Students will have the knowledge to Classify Types Advertising On The Basis Of Area, Functions, Stages & Audience
- Students will get to know the role of Advertising in Daily life
- Learn about Advertising Copy and types of copy used
- Students will be able to Critique The Target Audience And Generate Ad Copy
- Learn about Various media used in advertising today.

Text & References:

Text:

- Jaishri Jethwaney, Shruti Jain, Advertising Management, Oxford University Press

References:

- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundation of Advertising-Theory & Practices, Himalaya Publishing House, Ninth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- C. L. Tyagi, ArunKumar, Advertising Management, Atlantic Publishers and Distributors (P) Ltd
- Rajeev Batra, John G. Myers, David A. Aaker, Advertising Management, Pearson, Fifth Edition

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)

PROJECTS

Case Study

Course Code: MFA101CS

Credit Units: 3

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 Case study. Students will be required to identify relevant information on a topic and critically review the Case study of a Brand or a company of Advertising. A range of approaches should be used to assess the impact this information will have on either the planning of services. To enable you to develop research skills commensurate with the accomplishment of a master's degree.

Course Contents:

The student will choose a famous personality in Advertising Field and will make a broad outline of Case study within fifteen days of the commencement of the semester. For example- Case Study on David Ogilvy, Piyush Pandey, Mr R K Swamy's or any other Famous Advertising Personalities of your choice.

In the Case study students have to cover every aspects of the person from its history to the present and how it evolved in the over the time, His famous works in Advertising field, and the different clients he worked for and what types of work he /She did.

Learning Outcomes:

- Design and manage a piece of original project work in your field of study
- Present your findings in an appropriate written format.
- Students will learn about the creative works of the famous personalities in the field of advertising
- Students will get the knowledge about how a person can become famous with his works

Examination Scheme:

Assignment	-	60
Viva voce	-	40
Total	-	100

MFA (Master of Fine Arts) –APPLIED ART

1st YEAR –2nd SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Visualisation

Course Code: MFA102VSL

Credit Units: 9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling in the student the capability of formulating expression in the digital media and with equal confidence through finished exercises in traditional medium. Deeper understanding of market and marketing techniques (4 P's), concept building, building of brand image, creation of U.S.

Course Contents:

Module I

Execution of any 2 advertising campaign with report (market survey & about your campaign) on consumer 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.)

Module II

Project Work (with report): Students have to submit a project work (campaign) based on contemporary social issues, any industry, corporation, and public services/Govt. Services.

No. of works to be done –03

- Product Campaign
- Service Campaign
- Report design

Learning Outcomes:

- Summarize The Problems Prevailing In The Society And Produce A Solution Through A Campaign

- Students will Acquire Copywriting Skills, Assess And Judge Traditional As Well As Modern Media
- Interpret Theoretical Knowledge In Their Artworks.
- Manipulate Advertising Appeals To Create An Effective Message
- Students will be able Recognize Different Approaches For Communicating The Message (Typographic, Photographic, Illustrative)
- Infer The Relation Of Content And Visual And Apply It According To The Market Requirements
- Predict How To Select, Plan, Schedule, Produce A Successful Advertising Campaign

Text & References:

Text:

- Rege, G.M. Advertising Art and Ideas.

References:

- Evans, Poppy. (2005). Exploring Publication Design. Boston : Delmar Cengage Learning.
- Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston : Harvard Business School Press.
- Shireen, Stengel. (2013). Corporate Identity. Saarbrucken, Germany: AV Akademikerverlag Publishing.
- Landa, Robin. (2004). Advertising by Design. Creating Visual Communications with Graphic impact. New Jersey : John Wiley.
- Dennison Dell. The Advertising handbook.
- White, Roderick. Advertising.
- Kurtz, Bruce D. Visual Imagination.
- Behrens, Ray R. Design in the Visual arts.
- Jennings, Simon. Advanced Illustration and Design.

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

Graphic Design

Course Code: MFA102GD

Credit Units: 9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects. The objective of this course is to give advance knowledge of various computer software's and also to make them familiar with the working of computer system. This exposure will enable the students to enter the market with confidence, live in these environments in a harmonious way and contribute to the productivity. Working with different tools, typography design, Design Software (Coral, Photoshop, Illustrator, InDesign, After Effects, Adobe XD etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc. Basic knowledge of UI/UX.

