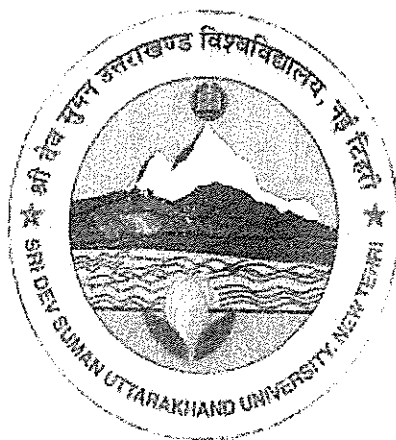


PNATIONAL EDUCATION POLICY-2020

Common Minimum Syllabus for university campus and all a
affiliated colleges of
Sri Dev Suman Uttarakhand University Badshahithol ,
Tehri (Garhwal)




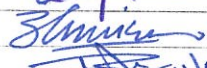



STRUCTURE OF M.F.A.
APPLIED ART AND PAINTING
2023-2024

Curriculum Design Committee, Uttarakhand

SR.NO	Name & Designation
1	Prof. N.K. Joshi Vice-Chancellor , Kumaun University Nainital Chairman
2	Prof. O.P.S. Negi Vice-Chancellor , Uttarakhand Open University Member
3	Prof. P. P. Dhyani Vice-Chancellor , Sri Dev Suman Uttarakhand University Member
4	Prof. N.S. Bhandari Vice-Chancellor, Soban Singh Jeena University Almora Member
5	Prof. Surekha Dangwal Vice-Chancellor, Doon University, Dehradun Member
6	Prof. M.S.M. Rawat Advisor, Rashtriya Uchchatar Shiksha Abhiyan, Uttarakhand Member
7	Prof. K. D. Purohit Advisor, Rashtriya Uchchatar Shiksha Abhiyan, Uttarakhand Member

Sri Dev Suman Uttarakhand University Badshahithol ,
Tehri (Garhwal)

Members of Board of Studies Master of Fine arts

S.N	Name of the Members	Designation	Nominated As	Singnature
1	Dr.D,C.Goswami	Professor ,head & Dean of Arts	Chairman	
2	Dr.Om Prakash Mishra	H.O.D- Fine Arts	Member	
3	Dr.Priti Gupta	Assistant Professor	Member	 11/07/23
4	Prof.janki Panwar	Principal	G.P.G .C . KOTDWAR	
5	Prof.Lovely Rajvanshi	Principal	G.P.G .C . Jaiharikhal	
6	Prof.K.L.Talwar	Principal	G,D.C. Chakrata	
7	Nedesak Uttarakhand Bhasa Sansthan	nedesak	Rajpur road dehradun	

Sri Dev Suman Uttarakhand University Badshahithol ,
Tehri (Garhwal)

NEP SYLLABUS PREPARATION COMMITTEE

S.N	Name	Designation	Department	Collage / University
01	Dr.Om Prakash Mishra	H.O.D- Fine Arts	Fine arts	MIMT Dehradun
02	Dr.Priti Gupta	Assistant Professor	Drawing and painting	HVM (P.G.) Collage raisi ,Haridwar

Summary of Syllabus M.F.A. Painting

First Semester :-

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	History of Modern Western Art -I	15	35	50	3 hours	40
2		Theory	Core	Aesthetic & Art Appreciation -I	15	35	50	3 hours	40
3		Practical	Core	Creative Painting OR Portrait - 1	30	70	100	24hours	40
4		Practical	Core	Display + Viva - voce + Project Report	30	70	100	9 hours	40
				Total			300		

Second Semester:-

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	History of Modern Western Art - 2	15	35	50	3 hours	40
2		Theory	Core	Aesthetic & Art Appreciation -2	15	35	50	3 hours	40
3		Practical	Core	Creative Painting OR Portrait - 2	30	70	100	24hours	40
4		Practical	Core	Display + Viva - voce + Project Report	30	70	100	9 hours	40
				Total			300		

Third Semester :-

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	History of Modern Indian Art - 1	30	70	100	3 hours	40
2		Practical	Core	Creative Painting OR Portrait - 3	30	70	100	3 hours	40
3		Practical	Core	Display + Viva - voce + Project Report	30	70	100	3 hours	40
				Total			300		

Fourth Semester:- 4

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	History of Modern Indian Art - 2	30	70	100	3 hours	40
2		Practical	Core	Creative Painting OR Portrait - 4	30	70	100	3 hours	40
3		Practical	Core	Exhibition + Viva - voce + Seminar	30	70	100	3 hours	40
4			Core	Dissertation			300		
				Total	30	70	100	3 hours	40

Course Detail

First Semester

Theory - 1 :History of Modern Western Art - 1

Unit-I

Romanticism: Francisco Goya, Eugene Delacroix, John Constable, J.W.M. Turner.
Realism: Gustave Courbet, Jean-Francois Millet, Camille Corot, Honore Daumier.

Unit-II

Impressionism: Claude Monet, Edouard Manet, Edgar Degas, Auguste Renoir.
Post-impressionism: Georges Seurat, Paul Cezzane, Paul Gauguin, Vincent Van Gough,
Camille Pissaro.

