SWAMI VIVEKANAND SUBHARTI UNIVERSITY Meerut
UGC Approved

ACCREDITED WITH GRADE A NAAC

ORDINANCE GOVERNING

MASTER OF FINE ARTS

Applied Art/Painting/ Sculpture

2-Year Degree Programme

AS PER NEP-2020

Swami Vivekanand
SUBHARTI UNIVERSITY
Meerut

ORDINANCE GOVERNING

Effective from Session 2025-26

Ordinance V-141-B

36th Academic Council Meeting held on 11/03/26

MFA1st Year 1st Sem 2025-2026 (NEP-Syllabus)

Core Course: Art Criticism-I

Programme/ Class: Master of Fine Arts (Painting)	Year: I	Semester: I
Subject: **Core Course**		
Course Code: CC-I	Course Title: **Art Criticism-I**	

Course Out Come:

1. Understand the origins, evolution, and purposes of art criticism.
2. Analyze artworks through key critical frameworks (formalism, iconography, socio-cultural critique).
3. Write informed critiques employing structured writing, terminology, and evidence.
4. Present critique orally and visually in seminars and peer-led discussions.
5. Situate contemporary art practices within critical and cultural narratives.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	**Topic**	No. of Theory **Total - 48**
Unit -1	Introduction of art Criticism	9 hours
Unit -2	Aristotle, Hegel	10hours
Unit -3	Baumgartner, Ruskin	10hours
UNIT - 4	Roger fry, Susanne Langer	10 hours
UNIT -5	Herbert Read	9hours

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Suggested Readings:

- **Geeta Kapur** – *When Was Modernism: Essays on Contemporary Cultural Practice in India*
- **John Berger** – *Ways of Seeing*
- **Siva Kumar** – *Santiniketan: The Making of a Contextual Modernism*
- **Terry Barrett** – *Criticizing Art: Understanding the Contemporary*
- **Selected exhibition catalogues** – NGMA, Lalit Kala Akademi, Nepal Academy of Fine Arts

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- **SWAYAM** – *Art Appreciation and Visual Culture*
- **Coursera** – *Modern Art & Ideas (MoMA)*
- **Khan Academy** – *Contemporary Art in Context*

Further suggestion:

- Organize field visits to galleries or exhibitions for live critique.
- Conduct interdepartmental critique sessions with performing arts, film, or design students.
- Encourage bilingual or regional-language critical writing to promote accessibility.

Further suggestion:

- **University of Delhi** – MFA (Painting) CBCS syllabus
- **Visva-Bharati University (Kala Bhavana)** – Contextual modernism focus
- **Jamia Millia Islamia** – MFA Art History & Criticism
- **Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya** – NEP-based MFA structure.

Core Course : Folk Arts of India-I

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Programme/ Class: Master of Fine Arts (MFA - painting)	Year: I	Semester: I
Subject: Core Course		
Course Code: CC-2	Course Title: Folk Arts of India-I	

Course Out Come:

1. Identify and describe key Indian folk art traditions, their motifs, themes, and cultural contexts.
2. Differentiate between folk, tribal, and classical Indian art forms.
3. Analyze the role and significance of folk art in Indian society, rituals, and cultural identity.
4. Demonstrate basic proficiency in traditional folk art techniques through practical assignments.
5. Create original artworks inspired by Indian folk art styles, using appropriate materials and methods.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+70

Total No. of Lecture- Tutorials-Practical (in hours per week) 2-2-0

Unit	**Topic**	No. of Theory **Total - 48**
Unit -1	**Introduction to Indian Folk Art** • Definition and scope of Folk Art • Distinction between folk, tribal, and classical art forms	9 hours
Unit -2	**Regional Folk Art Styles - Part I** • Madhubani painting (Bihar) • Warli painting (Maharashtra)	10hours
Unit -3	**Regional Folk Art Styles - Part II** • Gond art (Madhya Pradesh) • Pattachitra (Odisha and West Bengal)	10hours