Course Contents:

Module I

Redesigning a website design by improvising its mistakes and making it more user friendly.
Making of Information Architecture and Prototype of the website page by making the website user friendly.

Module II

Designing labels for fruit juice bottles, cold drinks and various products,
Designing broacher's, mascots, Book jackets etc.

No. of works to be done –04

- Prototype
- Website page redesign
- Label design/ Broacher design
- Mascot design

Learning Outcomes:

- Students will be able to identify tools of Adobe XD and demonstrate knowledge of their functions.
- Students will have Combine knowledge of design principles, elements, and image composition to create a desired Website page, Label design, Mascot etc.
- Interpret Theoretical Knowledge In Their Artworks.
- Students will be able to Identify the needs of the client and Modify the website design as per their need
- Students will be able to identify basics tools of Illustrator and demonstrate knowledge of their functions.
- Students will be able to design wireframes, infographics, website page etc.

Text & References:

Text:

- Steven Branson, UX / UI Design: Introduction Guide To Intuitive Design And User-Friendly Experience, 12 June 2020

References:

- Pamala deacon , pamala deacon, ux and ui strategy: a step by step guide on ux and ui design, 11 december 2020
- David Weathers, UX/UI Design 2021 For Beginners: A Simple Approach to UX/UI Design for Intuitive Designers, 8 March 2021
- “Mathematical Elements for Computer Graphics” by David F Rogers and J Alan Adams.

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

Illustration

Course Code: MFA102ILL

Credit Units: 9

Course Objective:

Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software's like Adobe Photoshop, Adobe Illustrator. Students will learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. Knowledge of illustrating a various types of books like comics, novel, Children story books etc.

Course Contents:

Module I

Designing a character with four different angles (Front side, Back side, left side, right side, 3/4th angle). Making a GIF with the help of Software's like Adobe Photoshop, Adobe illustrator, After Effects etc.

Module II

Illustrate any publications such as children's story book or Educational book related to any of the appropriate media including Print and in various techniques available. Knowledge of computer and software like Photoshop, Illustrator, etc. to create an illustration.

No. of works to be done –03

- Children Story Book (minimum 12 Pages)
- Character design
- GIF

Learning Outcomes:

- Students will be able to demonstrate design Skills to create Illustrations
- Students will be able to apply different rendering techniques

- Develop an understanding of the principles of design and composition in relation to the drawing process.
- Interpret theoretical knowledge in their artworks
- Students will be able to illustrate a story book for children’s using various software’s.
- Students will understand how to make stylized illustration.

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

Text & References:

Text:

- Derek Brazell, Jo Davies, Becoming a Successful Illustrator, Bloomsbury Visual Arts, 2017

References:

- Francis D. K. Ching, Design Drawing, John Wiley.
- Lawrence Zeegen, Complete Digital Illustration: A Master Class in Image-Making, Rockport Publishers, 1 February 2010
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists’ way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing ‘From first principles’. Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

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)

Course Objective:

The objective of the course is to understand the Advance knowledge and skill of photography. Use of camera; observation and selection of subject. Composition; exposing outdoors and indoors. Different types of photography (Candid, Street, Photo Journalism, Wild Life, Travel, Conceptual, Architectural, Portrait, Fashion, Nature etc.), Applying perspective in capturing two-dimensional objects. Creative lighting techniques - mastering continuous light and strobes. Identifying problems like noise in a digital image. Ways to avoid noise and reduce noise in pre and post production workflow. Use of Camera, observation, selection of subject, composition (exposing indoors and outdoors).

Course Contents:

Module I

Students will apply the Principles of photography, Knowledge of ISO, Shutter speed, aperture, depth of field etc. in their photography. Acquaint students with the basic knowledge and skill of photography. Apply Knowledge Of Light And Shadow. Understanding the role of composition in photography or an aesthetic approach - dynamic and color composition theories and new theories practiced in the present context.

Module II

Exploring indoors and outdoors through photography; Portrait, Food, Cityscape, Architecture, Fashion, etc. in both coloured and black white. Use of Photoshop and other software related to photography.