Unit-III

Other important Painters: Edvard Munch, Toulouse Lautrec.
Futurism- Umberto Boccioni, Givno Serverini.
Fauvism: Henri Matisse, Maurice De Vlaminck.

Unit-IV

Cubism: Pablo Picasso, Georges Braque, Juan Gris, Fernand Leger.
Expressionism
a. Die Brucke: Leslie Kirchner, Emil Nolde.
b. Der Blaue Reiter: Wassily Kandinsky, Paul Klee, Franz Marc.
c. Figurative Expressionist: Oskar Kokoschka.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments :
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration)
- (iii) Attendance

Suggest Book:

1. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)
2. Crespelle – The Fauves.
3. Razanl, Modern Paining, Skira – Useful references from plates and text.
4. Lake and Maillard – Dictionary of Modern Painting.
5. Herbert Read – A concise History of Modern Paining.
6. William Vaughan – Romantic Art.
7. European Modern Movements in Encyclopedia of World Art.
8. Leymarie – Impressionism (Skira).
9. J. Rewald – History of impressionism – Museum of Modern Art, New York.
10. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
11. Roger Fry – Vision and Design.
12. Madsen – Art Nouvcau.
13. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.
14. Rosenblum – Cubism and 20th Century Art.
15. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.
16. Ritchie – German 20th Century Art – Museum of Modern Art.
17. Barr – Fantastio Art; Dada and Surrealism.
18. Scuphor – Dictionary of Abstract Art.
19. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
20. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
21. Herbert Read – Surrealism (Mainly documents)
22. Rubin – Dada & Surrealism.
23. F.Pepper – Kinetic Art.
24. L. Lippart – Pop Art.
25. Poggioli – Theory of the Avant Garde' (Concepts of modernity)

26. MC Muller – Art, Affluence and Alienation (Contemporary developments in various Arts).
27. A.M. Haftman – 20th Century Painting.
28. Cold water : Primitivism in Modern Art.
29. Hamilton – Painting & Sculpture in Europe – 1880-1940.
30. Pevsner – Pioneers of Modern Design, 1965.
31. Zigrosser – Expressionism – A Survey of their Graphic Work, 1957.
32. Seitz – The Responsive Eye, 1965.
33. Myers – Mexican Painting in our time – 1956.
34. Gray – The Great Experiment: Russian Art – 1863-1922, 1962.
35. Rose Barbara – American Painting since 1900, 1967.
36. Goodrich and Baur – American Art of the Twentieth Century, 1962.
37. Rosenberg – The Tradition of the New, 1959.
38. Steinberg Leo – Other Criteria.
39. Arnason - History of Modern Art.
40. Gardiner- History of Painting
41. Macmillan- Psychology of Painting
42. Ronald Templin- The Art
43. John A. Walker- Art Since Pop

Theory - 2 : Aesthetic & Art Appreciation - 1

Unit-I

Introduction to Aesthetics and its scope, relation to Science and Philosophy, Introduction to basic principles of Indian Philosophy and Religious thoughts – Vedic, Upanishadic.

Unit-II

Fundamentals of Indian Art, Principles of Painting and Iconography in the Shilpa Texts like Chitrasutra, Chitralakshan

Unit-III

Concept of Rasa Sutra, Bharat Muni, Abhinav Gupta (including types and components of Rasa), Shadanga

Unit-IV

Alankar, Dhvani, Auchitya, Riti

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration)
- (iii) Attendance

Suggest Book:

1. Aesthetic meaning – RekhaJhanji
2. Philosophy of Art (Foundations of Philosophy series)
3. Comparative Aesthetics : Eastern & Western – G. HanumanthaRao and DVK Murthy
4. Philosophy of Art – Aldrich Virgil
5. Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley.
6. Art as Experience – John Dewey.
7. Introductory Readings in Aesthetics – Hospers John.
8. Art and Illusion – E. H. Gombrick.
9. Ideals and Idols – E.H. Gombrick.
10. Ways of World Making – Nelson Goodman.
11. Critical Theory – Pyne
12. Truth in Painting – JaquesDerida.
13. Approaches to Indian Art – NiharRanjan Ray
14. Idea and Images – NiharRangan Ray
15. Aesthetic Theory and Art – Ranjan K. Ghosh

16. Mimesis as Make – Believe – Aurther Danto
17. K.C. Pandey-
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Practical : Creative Painting - 1

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool
- Medium: pencil, charcoal, pastel, pen and ink, water colour Acrylic and oil, photocopy, impression, stencil, etc.

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Sessional Work for Creative Painting

1. No. of Assignments on Canvas	:	08, Size- 30"x40" or 36"x36"
2. Installations	:	01
3. General sketches	:	500
4. Colour Sketches	:	25

or

Practical : Portrait - 1

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

Sessional Work for Portrait

- | | | |
|---------------------------------|---|----------------------------------|
| 1. No. of Assignments on Canvas | : | 10, Size- 30''X40'' or 36''x36'' |
| 2. General sketches | : | 500 |
| 3. Colour Sketches | : | 25 |

03. Paper Practical

First Semesters

Display+ Viva-Voce+Project Report) Max Marks: 100 (80+20)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
- (ii) Viva-Voce will be conducted by Internal Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study

Project

Student have to write about his/ her art work created during this semester and the internal committee will evaluate his/ her project.