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UNIT - 4	**Contemporary Relevance and Adaptations** • Folk art in contemporary Indian art scene • Fusion of folk art with modern techniques and media	10 hours
UNIT -5	**Practical Application** • Designing original folk art inspired compositions • Experimenting with folk art techniques and motifs	9hours
Suggested Readings: • Indian Folk Art by Krishna Chaitanya • The Art of India by Partha Mitter • Traditional Indian Folk Arts by Ratan Parimoo • Various research papers and articles on specific folk traditions		
This course is Core Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course: Central University of Rajasthan. MFA Fine Arts Syllabus, Semester 1 & 2: Indian Folk Art. Department of Fine Arts.		
Further suggestion: None		

Core Course: Portrait study

Programme/ Class: Master of Fine Arts	Year: I	Semester: I

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(Painting)		

Subject: Core Course	
Course Code:CC-3	Course Title: Portrait study

Course Out Come:

- Accurately observe and depict human facial features, proportions, and expressions.
- Create portraits using various media such as pencil, charcoal, pastel, and paint.
- Apply knowledge of anatomy, light, and shadow in portrait drawing and painting.
- Develop a personal and thematic approach to portraiture.
- Critically analyze and present their work in context of historical and contemporary portraiture.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	**Topic**	No. of Theory **Total - 48**
Unit -1	**Introduction to Portraiture** • Definition, history, and evolution of portraiture • Overview of Indian and Western portrait traditions	9 hours
Unit -2	**Observational Practice** • Drawing from life: model sessions (male/female) • Study of facial features: eyes, nose, lips, ears • Light, shadow, and tonal values	10hours
Unit -3	**Materials and Techniques** • Exploration of different media: o Dry media (pencil, charcoal, pastel) o Wet media (ink, watercolor, acrylic, oil)	10hours
UNIT - 4	**Conceptual Portraiture** • Portraits with narrative, symbolism, or socio-cultural context • Identity, psychology, and expression	10 hours

UNIT - 5	**Practical Project and Portfolio Development** • Creating a series of portraits using different mediums and styles • Live model sessions and photographic references	9hours

Suggested Readings:

- Drawing the Head and Hands – Andrew Loomis
- Portrait Drawing – John Singer Sargent
- The Portrait in India – NGMA Publications
- Artist studies: Raja Ravi Varma, Amrita Sher-Gil, Rembrandt, Lucian Freud, Bhupen Khakhar

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) I

Programme/ Class: Master of Fine Arts (Painting)	Year: I	Semester: I
Subject: Practicum Course		
Course Code: PC-1	Course Title: **Practical Specialization (Composition/Portrait/Mural Design) I**	

Course Out Come:

1. Apply key elements (line, form, color, space, texture) and principles (balance, contrast, rhythm, unity) in compositions.

1. Create observational compositions inspired by real-life environments and figure-group relationships.
2. Demonstrate skill in handling multiple media (charcoal, watercolor, acrylic, mixed media) for composition-centric visuals.
3. Develop narrative-rich thematic compositions reflecting social, environmental, or personal experiences.

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4. Organize visual elements spatially with clarity and aesthetic coherence.		
Credits: 04	**Practicum Course**	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8		
Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	**Fundamentals of Composition** Elements & principles of design; organizing visual space; balance, contrast, rhythm, unity	20 hours
Unit -2	**Observational Composition Studies** Life, environment, market scenes, interiors; perspective and figure-group dynamics	19 hours
Unit -3	**Thematic Composition Practice** Visual storytelling: daily life, culture, society; narrative through composition	19 hours
UNIT - 4	**Medium & Technique Exploration** Dry & wet media; surface textures; layering in mixed media; compositional experimentation	19 hours
UNIT -5	**Composition in Indian and Contemporary Art Context** Harmony, contrast, , proportion, aur emphasis	19 hours

Suggested Readings:

- The Elements of Color – Johannes Itten
- Ways of Seeing – John Berger
- Case studies of Indian/contemporary artists practicing compositional art: Nandalal Bose, Arpita Singh, Atul Dodiya, Nilima Sheikh.