No. of works to be done –06

- Product Photography
- Fashion Photography
- Architectural/ Cityscape Photography
- Food Photography
- Conceptual photography
- Portrait photography

Learning Outcomes:

- Students will be able to identify camera, its parts and their functions.
- Students will be able to apply knowledge of light and shadow
- Interpret theoretical knowledge in their artworks.
- Demonstrate sense of composition and perspective
- Summarize importance of photography for advertising purpose
- Students will have the knowledge of different types of photography.

Text & References:

Text:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford : Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford : Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London : Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford's Advanced Photography. 7thed. Oxford : Focal Press.
- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford : Focal Press.

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

Advertising Foundation & Dimensions

Course Code: MFA102AD

Credit Units: 3

Course Objective:

Understanding the basics of creative advertising Campaign, designing & execution. Plan and Produce Advertising Campaign. Understanding how an Advertising Agency work, its departments and their functions, Different types of Packaging, its types and functions. Enhancing knowledge about public relation and publicity. Knowledge of different brands, Brand communication, understanding brand planning and brand cycle.

Course Contents:

Unit I –

Introduction to Advertising Campaign, Elements of advertising campaign, Creative brief, Brainstorming.

UNIT II –

Modern advertising agencies and its structure, the Advertiser, The media vendors, Globalization, publicity, public relations.

Unit III –

Introduction to Packaging Design, Function of packaging, Types of packaging, Sign & symbol used in packaging, Material & costing of packaging.

Unit IV–

Understanding Brand and Brand Communication, Brand Cycle, Brand Planning,

Learning Outcomes

- Students will have the knowledge of Campaign, Elements of Campaign
- Students will get to know the role of Modern Advertising Agencies and their Structure
- Learn about Packaging Design and its different types and their functions
- Students will be able understand about the brand, Brand cycle, Brand Planning etc.
- Learn about Various media used in advertising today.

Text & References:

Text:

- Philip kotler, Gary Armstrong, Principles of Marketing, Pearson, Fifteenth edition

References:

- M. N. Mishra, Sales promotion and Advertising Management, Himalaya Publishing House
- S. A. Chunawalla, K. C. Sethia, Foundations of Advertising-Theory and Practice, Himalaya Publishing House, Revised Ninth Edition
- George E. Belch, Michael A. Belch, Advertising and Promotion, Tata McGraw-Hill Publishing Company Limited, Sixth Edition
- Sangeeta Sharma, Raghuvir Singh, Advertising Planning and Implementation, PHI Learning Private limited, Fifth Edition
- JaishriJethwaney, Shruti Jain, Advertising management, Oxford University Press
- S. A. Chunawalla, K. J. Kumar, K. C. Sethia, Advertising Theory & Practice, Himalaya Publishing House
- Frank Jefkins revised by Daniel Yadin, Advertising, Pearson, Fourth Edition
- DhruvGrewal, Michael Levy, Marketing, Tata McGraw Hill Education Private Limited, Second Edition

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)

PROJECTS

Case Study

Course Code: MFA102CS

Credit Units: 3

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 Case study. Students will be required to identify relevant information on a topic and critically review the Case study of a Brand or a company of Advertising. A range of approaches should be used to assess the impact this information will have on either the planning of services. To enable you to develop research skills commensurate with the accomplishment of a master's degree.

Course Contents:

The student will decide a brand and a broad outline of Case study within fifteen days of the commencement of the semester For example- Case Study on Coca Cola, Apple, Maggie, Nike or any other brand of your choice.

In the Case study students have to cover every aspects of the brand from its history to the present and how it evolved in the over the time.

Learning Outcomes:

- Design and manage a piece of original project work in your field of study
- Present your findings in an appropriate written format.
- Students will learn about how a brand evolve by passing time
- Students will get the knowledge about how a big Brand is build
- Students will get to know about how a brand is communicated to people.

Examination Scheme:

Assignment	-	60
Viva voce	-	40
Total	-	100

MFA (Master of Fine Arts) –APPLIED ART

2nd YEAR – 3rd SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Visualisation

Course Code: MFA203VSL

Credit Units: 9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling in the student the capability of formulating expression in the digital media and with equal confidence through finished exercises in traditional medium. Deeper understanding of market and marketing techniques (4 P's), concept building, building of brand image, creation of U.S.P.

Course Contents:

Module I

Execution of any 2 advertising campaign with report (market survey & about your campaign) on consumer 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.)