Second Semester

Theory - 1 :History of Modern Western Art - 2

Unit-I

Constructivism: Kasimir Malevitch, Alexander Rodchenko, Naum Gabo, Antoine Pevsner.
De Stijl : Piet Mondrian, Theo Van Doesburg.

Unit-II

Dada and Surrealism: Giorgio De Chirico, Marcel Duchamp, Max Ernst, Joan Miro,
Salvador Dali, Francis Picabia, Marc Chagall
Other important Painter: Amedeo Modigliani, Max Beckman

Unit-III

Abstraction: Vasily Kandinsky, Paul Klee, Jackson Pollock, Mark Rothko
Pop Art : David Hockney, Andy Warhole.

Unit-IV

Op Art, Frank Stella, Vicror Vasarely,
Minimal and Kinetic art.

Important Sculptor: Constantin Brancusi, Henry Moore, Alberto Giacometti, Auguste Rodin.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration)
- (iii) Attendance

Suggest Book:

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3. Herbert Read – A concise History of Modern Paining.
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38. Steinberg Leo – Other Criteria.
39. Arnason- History of Modern Art.
40. Ronald Templin- The Art
41. John A. Walker- Art Since Pop
42. Herbert Read : (i) Modern Sculpture.
43. Herbert Read : (ii) Art of Sculpture.
44. GiedionWelcker : Contemporary Sculpture.
45. Sculpture of the 19th – 20th Centuries.
46. Burnham – Beyond Modern Sculpture.
47. Nean Seitz – Modern Sculpture, Evolution.
48. Kulterman – The New Sculpture.
49. Maillard – Dictionary of Modern Sculpture.
50. Scuphot : Sculpture of 20th Century.

Theory - 2 : Aesthetic & Art Appreciation - 2

Unit-I

- Psychological Mechanism of Artistic Perception.
- Psychological Mechanism of Artistic Creation.
- Art as an object of Perception.
- Psychical Distance.

Unit-II

Psychology and Art

Freud's theory (conscious and sub-conscious mind), C.J. Jung, Croce Susane Langer.

Unit-III

Aristotle, Plato, Kant, Hegel, Marx.

Unit-IV

Globalization in Art, Art and Environment, Anti Aesthetic & Art, Philosopher: Roger Fry, Clive Bell.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration)
- (iii) Attendance

Suggest Book:

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Practical : Creative Painting - 2

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool

b) Composition

- Medium: pencil, charcoal, pastel, pen and ink, water colour Acrylic and oil, photocopy, impression, stencil, etc.
- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Sessional Work for Creative Painting

1	No. of Assignments on Canvas	:	08, Size- 30"x40" or 36"x36"
2	Installations	:	01
3	General sketches	:	500
4	Colour Sketches	:	25

OR

Practical : Portrait - 2

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

Sessional Work for Portrait

1	No. of Assignments on Canvas	:	10, Size- 30"X40" or 36"x36"
2	General sketches	:	500
3	Colour Sketches	:	25

03. Paper Practical

First and Second Semesters

(Display+ Viva-voce+Project Report)Max Marks: 100 (80+20)

Instructions

- (i) Display of his/her own Art work done during 1st and 2nd Semester will be conducted in the end of 2nd semester.
- (ii) Viva-Voce will be conducted by Internal & External Examiner
- (iii) Project Report will be presented in an open Seminar

Course of Study

Project

Historical Sites, National Monuments, Review of National Art Fairs, Exhibitions. Galleries, Advertising Agencies, Contemporary Art Issues. Review about his/her Art work.

18. Arts of India 1550-1900- John Guy, Deborah Swallow
19. A Portrait of the Hindus- Robert Hardgrave
20. Essays on contemporary practice in India- Geeta Kapoor
21. New Narratives- Betty Seid
22. Triumph of Modernism- Partha Mitter
23. Flamed Mosaic- Neville Tuli
24. c`gnvk/kqfuddykdks'k % fouksnHkkj}kt
25. Kala Chitrkala- Vinod Bhardwaj
26. Char Chitrkaar- Ashok Mitr
27. Samkalin Kala- Dr. Ramviranjan
28. ChitrkalakaRasaswadan- RamchandrShukl
29. Lalit Kala Ki Dhara- Asit Kumar Haldar
30. BhrtiyaChitrkala- VachaspatiGarola
31. BrihadAdhunik Kala Kosh- Vinod Bhardwaj
32. Post-Modernism OR The culture logic of late capitalism – Fedric Jansen
33. Visual Culture – Chris Genks

Practical : Creative Painting - 3

Opt – I: Creative Painting

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters
Exercise on application of different mediums both traditional and contemporary as a drawing tool
- Medium: pencil, charcoal, pastel, pen and ink, water colour Acrylic and oil, photocopy, impression, stencil, etc.

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Sessional Work for Creative Painting

- | | | |
|--|---|------------------------------|
| 1. No. of Assignments on Canvas | : | 08, Size- 30"x40" or 36"x36" |
| 2. Installations | : | 01 |
| 3. Number of assignment of Multimedia: | : | 01 |
| 4. General sketches | : | 500 |
| 5. Colour Sketches | : | 25 |

Third Semester

Theory - 1 : History of Modern Indian Art - 1

Course of Study

Unit-I

Company School.

Establishments of Art Schools in India- Madras, Calcutta, Bombay, Lucknow.