This course is **Practicum Course** as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

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University Reference: Banaras Hindu University (Faculty of Visual Arts), where students in MFA (Painting) choose a specialization subject such as Creative Painting, Portrait, Mural, Graphics,
Further suggestion: None

Practicum Course: Basics of Landscape

Programme/ Class: Master of Fine Arts (Painting)	Year: I	Semester: I
Subject: Practicum Course		
Course Code:PC-2	**Course Title**: Basics of Landscape	

Course Out Come:

1. Trace the evolution of landscape painting across traditions.
2. Employ perspective, composition, color theory, and light in landscape works.
3. Carry out both studio-based and plein-air landscape paintings.
4. Translate natural and urban environments into expressive art.
5. Critically evaluate their own and peers' landscape creations.

Credits: 4	**Subject: Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	History & Relevance of Landscape Painting (Indian/Western)	20 hours
Unit -2	Elements of Landscape: Earth, Sky, Trees, Water, Light & Atmosphere	19 hours
Unit -3	Composition, Perspective & Spatial Depth in Landscape	19 hours
UNIT - 4	Colour Schemes, Tonal Values, Texture & Atmospheric Effects	19 hours
UNIT -5	Contemporary & Nepali Context; Plein Air to Final	19 hours

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	Composition	

Suggested Readings:

- Macpherson K.: Landscape Painting Inside and Out
- Berger J.: Ways of Seeing
- Durand A. B.: The Art of Landscape Painting
- Raza S. H.: Conversations with Form
- Selected Nepali/Indian landscape painting reference materials
- Online tutorials: SWAYAM, Coursera, Khan Academy (Painting & Landscape modules)

This course is **Practicum Course** as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- **SWAYAM** – "Foundation in Visual Arts"

-Coursera – "Modern Art & Ideas" (MoMA)

- **Khan Academy** – "Landscapes in Art"

Further suggestion:

Weekly submission of sketchbook pages / visual journal entries required.

Outdoor field work (4-6 sessions) is mandatory.

Final compositions to be displayed in an end-of-semester student exhibition.

This is a **Core Course**, compulsory for all MFA candidates under Painting or Applied Arts streams.

Seminar Course: Project Report & Seminar

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Programme/ Class: Master of Fine Arts (Painting)	**Year**: I	**Semester**: I
Subject: Seminar Course		
Course Code: SC	Course Title: **Project Report & Seminar**	

Course Out Come:

On successful completion of the course, students will be able to:

1. Conduct advanced research in the field of visual arts, especially in painting practices.
2. Articulate a well-structured project proposal based on theoretical and studio-based inquiry.
3. Critically analyze and contextualize their practice within contemporary and historical frameworks.
4. Present their findings through academic and visual presentations.
5. Demonstrate skills in documentation, critical writing, and seminar-style academic discourse.

Credits: 2	Seminar Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 2-0-2

Unit	Topic	No. of Project Class Total - 24
Unit -1	Introduction to Research in Fine Arts: Nature, scope, and importance. Types of research – practice-based, historical, critical, and theoretical.	4 hours
Unit -2	Literature Review: Identifying and reviewing existing literature, catalogues, exhibitions, essays, manifestos. journals.	4 hours
Unit -3	Formulating a Project Proposal: Theme selection, hypothesis building, research methodology, objectives, and relevance.	6 hours
UNIT - 4	Seminar Presentations: Developing oral and visual presentations. Use of AV aids. portfolio structure. referencing.	4 hours
UNIT -5	Final Project Report: Structuring a report. Academic writing format (MLA/APA), annotations, bibliography, and referencing.	6 hours

Suggested Readings:

1. Elkins, James. Why Art Cannot Be Taught: A Handbook for Art Students.
2. Sullivan, Graeme. Art Practice as Research: Inquiry in the Visual Arts.
3. Barrett, Terry. Interpreting Art: Reflecting, Wondering, and Responding.
4. Danto, Arthur C. After the End of Art.
5. Berman, Marshall. All That Is Solid Melts into Air.
6. Exhibition catalogues from NGMA, Kiran Nadar Museum, and international biennales.
7. Journals: Art India, Third Text, e-flux, Journal of Aesthetics and Art Criticism.