Module II

Project Work (with report): Students have to submit a project work (campaign) based on contemporary social issues, any industry, corporation, and public services/Govt. Services. (Minimum submission for the Project Work is 10 works.)

No. of works to be done –03

- Service Campaign
- Social Campaign
- Report design

Learning Outcomes:

- Summarize The Problems Prevailing In The Society And Produce A Solution Through A Campaign
- Students will Acquire Copywriting Skills, Assess And Judge Traditional As Well As Modern Media
- Interpret Theoretical Knowledge In Their Artworks.
- Manipulate Advertising Appeals To Create An Effective Message
- Students will be able Recognize Different Approaches For Communicating The Message (Typographic, Photographic, Illustrative)
- Infer The Relation Of Content And Visual And Apply It According To The Market Requirements
- Predict How To Select, Plan, Schedule, Produce A Successful Advertising Campaign

Text & References:

Text:

- Pete Barry, Advertising Concept Book 3E: Think Now, Design Later, Thames & Hudson, July 26, 2016

References:

- Peter Zec, International Yearbook Communication Design 2018/2019, Red Dot Editions, February 19, 2019
- Evans, Poppy. (2005). Exploring Publication Design. Boston : Delmar Cengage Learning.
- Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston : Harvard Business School Press.
- Shireen, Stengel. (2013). Corporate Identity. Saarbrucken, Germany: AV Akademikerverlag Publishing.
- Landa,Robin. (2004). Advertising by Design. Creating Visual Communications with Graphic impact. New Jersey : John Wiley.
- Dennison Dell. The Advertising handbook.
- White, Roderick. Advertising.
- Kurtz, Bruce D. Visual Imagination.

- Behrens, Ray R. Design in the Visual arts.
- Jennings, Simon. Advanced Illustration and Design.

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

Graphic Design

Course Code: MFA203GD

Credit Units:9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects. The objective of this course is to give advance knowledge of various computer software's and also to make them familiar with the working of computer system. This exposure will enable the students to enter the market with confidence, live in these environments in a harmonious way and contribute to the productivity. Working with different tools, typography design, Design Software (Coral, Photoshop, Illustrator, InDesign, After Effects, Adobe XD etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc. Basic knowledge of UI/UX.

Course Contents:

Module I

Understand the definition and principles of UI/UX Design in order to design with intention. Achieve a deep understanding of the entire life-cycle of design—the process, purpose, and tools.

Module II

Hands-on, projects on UI based course, explores the principles and practice of user interface and user experience design for digital platforms. Research Report on App design, making information architecture, wireframes etc.

No. of works to be done –03

- Research Report on App to be designed
- Information Architecture
- Wireframes

Learning Outcomes:

- Students will be able to identify tools of Adobe XD and demonstrate knowledge of their functions.

- Students will have Combine knowledge of design principles, elements, and image composition to create a desired Website page.
- Interpret Theoretical Knowledge In Their Artworks.
- Students will be able to Identify the needs of the client and Modify the website design as per their need
- Students will be able to identify basics tools of Illustrator and demonstrate knowledge of their functions.
- Students will be able to design wireframes, infographics, website page etc.

Text & References:

Text:

- Steven Branson, UX / UI Design: Introduction Guide To Intuitive Design And User-Friendly Experience, 12 June 2020

References:

- Pamala deacon , pamala deacon, ux and ui strategy: a step by step guide on ux and ui design, 11 december 2020
- David Weathers, UX/UI Design 2021 For Beginners: A Simple Approach to UX/UI Design for Intuitive Designers, 8 March 2021
- “Mathematical Elements for Computer Graphics” by David F Rogers and J Alan Adams

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)

Course Objective:

Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software's like Adobe Photoshop, Adobe Illustrator. Students will learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. Knowledge of illustrating a various types of books like comics, novel, Children story books etc.

Course Contents:

Module I

Create a 2D Background design for any movie or game Using Different Software's like Adobe Photoshop, Adobe illustrator. Observe, understand and develop the skill of sketching and drawing from natural and manmade objects. Study of basic drawing with emphasis on composition & conceptual exercises.

Module II

Creating illustrations for TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc. Story Illustration. Press Illustration. Mascot design for various brands. Designing Mascot and GIF.