Raja Ravi Verma, Amrita Shergill, Rabindra Nath Tagore

Unit-II

Bengal School: Abanindra Nath Tagore, Nandalal Bose, Binod Bihari Mukharjee,

Other Artists: Jamini Roy, Ram Kinkar Baij, Gaganendra Nath Tagore,

Unit-III

Progressive Artist Group: S.H.Raza, F.N.Souza, K.H.Ara, M.F.Hussain,
Akbar Padamsee,

Delhi Shilpi Chakra. B.C.Sanyal, Krishan Khanna,

Neo-Tantricism: K.C.S. Panniker, Biren Dey, G.R. Santhosh, P.T. Reddy.

Unit-IV

Abstract Trend : Prabhakar Barve, V.S. Gaitonde, Bimal Das Gupta.

Other important Artist Ram Kumar, Tyeb Mehta, Jahangir Sabavala, Satish Gujral,

A.Ramachandran, Laxman Pai, Manjit Bawa.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration)
- (iii) Attendance

Suggest Book:

1. Studies in Modern Indian Art – Ratan Parimoo
2. Moving Focus – K.G. Subrahmanyam
3. Pictorial Space – Geeta Kapur
4. Modern Indian Art – Keshav Malik
5. Lalit Kala Contemporary
6. Lalit Kala Monographs
7. Contemporary Art in India : P.N. Mago
8. Contemporary Art – The Flamed Mosaic by Naviel Tuli
9. Contemporary Indian Art- Gaytri Sinha
10. Handbook of Indian Art- Sunil Khosa
11. Company Painting- Mildred Archer
12. Art of India- Fredrick M. Asher
13. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer
14. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk
15. Contemporary Indian Art- Other realities- Yashodhara Dalmia
16. The Making of Modern Indian Art- The Progressives- Yashodhara Dalmia
17. Memory, Metaphor, Mutations- Yashodhara Dalmia

OR

Practical : Portrait - 3

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

Sessional Work for Portrait

1. No. of Assignments on Canvas	:	10, Size- 30"X40" or 36"x36"
2. General sketches	:	500
3. Number of assignment of Multimedia:	:	01
4. Colour Sketches	:	25

03. Paper Practical

(Display+Viva-Voce+Project Report)Max Marks: 100 (80+20)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
- (ii) Viva-Voce will be conducted by Internal Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study

Project

Student have to write about his/ her art work created during this semester and the internal committee will evaluate his/ her project.

Fourth Semester

Theory - 1 : History of Modern Indian Art - 2

Unit-I

Baroda Narratives: N.S. Bendre, Jyoti Bhatt, Ghulam Mohammad Sheikh, K.G. Subramanyan, Bhupen Khakar.

Group 1890: J. Swaminathan, Jeram Patel

Unit-II

Bengal Famine: Chittaprosad, Somnath Hore

Calcutta Group: Paritosh Sen, Bikash Bhattacharya, Ganesh Pyne, Jogen Choudhary

Unit-III

Women Artist: Nalini Malani, Anjoli Ela Menon, Arpana Kaur

Arpita Singh, Rini Dhumal, Nilima Shaikh

Printmakers: Laxma Gaud, Krishna Reddy, Anupam Sood, R.B. Bhaskaran, Jagmohan Chopra

Unit-IV

Academic Sculptors: D.P. Roy Choudhary, Shanko Choudhary, Dhanraj Bhagat, Nagji Patel, S.

Nandagopal, P.V. Jankiram, Mahendra Pandya, Ram V. Sutaar, S. Dhanpal, Dhruv Mistri, Subod Gupta.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration)
- (iii) Attendance

Suggest Book:

1. Studies in Modern Indian Art – Ratan Parimoo
2. Moving Focus – K.G. Subrahmanyam
3. Pictorial Space – Geeta Kapur
4. Modern Indian Art – Keshav Malik
5. Lalit Kala Contemporary
6. Lalit Kala Monographs
7. Contemporary Art in India : P.N. Mago
8. Contemporary Art – The Flamed Mosaic by Naviel Tuli
9. Contemporary Indian Art- GaytriSinha
10. Handbook of Indian Art- Sunil Khosa
11. Company Painting- Mildred Archer
12. Art of India- Fredrick M. Asher
13. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer
14. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk
15. Contemporary Indian Art- Other realities- Yashodhara Dalmia
16. The Making of Modern Indian Art- The Progressives-Yashodhara Dalmia
17. Memory, Metaphor, Mutarions- Yashodhara Dalmia
18. Arts of India 1550-1900- John Guy, Deborah Swallow
19. A Portrait of the Hindus- Robert Hardgrave
20. Essays on contemporary practice in India- Geeta Kapoor
21. New Narratives- Betty Seid
22. Triumph of Modernism- Partha Mitter
23. Flamed Mosaic- Neville Tuli
24. c`gnvk/kqfuddykdks`k % fouksnHkkj}kt
25. Kala Chitrkala- VinodBhardwaj
26. Char Chitrkaar- Ashok Mitr
27. Samkalin Kala- Dr. Ramviranjan
28. ChitrkalakaRasaswadan- RamchandrShukl
29. Lalit Kala Ki Dhara- Asit Kumar Haldar
30. BhrtiyaChitrkala- VachaspatiGarola
31. BrihadAdhunik Kala Kosh- Vinod Bhardwaj
32. Post-Modernism OR The culture logic of late capitalism – Fedric Jansen
33. Visual Culture – Chris Genks