This course is Seminar Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Coursera: "Art & Ideas: Teaching with Themes" – MoMA
2. edX: "The Language of Design: Form and Meaning" – California Institute of the Arts
3. Swayam: "Indian Aesthetics and Art History" – UGC
4. Udemy: "Research Methodology for Art & Design Students"

Further suggestion:

5. Organize a **student-led symposium or colloquium** toward the end of the semester.
6. Encourage interdisciplinary collaboration with students of literature, history, or design.
7. Require submission of a **digital portfolio** along with a **written report.**
8. Promote publication of selected seminar papers in university e-journals or exhibition catalogues.

Reference Sources :

- **Central University of Rajasthan – Department of Culture and Creative Studies**
- **Indira Kala Sangeet Vishwavidyalaya, Khairagarh**
- **Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha – Visual Arts Dept.**

MFA1st Year II Sem 2025-2026 (NEP-Syllabus)

Core Course: Art criticism- II

Programme/ Class: Master of Fine Arts (Painting)	Year: I	Semester: II
Subject: Core Course		
Course Code: CC-4	Course Title: **Art criticism- II**	

Course Out Come:

1. Critically analyze advanced art criticism theories and methodologies.
2. Evaluate contemporary art movements and their critical reception nationally and globally.
3. Apply critical frameworks to interdisciplinary and digital art forms.
4. Develop scholarly writing and oral presentation skills in art critique.
5. Conduct independent research and produce publication-quality art criticism.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Theory **Total - 48**
Unit -1	Advanced Theories in Art Criticism: Postmodernism, Feminism, Postcolonial Critique	9 hours
Unit -2	Critical Study of Contemporary Indian Art and Artists: Emerging Trends & Criticism	10hours
Unit -3	Interdisciplinary Criticism: Film, Digital Art, Performance and Installation Art	10hours
UNIT - 4	Research Methodologies: Writing, Editing, and Publishing Critical Essays & Reviews	10 hours
UNIT -5	Seminar Presentations and Peer Review Workshops: Developing Critical Dialogue	9hours

Suggested Readings:

- Geeta Kapur – When Was Modernism

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• Amelia Jones – Seeing Differently: A History and Theory of Identification and the Visual Arts • Claire Bishop – Installation Art: A Critical History • Hal Foster – The Return of the Real • Selected articles from Art Journal, Third Text, and Journal of Aesthetics and Art Criticism • Exhibition catalogues from NGMA, Tate Modern, and other major galleries.
This course is Core Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: • Coursera: *Contemporary Art & Critical Theory* • SWAYAM: *Advanced Art Appreciation* • Khan Academy: *Art Criticism and Theory Modules*
Further suggestion: • Organize guest lectures/webinars with art critics and curators. • Include collaborative critique projects with digital media departments. • Promote publication of student critiques in institutional newsletters or online platforms.
Reference Source: • **Visva-Bharati University (Kala Bhavana)** – Santiniketan *Focus: Contextual Modernism, Critical Writing, and Indian Art Discourse.* • **Banaras Hindu University (BHU) – Faculty of Visual Arts** *Offers detailed coursework in Indian aesthetics, art history, and critical approaches*

Core Course: Folk Arts of India-II

Programme/ Class: Master of Fine Arts (Painting)	Year: I	Semester: II
Subject: Core Course		
Course Code: CC-5	Course Title: Folk Arts of India-II	

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Course Out Come:

1. Trace the historical evolution and philosophical foundations of major Indian folk art traditions.
2. Critically evaluate the influence of social, religious, and economic factors on folk art production and themes.
3. Conduct detailed stylistic and iconographic analysis of selected folk art forms.
4. Apply advanced and innovative techniques to create contemporary artworks inspired by folk art.
5. Develop a professional portfolio demonstrating integration of traditional and contemporary folk art practices.