No. of works to be done –05

- GIF
- Mascot Design
- 2D background design
- Stylized and figurative Illustrations
- Advertising Illustrations

Learning Outcomes:

- Students will be able to Demonstrate Design Skills To Create Illustrations
- Students will be able to Apply Different Rendering Techniques
- Develop Background design for games and movies.
- Interpret Theoretical Knowledge In Their Artworks
- Students will be able to Illustrate an artwork using various techniques
- Students will Understand how to make GIF

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

Text & References:

Text:

- Lawrence Zeegen, Complete Digital Illustration: A Master Class in Image-Making, Rockport Publishers, 1 February 2010

References:

- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists' way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing 'From first principles'. Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

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

Photography

Course Code: MFA203PG

Credit Units: 9

Course Objective:

The objective of the course is to understand the Advance knowledge and skill of photography. Enhances proficiency with and command of camera and photography equipment's. Acquisition of skill associated with production techniques including logging, lighting, shooting, capturing, editing. Experiment in software's to get the desired outcome according to the market. Interpret and apply the aesthetic sense to meet the industry standards. Enhance the uses of software for non- destructive image, correction enhancement, manipulation and creative interpretation of photographs.

Course Contents:

Module I

Use of camera; observation and selection of subject Composition, Exploring indoors and outdoors through photography; Portrait, Landscape, Cityscape, Architecture, perspective etc. in both coloured and black white. Apply the principles of light to produce appropriate image.

Module II

Using Software's to get the desired outcome according to the market. Use of software for non- destructive image, correction enhancement, manipulation. Creative interpretation of photographs. Framing a subject in an interesting perspective.

No. of works to be done –06

- Product Photography
- Texture Photography
- Digital Manipulation
- Food Photography
- Creative photography
- Perspective photography

Learning Outcomes:

- Students will be able to Manipulate Light To Capture The Appropriate Image
- Interpret Theoretical Knowledge In Their Artworks.
- Demonstrate Sense Of Composition And Perspective
- Summarize Importance Of Photography For Advertising Purpose
- Students will have the knowledge of Different types of photography.
- Students will be able to frame a subject.

Text & References:

Text:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford : Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford : Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London : Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford's Advanced Photography. 7thed. Oxford : Focal Press.

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 SUBJECT

Advertising Foundation & Dimensions

Course Code: MFA203AD

Credit Units: 3

Course Objective:

The objective of teaching Advertising Profession and practice is to acquaint the students with advertising and artists through the ages, from the earliest time to the present.

The objective of this course is to understand the role of photography, Illustration and Drawing in Advertising. Student will have the knowledge of Window Display, Counter Display etc. Students will learn about different types of Market and marketing Concepts. Students will learn about the difference between Creativity and Creative Brief. Students will have the knowledge of different types of layout used in Advertising.

Course Contents:

Unit I –

Role of photography, Illustration & Drawings in Advertising, Window display, counters display, the age of a print etc.

Unit II –

Advertising and Marketing, Marketing Plan, Advertising role in Marketing, Types of Market, Approaching Market, The marketing Concept and Relationship Marketing, Channel of distribution, Pricing.

Unit III –

Creative Advertising, Creativity and Creative Brief, Layout and its types, Layout stages, Art direction.

Unit IV –

Introduction to Printing, History of printing, Its process – Letterpress, Lithography, Offset & Silk screen etc.

Learning Outcomes:

- Students will have the knowledge to Role of Photography, Drawing and illustration in Advertising.

- Students will get to know about Counter Display, Window Display etc.
- Learn about Marketing, Marketing Plan, The Marketing Concept etc.
- Students will be able to understand about Creativity, Creative Brief, Layout used in Advertising.
- Students will learn about different printing methods.

Text:

- Advertising Management, Jaishri Jethwaney, Shruti Jain, Oxford University Press.2006, 2012

References:

- Shaw, Mark. (2012). Copy Writing: Successful Writing for Design, Advertising &Marketing.London : Laurence King Publishing
- Wells, William D, Burnett, John J. and Moriarty, Sandra. (1997). .Advertising: Principles and Practices. New Jersey : Pearson Education Publishing.
- Jigenheimer. (1992). Advertising Media. Brown (William C) Publishing.
- Moriarty, Sandra E. (1990) .Creative advertising: Theory and Practice. New Jersey : Prentice-Hall. 5. Herbert Holtje (1978).Theory and Problems of Advertising. New York : McGraw Hill.
- Dennison, Delll. The Advertising handbook
- White, Roderick . Advertising.
- Rege, G.M.Advertising Art and Ideas.
- Jennings Simon.Advanced Illustration and Design.
- Terry Jeavons and Michael Beaumont. Introduction to typography.
- Peter Croy.Graphic Design and Reproduction Technique.
- Mitzi Sims. Sign Design :Graphic Material and technique.
- S. W. Dunn.Modern marketing

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)

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

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 Vivavoce, 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.