Practical : Creative Painting - 4

Advancement of previous experience towards a complete pictorial interpretation, theme and expression of mood, symbolism, dramatization, distortion for emotional effect including abstract expressionism, projects with emphasis on independent creative work.

a) Advanced Drawing

- Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art
- Exercise of different drawing techniques of traditional and contemporary masters
Exercise on application of different mediums both traditional and contemporary as a drawing tool
- Medium: pencil, charcoal, pastel, pen and ink, water colour Acrylic and oil, photocopy, impression, stencil, etc.

b) Composition

- Identify and synthesis the connection between process and concept in reference to collage/collision
- Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture
- Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts

Sessional Work for Creative Painting

6. No. of Assignments on Canvas	:	08, Size- 30"x40" or 36"x36"
7. Installations	:	01
8. Number of assignment of Multimedia:	:	01
9. General sketches	:	500
10. Colour Sketches	:	25

or

Practical : Portrait - 4

Study of live model, in details of Bones, Masses Face and full human body, expression of faces, dynamism of human figure etc. A person style of presentation is required.

Sessional Work for Portrait

5. No. of Assignments on Canvas	:	10, Size- 30"X40" or 36"x36"
6. General sketches	:	500
7. Number of assignment of Multimedia:	:	01
8. Colour Sketches	:	25

03 : Paper

(Exhibition+Viva-voce+ Seminar)

Max Marks: 100 (80+20)

Instructions:

- (i) One Solo Exhibition of his/her own Art work done during 1st 2nd 3rd & 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical & aesthetics performance of each candidate at the time of exhibition.
- (ii) Viva-Voce will be conducted by Internal & External Examiner.

(iii) A Seminar paper will be present in open seminar on any one of relevant topic related to Painting /Applied Art/Sculpture/ Graphics etc. Candidate can choose his/her own journey of during study & new invention and experimental aspect of the art field.

04 : Dissertation

Instructions:

Synopsis presentation & approval of subject

Presentation & Seminar

Final submission (Three copies should be submitted positively before the commencement of the examination).

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

- (i) A critical and analytical aspect of Painting, Applied Arts , Sculpture, Graphics (Print Making) etc.
- (ii) A critical and analytical aspect of History of Art.
- (iii) Folk, Tribal Art and Popular form of Art.
- (iv) Concept of Aesthetics or Philosophy.
- (v) Contemporary Artists.
- (vi) New trends in Contemporary Art.
- (vii) Any other new relevant topic including experimentation.etc

Applied-(Group-B)

Summary of Syllabus M.F.A.Applied Art (Group-B)

First Semester :- 1

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	Aesthetic & Art Appreciation - 1	15	35	50	3 hours	40%
2		Theory	Core	Advertising Foundation & Dimension - I	15	35	50	3 hours	40
3		Practical	Core	Visualization or Photography- 1	30	70	100	24hours	40
4		Practical	Core	Display + Viva - voce + Project Report	30	70	100	9 hours	40
				Total			300		

Second Semester:-

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	Aesthetic & Art Appreciation - 2	15	35	50	3 hours	40%
2		Theory	Core	Advertising Foundation & Dimension - 2	15	35	50	3 hours	40
3		Practical	Core	Visualization or Photography- 2	30	70	100	24hours	40*
4		Practical	Core	Display + Viva - voce + Project Report	30	70	100	9 hours	40
				Total			300		

Third Semester :- 3

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	Advertising Foundations and Dimensions - 3	30	70	100	3 hours	40
2		Practical	Core	Visualization or Photography- 3	30	70	100	3 hours	40
3		Practical	Core	Display + Viva - voce + Project Report	30	70	100	3 hours	40
				Total			300		

Fourth Semester:-4

S	Course Code	Paper	Course	Title of Paper	Division of Marks		Total Marks	Time allotted	Minimum marks
					Internal	End Semester			
1		Theory	Core	Advertising Foundations and Dimensions - 3	30	70	100	3 hours	40
2		Practical	Core	Visualization or Photography- 4	30	70	100	3 hours	40
3		Practical	Core	Display + Viva - voce + Project Report	30	70	100	3 hours	40
4			Core	Dissertation			300		
				Total	30	70	100	3 hours	40

Course Details

First Semester -1

Theory - 1 : Aesthetic & Art Appreciation - 1

Unit-I

Introduction to Aesthetics and its scope, relation to Science and Philosophy, Introduction to basic principles of Indian Philosophy and Religious thoughts – Vedic, Upanishadic.