Credits: 04	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70
Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0	

Unit	Topic	No. of Theory **Total - 48**
Unit -1	**Historical Evolution and Philosophy of Indian Folk Art** • Origins and development of folk art in India • Influence of religion, mythology, and ritual on folk art	9 hours
Unit -2	**Detailed Study of Selected Folk Art Traditions** • Kalamkari (Andhra Pradesh and Telangana) • Bhil art (Madhya Pradesh))	10hours
Unit -3	**Folk Art and Society** • Role of folk art in festivals, rituals, and community life • Impact of modernization and globalization on folk artists and traditions	10hours
UNIT - 4	**Contemporary Practice and Innovation** • Contemporary artists inspired by folk art • Integration of folk art with digital media and contemporary art practices	10 hours

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UNIT -5	**Practical Project and Portfolio Development** • Creation of an advanced folk art series combining traditional and contemporary techniques • Experimentation with mixed media, digital tools, or installation art based on folk themes	9hours
Suggested Readings: • Folk Art of India by Rajeshwari Ghose • Kalamkari Painting by Dr. Usha R. Iyengar • Recent publications on folk art and contemporary Indian art		
This course is Core Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course: Central University of Rajasthan. *MFA Fine Arts Syllabus, Semester 1 & 2: Indian Folk Art.* Department of Fine Arts.		
Further suggestion: None		

Core Course: life study

Programme/ Class: Master of Fine Arts (Painting)	**Year:** I	**Semester**: II
Subject: Core Course		
Course Code: CC-6	Course Title: life study	
Course Out Come: • Demonstrate accurate drawing of the human figure from observation. • Understand human anatomy, structure, and proportion in depth. • Create expressive and technically sound life drawings using various media. • Explore both realistic and stylized approaches to the human form. • Analyze and critique human figure in historical and contemporary contexts.		
Credits: 4	Core Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	

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Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8		
Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	**Fundamentals of Figure Drawing** • Introduction to life drawing and its importance • Exercises: pencil and charcoal sketches (short poses)	20 hours
Unit -2	**Detailed Anatomical Studies** • Study of muscles, bones, and skin texture • Exercises: medium-length poses using charcoal, graphite, or ink	19 hours
Unit -3	**Tonal and Textural Rendering** • Light and shade on the human body • Techniques: hatching, cross-hatching, blending	19 hours
UNIT - 4	**Life Drawing in Color** • Introduction to color theory applied to skin tones and surroundings • Mediums: watercolor, acrylic, or oil paints	19 hours
UNIT -5	**Creative Life Study Project & Portfolio** • Development of a personal life study series incorporating various techniques • Experimentation with mixed media and expressive styles	19 hours
Suggested Readings: • Figure Drawing for All It's Worth – Andrew Loomis • Anatomy for the Artist – Sarah Simblet • The Human Figure – David K. Rubins • Studies from Indian figure art – Ajanta murals, Chola sculpture, Ravi Varma, M. F. Husain		
This course is Core Course as compulsory for the students		
Evaluation Method: Max. Marks 30		

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Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks) Assessment Type : Attendance (10 Marks)
Suggested Equivalent online Course:
Further suggestion: None

Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) II

Programme/ Class: Master of Fine Arts (Painting)	Year: I	Semester: II
Subject: Practicum Course		
Course Code: 04	Course Title: Practical Specialization (Composition/Portrait/Mural Design) II	

Course Out Come:

1. Develop compositions based on **personal, social, or philosophical concepts** using symbolism and metaphor.
2. Create a **series of interconnected artworks** with continuity in form and idea.
3. Experiment with **advanced media and formats** (mixed media, layered surfaces, digital integration, installation components).
4. Connect compositional work with **cultural context, emotional depth**, and **thematic narratives**.
5. Demonstrate the ability to **critically analyze** their own work and others' in a theoretical and visual context.