MFA (Master of Fine Arts) –APPLIED ART

2nd YEAR – 4th SEMESTER Syllabus

CORE STUDIO COURSE

PRACTICAL SUBJECTS

Visualisation

Course Code: MFA204VSL

Credit Units: 9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling in the student the capability of formulating expression in the digital media and with equal confidence through finished exercises in traditional medium. Deeper understanding of market and marketing techniques (4 P's), concept building, building of brand image, creation of U.S.P.

Course Contents:

Module I

Execution of any 2 advertising campaign with report (market survey & about your campaign) on consumer 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.)

Module II

Project Work (with report): Students have to submit a project work (campaign) based on contemporary social issues, any industry, corporation, and public services/Govt. Services. (Minimum submission for the Project Work is 10 works.)

No. of works to be done –03

- Product Campaign
- Institutional Campaign
- Report design

Learning Outcomes:

- Summarize The Problems Prevailing In The Society And Produce A Solution Through A Campaign

- Students will Acquire Copywriting Skills, Assess And Judge Traditional As Well As Modern Media
- Interpret Theoretical Knowledge In Their Artworks.
- Manipulate Advertising Appeals To Create An Effective Message
- Students will be able Recognize Different Approaches For Communicating The Message (Typographic, Photographic, Illustrative)
- Infer The Relation Of Content And Visual And Apply It According To The Market Requirements
- Predict How To Select, Plan, Schedule, Produce A Successful Advertising Campaign

Text:

- Pete Barry, Advertising Concept Book 3E: Think Now, Design Later, Thames & Hudson, July 26, 2016

References:

- Peter Zec, International Yearbook Communication Design 2018/2019, Red Dot Editions, February 19, 2019
- Evans, Poppy. (2005). Exploring Publication Design. Boston : Delmar Cengage Learning.
- Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston : Harvard Business School Press.
- White, Roderick. Advertising.
- Kurtz, Bruce D. Visual Imagination.
- Behrens, Ray R.. Design in the Visual arts.
- Jennings, Simon. Advanced Illustration and Design.

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

Graphic Design

Course Code: MFA204GD

Credit Units:9

Course Objective:

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects. The objective of this course is to give advance knowledge of various computer software's and also to make them familiar with the working of computer system. This exposure will enable the students to enter the market with confidence, live in these environments in a harmonious way and contribute to the productivity. Working with different tools, typography design, Design Software (Coral, Photoshop, Illustrator, InDesign, After Effects, Adobe XD etc.) according to latest version available from time to time, preparation of Graphic design for Press/Magazine Layout, Illustration logo posters page making layout etc. Basic knowledge of UI/UX.

Course Contents:

Module I

After researching about the faults in an App students have to redesign the UI of the App by improvising its mistakes and making it more user friendly.

Module II

After the redesigning of the App Students have to make the prototype of the app and presentation of final output of the work.

No. of works to be done –03

- App redesign
- Prototype
- Presentation of final work

Learning Outcomes:

- Students will be able to identify tools of Adobe XD and demonstrate knowledge of their functions.

- Students will have Combine knowledge of design principles, elements, and image composition to create a desired Website page.
- Interpret Theoretical Knowledge In Their Artworks.
- Students will be able to Identify the needs of the client and Modify the App design as per their need
- Students will be able to identify basics tools of Illustrator and demonstrate knowledge of their functions.
- Students will be able to design App, its Prototype, and Information Architecture etc.