Unit-II

Fundamentals of Indian Art, Principles of Painting and Iconography in the Shilpa Texts like Chitrasutra, Chitralakshan

Unit-III

Concept of Rasa Sutra, Bharat Muni, Abhinav Gupt (including types and components of Rasa), Shadanga

Unit-IV

Alankar, Dhvani, Auchitya, Riti

Note: - Internal Assessment 10% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration)
- (iii) Attendance

Suggest Book:

1. Aesthetic meaning – RekhaJhanji
2. Philosophy of Art (Foundations of Philosophy series)
3. Comparative Aesthetics : Eastern & Western – G. HanumanthaRao and DVK Murthy
4. Philosophy of Art – Aldrich Virgil
5. Aesthetics from classical Greece to the present : A Short History – Monsore C. Beardsley.
6. Art as Experience – John Dewey.
7. Introductory Readings in Aesthetics – Hospers John.
8. Art and Illusion – E. H. Gombrich.
9. Ideals and Idols – E.H. Gombrich.
10. Ways of World Making – Nelson Goodman.
11. Critical Theory – Pyne
12. Truth in Painting – JaquesDerida.
13. Approaches to Indian Art – NiharRanjan Ray
14. Idea and Images – NiharRangan Ray
15. Aesthetic Theory and Art – Ranjan K. Ghosh
16. Mimesis as Make – Believe – Aurther Danto
17. K.C. Pandey-
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Theory - 2 : Advertising Foundation and Dimension - 1

Courses of Study:

Unit – 1 - Introduction to Advertising – Defining Advertising, Types of Advertising, Functions of Advertising, The target audience, Logo, Logotype, Monogram, Symbol, Emblem, Trademark, Insignia.

Unit – 2 – Advertising and Society – Advertising business offers employment, Advertising promotes freedom of press, Information and Freedom of choice, Advertising creates demand and consequently sales, Advertising reduces selling cost. Advertising creates employment, Advertising establishes reputation and prestige, Truth in advertising, Advertising tries to raise the standard of living.

Unit – 3 - Modern advertising agencies and its structure, the Advertiser, The media vendors, Globalization, publicity, propaganda, public relations.

Unit – 4 - Radio and T.V. Advertising, Internet advertising .Interactive Advertising similarities and differences among these medias, merits and demerits of these medias.

Note: - Internal Assessment 10% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration)
- (iii) Attendance

Reading Books

1. Contemporary advertising: william F. arens, courtland L. bovee.
2. Foundation of advertising: S.A Chunnawalla, K.C Sethia.
3. Advertising and sales promotion: S.H.H kazmi, satish batra.
4. Social Dimension of advertising: S.S kaptan.
5. Advertising theory and practice: C.H sandage, vernon fryburger.
6. *Advertising and Promotion AN IMC Approach*, Shimp Cengage Learning India Pvt. Ltd., New Delhi
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Practical : Visualization / Photography - 1

Option (I) Visualization

Candidate admitted in M.F.A. (Applied Arts) will select any one of the following option for practical subjects for specialization in all semester.

Size : As per requirements.

Instructions:

Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of the semester.

Course of study

Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal.

Assignments :

- Execution of any 2 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaign in computer.
- Free hand sketching - 500
- A short documentary film/TV Commercial etc.
- Drawing - 10 (Full figure human study, portrait, animal study etc.)

Option: II Photography

Size : As per requirements.

Instructions:

- (i) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of the semester.
- (ii) Student will have to prepare one series (minimum 3 photograph) of photography on the given topic.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as :

- (i) Product Photography
- (ii) Travel Photography
- (iii) Photography for advertising

Assignment

- (i) Number of Prints is minimum 30 in each Semester (Minimum Size: 12" x 18")
- (ii) Drawing – 20 (Full figure study for model shoot etc.)

03 Paper Practical :

(Display+ Viva-Voce+Project Report)Max Marks: 100 (50+25+25)

Instructions

- (i) Display of his/her own Art work done during 1st Semester will be conducted at the end of 1st semester.
- (ii) Viva-Voce will be conducted by Internal Examiner.
- (iii) Project Report will be presented in an open Seminar.

Course of Study

Project: Students have to write about his/ her art work created during this semester and the internal committee will evaluate his/ her project.

Second Semester:- 2

Theory - 1 : Aesthetic & Art Appreciation - 2

Unit-I

- Psychological Mechanism of Artistic Perception.
- Psychological Mechanism of Artistic Creation.
- Art as an object of Perception.
- Psychical Distance.

Unit-II

Psychology and Art

Freud's theory (conscious and sub-conscious mind), C.J. Jung, Croce, Susanne Langer.

Unit-III

Aristotle, Plato, Kant, Hegel, Marx.

Unit-IV

Globalization in Art, Art and Environment, Anti Aesthetic & Art, Philosopher: Roger Fry, Clive Bell.

Note: - Internal Assessment 10% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test (One period duration)
- (iii) Attendance

Suggest Book:

34. Aesthetic meaning – Rekha Jhanji
35. Philosophy of Art (Foundations of Philosophy series)
36. Comparative Aesthetics : Eastern & Western – G. Hanumantha Rao and DVK Murthy
37. Philosophy of Art – Aldrich Virgil
38. Aesthetics from classical Greece to the present: A Short History – Monsore C. Beardsley.
39. Art as Experience – John Dewey.
40. Introductory Readings in Aesthetics – Hospers John.
41. Art and Illusion – E. H. Gombrich.
42. Ideals and Idols – E.H. Gombrich.
43. Ways of World Making – Nelson Goodman.
44. Critical Theory – Pyne
45. Truth in Painting – Jacques Derrida.
46. Approaches to Indian Art – Nihar Ranjan Ray
47. Idea and Images – Nihar Rangan Ray
48. Aesthetic Theory and Art – Ranjan K. Ghosh
49. Mimesis as Make – Believe – Arthur Danto
50. K.C. Pandey-

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Theory - 2 : Advertising Foundation and Dimension - 2

Unit – 1 - Campaign planning, objectives and basic principles – Campaign objectives, Factors influencing the planning of advertising campaign. The selling methods, Campaigning a new product. Advertising Appeal, Role of Appeal in campaign planning.

Unit – 2 - Creative side of the Advertising – What is creative Advertising, Creative leap, Creative concept, Strategy and Creativity, Creative thinking, Art direction, Creative brief. Science & Creativity.

Unit – 3 - Decision about the message execution, Creating Print Advertising, Newspaper Advertisings, Magazine advertisements, Layout stages, Layout design principles.

Unit – 4 – Role of photography, Illustration & Drawings in Advertising, Window display, counter display, the age of a print etc.

Reading Books

- (i) Packaging Design: Graphics , Material Technology – Steven Sonsino.
- (ii) Sign Design : Graphics, Materials & Techniques – Mitzi Sims
- (iii) Paste up for Graphic Arts Production – Kenneth F. Hird
- (iv) Making a Good Layout – Lorisieber & Lisa Balla
- (v) Type in Use – Alex White
- (vi) The Image and the Eye – E.H. Gombrich
- (vii) Air Brushing and Photo Retouching – Brett Breckon
- (viii) Applied Art Handbook – Prof. S.K. Luthra
- (ix) Letter Assembly in Printing – D. Wooldridge
- (x) Graphic Designing and Reproduction Techniques – Peter Croy.

Practical : Visualization / Photography - 2

Option (I) Visualization

Size : As per requirements.

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work.

Course of study

Advertising campaign, Analytical study of different product groups. Visuals to be based on the class of commodity and class of appeal.

Assignments :

- Execution of any 2 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaign in computer.
- Free hand sketching - 500
- A short documentary film/TV Commercial etc.
- Drawing - 10 (Full figure human study, portrait, animal study etc.)

or

Option: II Photography

Size : As per requirements.

Instructions:

- (i) The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- (ii) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work.
- (iii) Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as:

- (i) Creative photography (abstract, texture, architectural etc.)
- (ii) Digital manipulation
- (iii) Black & White photography

Assignment

- (i) Number of Prints is minimum 30 in each Semester (Minimum Size: 12" x 18")
- (ii) Drawing – 20 (Full figure study for model shoot etc.)

Note :For all options of Applied Arts; Student will have to submit his/her work on last day of every week including sketching and drawi

03 Paper Practical :

(Display+ Viva-Voce+Project Report)Max Marks: 100 (80+20)

Instructions

- (i) Display of his/her own Art work done during 1st and 2nd Semester will be conducted at the end of semester.
- (ii) Viva-Voce will be conducted by Internal & External Examiner
- (iii) Project Report will be presented in an open Seminar

Course of Study

Project: Historical Sites, National Monuments, Review of National Art Fairs, Exhibitions. Galleries, Advertising Agencies, Contemporary Art Issues. Review about his/her Art work.

Third Semester:- 3

Theory - 1 : Advertising Foundation and Dimension - 3

Courses of Study:

Unit –1 - Copy writing, Typography – Introduction, Role of Typography in Advertising. copy platform, types of copy, how to write good copy, copy formats : headlines, sub headlines, body copy etc.

Unit –2 - Advertising and Marketing – Nature and scope of Marketing, Marketing plan, Advertising role in marketing, Types of market, The marketing concept and Relationship.

Unit –3 -, Marketing channel of distribution, marketing mix, 4 P's of marketing: Packaging, Insurance, Transportation, Pricing. Direct marketing and its strategies.

Unit –4 - Marketing and Market Research – Consumer reaction, Motivational research, Brand image, Integrated marketing Communication (IMC).

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration)
- (iii) Attendance

Suggest Book:

- (i) Packaging Design: Graphics , Material Technology – Steven Sonsino.
- (ii) Sign Design : Graphics, Materials & Techniques – Mitzi Sims
- (iii) Paste up for Graphic Arts Production – Kenneth F. Hird
- (iv) Making a Good Layout – Lorisieber & Lisa Balla
- (v) Type in Use – Alex White
- (vi) The Image and the Eye – E.H. Gombrich
- (vii) Air Brushing and Photo Retouching – Brett Breckon
- (viii) Applied Art Handbook – Prof. S.K. Luthra
- (ix) Letter Assembly in Printing – D. Wooldridge
- (x) Graphic Designing and Reproduction Techniques – Peter Croy.

Practical : Visualization / Photography - 3

Option : I Visualization

Size : As per requirements.

Instructions:

- Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of semester.

Course of Study

Deeper understanding of market and marketing techniques (4P's), concept building, building of brand image, creation of U.S.P.

Assignments:

- Execution of any 2 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaigns in computer.
- A short documentary film/ TV Commercial etc.
- Free hand sketching - 500
- Drawing – 10 (Full figure human study, portrait, animal study etc.)

OR

Option: II Photography

Size : As per requirements.

Instructions:

- (i) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of semester.
- (ii) Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as :

- Press Photography
- Photo Essay / Photo series.
- Photo Illustration
- Photography for advertising.