Text & References:

Text:

- Steven Branson, UX / UI Design: Introduction Guide To Intuitive Design And User-Friendly Experience, 12 June 2020

References:

- Pamala deacon , pamala deacon, ux and ui strategy: a step by step guide on ux and ui design, 11 december 2020
- David Weathers, UX/UI Design 2021 For Beginners: A Simple Approach to UX/UI Design for Intuitive Designers, 8 March 2021
- “Mathematical Elements for Computer Graphics” by David F Rogers and J Alan Adams

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

Illustration

Course Code: MFA204ILL

Credit Units:9

Course Objective:

Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. Introduction to various aspects and techniques of drawing. Time bound exercise. Develop an understanding of the tools used in drawing digitally with the help of various Software's like Adobe Photoshop, Adobe Illustrator. Drawing exercises are to acquire an accurate sense of observation, proportions, and their different levels of light and dark tones. Students will learn various media and techniques of making Illustration and converting drawings into illustrations with special reference to their utilization in advertising and further reproduction through various printing processes. They will be able to draw any type of illustration by continuous observation and careful study.

Course Contents:

Module I

Discover and employ personal style, create a story based on personal life experience and illustrate the same, Translate the written content through a visual or multiple visuals. Students are expected to write a story talking about them. The story has to be compiled in a storybook form having realistic and typographic illustrations with creative applications.

Module II

Creating illustrations for Comics, TV commercial, etc. Advertising Illustration; creating illustration on themes such as Fashion, Medical, Technical, Social, Product, Environment, etc. Self-Stylized Illustration. Designing Caricature using Software's like Adobe Photoshop, Adobe Illustrator.

No. of works to be done –04

- Press or Advertising illustrations
- Story Book(16 pages)
- Self- Stylized and figurative Illustrations

Learning Outcomes:

- Students will be able to Employ self-expression and creativity for productive visual communication
- Students will be able to Demonstrate personal styles
- Develop vocabulary of Drawing and illustration terms and techniques.
- Interpret Theoretical Knowledge In Their Artworks
- Students will be able to Manipulate different techniques and mediums for specific market purpose while using different surfaces
- Students will be able to Dramatize personal life experiences through story writing and illustrate it.

For all streams of Applied Arts: Student will have to submit his/her work on last day of every week including sketching and drawing.

Text & References:

Text:

- Lawrence Zeegen, Complete Digital Illustration: A Master Class in Image-Making, Rockport Publishers, 1 February 2010

References:

- Francis D. K. Ching, Design Drawing, John Wiley.
- Edward, Betty. Drawing on the artist within, Fontana.
- Edward, Betty. Drawing on the right side of the brain. Fontana.
- Cameron, Julia. The artists' way. Pan McMillan.
- Turner, James R. Drawing with confidence, Van Nostrand Reinhold.
- Escher, M.C. The complete work. Harry N. Abrahams.
- Stayner, Peter and Terry Rosenberg. Landscape Drawing 'From first principles'. Arcturus Publishing.
- Gill, Robert W. Rendering with pen and ink. Thames & Hudson

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)

Course Objective:

The objective of the course is to understand the Advance skill of photography. Learning to frame a subject in an interesting perspective. Organizing and managing visual inputs in a system with the help of Adobe Lightroom and Photoshop software. Mastering color management and color profile to be able to make consistently high quality prints of exhibition standards. Understanding product characteristics to plan a perfect shoot. Getting to understand artificial light sources and light shaping tools to highlight object characteristics like form, texture, and dramatic effects. Creative seeing, visualization and Capturing conceptual creative images using a contrived approach.

Course Contents:

Module I

Express A Social Issue Through A Series Of Photographs. Practice photography & explore nature, landscape, portrait, Architecture, etc. through camera. Capturing conceptual creative images. Digital Manipulation.

Module II

Editing visual inputs in a system with the help of Adobe Light room and Photoshop software. Analyzing product characteristics to plan a perfect shoot. Applying digital image capture to various fields of interest ranging from Portraits to the Abstract.

No. of works to be done –06

- Social issue through series photography
- Abstract photography
- Travel Photography
- Food Photography
- Conceptual photography
- Digital Manipulation

Learning Outcomes:

- Students will be able to Use Different Software's To Enhance The Image
- Interpret Theoretical Knowledge In Their Artworks.
- Demonstrate Sense Of Composition And Perspective.
- Students will be able to Develop Visualization Skills to Capture Social Issues Visually.
- Understanding available light and learning to capture images effectively in ambient light.
- Identify Product Characteristics To Plan A Perfect Shoot.