Assignment

- (i) Number of Prints is minimum 25 (Minimum Size: 12 x 18)
- (ii) Free hand sketching - 500
- (iii) Drawing – 10 (Full figure human study, portrait, animal study etc.)

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

03 Paper Practical ::

(Display+Viva-voce+ Project Report) Max Mark: 100 (80+20)

Instructions

- (i) Display of his/her own Art work done during 1st and 2nd Semester will be conducted at the end of 2nd semester.
- (ii) Viva-Voce will be conducted by Internal & External Examiner
- (iii) Project Report will be presented in an open Seminar

Course of Study

Project: Student have to write about his/ her art work created during this semester and the internal committee will evaluate his/ her project.

Forth Semester - 4

Theory - 1 : Advertising Foundation and Dimension - 4

Instructions:

- (i) No. of Questions to be set: 09 (02 Questions from each unit) and Question No. 01 is to be set from all over the Units i.e. short type Questions.
- (ii) No. of Questions to be attempted : 05 .Question No. 01 is compulsory
- (iii) All Questions will be of equal marks.

Courses of Study:

Unit –1 - Ethics, Regulations and Social Responsibilities – Taste and Advertising, Stereo typing in Advertising: women in advertisement, racial and ethnic stereotypes, Advertising to children.

Unit –2 - Legal aspects of Advertising – Advertising controversial products & its legal aspects. Copyright, Trade Mark etc.

Unit –3 - Status of Advertising Agents, Advertising contracts, Defamation, Slander of Goods.

Unit –4 - Careers in advertising, Technical terms in advertising Influences of Art trends and trends in design. visual merchandising. The Industrial revolution and emergence of consumer society.

Note: - Internal Assessment 20% in each theory paper based on the following criteria:

- (i) Two handwritten Assignments
(1st Assignment after one month & 2nd after two months)
- (ii) One Class Test(One period duration)
- (iii) Attendance

Suggest Book:

- (i) Packaging Design: Graphics , Material Technology – Steven Sonsino.
- (ii) Sign Design : Graphics, Materials & Techniques – Mitzi Sims
- (iii) Paste up for Graphic Arts Production – Kenneth F. Hird
- (iv) Making a Good Layout – Lorisieber & Lisa Balla
- (v) Type in Use – Alex White
- (vi) The Image and the Eye – E.H. Gombrich
- (vii) Air Brushing and Photo Retouching – Brett Breckon
- (viii) Applied Art Handbook – Prof. S.K. Luthra
- (ix) Letter Assembly in Printing – D. Wooldridge
- (x) Graphic Designing end Reproduction Techniques – Peter Croy.

Practical : Visualization / Photography - 4

Option : I **Visualization**

Size : As per requirements.

Instructions:

- The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper.
- Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the Sessional work at the end of semester.

Course of Study

- Deeper understanding of market and marketing techniques (4P's), concept building, building of brand image, creation of U.S.P.

Assignments:

- Execution of any 3 advertising campaign with report (*market survey and about your campaign*) on consumer's product or institutional (Services or Social) related with any of the appropriate media including Print and various techniques available. (Minimum Submission for each Advertising Campaign is 10 works.)
- One campaign in handwork and 2 campaigns in computer.
- A short documentary film/ TV Commercial etc.
- Free hand sketching - 500
- Drawing – 10 (Full figure human study, portrait, animal study etc.)

or

Option: II **Photography**

Size: As per requirements.

Instructions:

- (i) Board of internal Examiner (Chairman, Internal and nominee of chairman) will evaluate the sessional work at the end of the semester.
- (ii) Student will have to prepare one series (minimum 3 photographs) of photography on the given topic.

Course of Study

Advance techniques of Photography, Development of Individual style, Different areas of Photography such as :

- Fashion photography.
- Digital manipulation
- Black & White photography

Assignment

- (i) Number of Prints is minimum 20 in each Semester. (Minimum Size: 12 x 18)
- (ii) Free hand sketching - 500
- (iii) Drawing – 10 (Full figure human study, portrait, animal study etc.)

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

03 Paper Practical

(Exhibition+Viva-voce+ Seminar), Max Mark: 100 (80+20)

Instructions:

- (i) One Solo Exhibition of his/her own Art work done during 1st 2nd 3rd & 4th Semester will be conducted at the end of 4th semester. Internal Examiner will evaluate their technical & aesthetics performance of each candidate at the time of exhibition.
- (ii) Viva-Voce will be conducted by Internal & External Examiner.
- (iii) A Seminar paper will be present in open seminar on any one of relevant topic related to Painting /Applied Art/Sculpture/ Graphics etc. Candidate can choose his/her own journey of during study & new invention and experimental aspect of the art field.

04 Paper Practical

(Group B) Dissertation M.M: 100 (80+20)

Instructions

Synopsis presentation & approval of subject – August.

Presentation & Seminar - January.

Final submission – 31st March (Three copies should be submitted positively before the commencement of the examination).

The evaluation of Dissertation and Viva-voce will be conducted by External & Internal Examiner.

Course of Study

- a. A critical and analytical aspect of Painting, Applied Arts, Sculpture, Graphics (Print Making) etc.
- b. A critical and analytical aspect of History of Art.
- c. Folk, Tribal Art and Popular form of Art.
- d. Concept of Aesthetics or Philosophy.
- e. Contemporary Artists.
- f. Inter disciplinary Themes.