Text & References:

Text:

- Allen Elizabeth. (2010). the Manual of Photography. 10thed. Oxford : Focal Press.

References:

- Langford Michael. (1989). Advanced Photography. 5thed. Oxford : Focal Press.
- Dahlin Eric. (2013). Advanced Photography. Providence,Utah : Eric Dahlin Publication.
- Ang Tom. (2003). Advanced Digital Photography. London : Mitchell Beazley Publication.
- Langford Michael & Bilissi Efthimia. (2007). Lanford's Advanced Photography. 7thed. Oxford : Focal Press.

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)

Course Objective:

The objective of teaching Advertising Profession and practice is to acquaint the students with advertising and artists through the ages, from the earliest time to the present.

The objective of this course is to understand the different types of advertising such as Social Media Advertising, Interactive Advertising Ambient Advertising etc. Students will get aware about the present scenario of Advertising. Students will learn how to do research in Advertising and its different types. Students will have the knowledge of different computer peripherals.

Course Contents:

Unit I –

Social Media Advertising, Online Advertising, Interactive Advertising similarities and differences among these media's, merits and demerits of these media.

Unit II –

Present scenario in advertising: covert advertising, ambient advertising, gorilla advertising, Surrogate advertising, Sales Promotion, etc.

Unit III –

Research in Advertising, Types of research methods, Copy Testing, 4 Ps of Marketing, Advertising Appeal, Role of Appeal in campaign planning.

Unit IV –

Introduction to User Interface (UI), User experience (UX), Difference between UI and UX, Prototype, Wire framing, Information Architecture.

Learning Outcomes:

- Students will have the knowledge to Social Media Advertising, Online Advertising, and Interactive Advertising etc.
- Learn about Present scenario in Advertising
- Students will have knowledge about Covert and Ambient Advertising, Gorilla Advertising.

- Learn about Various methods to do research in Advertising.
- Students will understand about 4 Ps of Marketing
- Students will have the knowledge about UI and UX.

Text:

- Advertising Management, JaishriJethwaney, Shruti Jain, Oxford University Press.2006, 2012

References:

- Shaw, Mark. (2012). Copy Writing: Successful Writing for Design, Advertising &Marketing.London : Laurence King Publishing
- Wells, William D, Burnett, John J. and Moriarty, Sandra. (1997). .Advertising: Principles and Practices. New Jersey : Pearson Education Publishing.
- Jigenheimer. (1992). Advertising Media. Brown (William C) Publishing.
- Moriarty, Sandra E. (1990) .Creative advertising: Theory and Practice. New Jersey : Prentice-Hall. 5. Herbert Holtje (1978).Theory and Problems of Advertising. New York : McGraw Hill.
- Stead, William. (2010). The Art of Advertising: Its Theory & Practice Fully Described. Charleston USA :Nabu Press.
- Jennings Simon.Advanced Illustration and Design.
- Terry Jeavons and Michael Beaumont. Introduction to typography.
- Peter Croy.Graphic Design and Reproduction Technique.
- Mitzi Sims. Sign Design :Graphic Material and technique.
- S. W. Dunn.Modern marketing

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)

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 Vivavoce, 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.

NOIDA INTERNATIONAL UNIVERSITY

SCHOOL OF FINE ARTS



NOIDA
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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.

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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 – 1st 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	(<i>Subject-Select any one</i>) 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	(<i>Subject-Select any one</i>) 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	<i>(Subject-Select any one)</i> CREATIVE PAINTING or MURAL or PORTRAITURE	Practical	9 - 2 - 2	9	40	60	100
MFA203SSA - E MFA203PA - E MFA203VA - E	<i>(Subsidiary Subject-Select any one)</i> 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	<i>(Subject-Select any one)</i> CREATIVE PAINTING or MURAL or PORTRAITURE	Practical	8 - 2 - 2	8	40	60	100
MFA204SSA – E MFA204PA – E MFA204VA - E	<i>(Subsidiary Subject-Select any one)</i> 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, Croche Tolstoy and Ohndewey, 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, 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

- RamkinkarBajj - 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. GeetaKapur 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- Spefic 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: 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) Shadharnikaran, 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) Shadharnikaran, 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 in 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 compiled 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 report)
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, VivanSundaram, 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 Vivavoce, 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.