Credits: 04	Practicum Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -I	**Conceptual and Symbolic Composition** • Understanding symbolism, metaphor, and abstraction in visual art. • Using conceptual frameworks to communicate ideas beyond literal representation. • Exercises: creating compositions based on symbolic narratives and abstract concepts.	20 hours

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Unit -2	**Personal and Socio-Cultural Themes** • Exploring identity, memory, tradition, migration, gender, and social issues through composition. • Visual storytelling rooted in cultural and personal contexts. • Exercises: thematic series or individual works expressing socio-cultural concerns.	19 hours
Unit -3	**Advanced Media and Mixed Techniques** • Experimenting with mixed media, collage, montage, digital tools, and surface manipulation. • Combining traditional and contemporary materials for innovative compositional effects. • Exercises: compositions using layered media and digital integration.	19 hours
UNIT - 4	**Series Development and Project Work** • Developing a coherent series of 3-5 related compositions around a central theme or concept. • Understanding continuity, variation, and narrative flow within a series. • Exercises: planning, executing, and presenting a thematic series.	19 hours
UNIT -5	**Critical Analysis and Presentation** • Critically evaluating one's own and peers' work using art theory and visual analysis. • Writing artist statements and reflective notes. • Preparing for final presentations and jury reviews. • Exercises: peer critiques, presentations, and documentation of creative process.	19 hours
Suggested Readings: • The Art of Looking Sideways – Alan Fletcher • Visual Thinking – Rudolf Arnheim • Works of Indian contemporary artists: Vivan Sundaram, Jitish Kallat, Rekha Rodwittiya • Journals like Art India, Marg, and NGMA publications.		
This course is Practicum Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		

Suggested Equivalent online Course:
University Reference: Banaras Hindu University (Faculty of Visual Arts), where students in MFA (Painting) choose a specialization subject such as Creative Painting, Portrait, Mural, Graphics, etc.
Further suggestion: None

Practicum Course: Advance Landscape

Programme/ Class:: Master of Fine Arts (Painting)	Year: I	Semester: II
Subject: Practicum Course		
Course Code: PC-4	Course Title: Advance Landscape	

Course Out Come:

1. Analyze advanced theories, movements, and methods in landscape painting.
2. Produce refined landscape compositions reflecting technical mastery.
3. Integrate personal expression, abstraction, and conceptual depth in landscape art.
4. Execute outdoor and studio-based projects with contextual relevance.
5. Critically evaluate landscape works within socio-cultural and environmental frameworks.

Credits: 4	Practicum Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	Evolution of Modern & Contemporary Landscape Art	20 hours
Unit -2	Experimental Techniques: Mixed Media, Collage, Texture	19 hours
Unit -3	Conceptual Landscape: Symbolism, Narrative & Minimalism	19 hours

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UNIT - 4	Environmental & Urban Landscapes: Documentation & Interpretation	19 hours
UNIT -5	Final Creative Project: Personalized Landscape Composition (large scale)	19 hours

Suggested Readings:

- Kevin Macpherson – *Landscape Painting Inside & Out*
- John Berger – *Ways of Seeing*
- Asher B. Durand – *Letters on Landscape Painting*
- Ganesh Haloi – *Selected Works*
- Exhibition Catalogues – Nepali & Indian Contemporary Landscape Artists
- Articles from *Art India, ArtForum, Nepali Kala Patrika*

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

SWAYAM – "Creative Explorations in Visual Arts"
Coursera – "Art in the Environment" (CalArts)
Khan Academy – "Contemporary Art and Landscape"

Further suggestion: None

Value Added Course: Constitutional, Human Values & IPR

Programme/ Class: Master of Fine Arts (----------)	Year:	Semester:
Subject:		
Course Code:	Course Title:	
Course Out Come:		

Credits:	Value Added Course	
Max. Marks:	Min. Passing Marks:	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-0		
Unit	Topic	No. of Practical **Total -**
Unit -1		hours
Unit -2		
Unit -3		
UNIT - 4		
UNIT -5		
Suggested Readings:		
This course is Value Added Course as compulsory for the students		
Evaluation Method: Max. Marks Assessment Type : Assignments (Marks) Assessment Type : Class Test (Marks) Assessment Type : Attendance (Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

MFA II Year III Sem 2025-2026 (NEP-Syllabus)

Core Course: New Trends in Arts I

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: III
Subject: Core Course		
Course Code: CC 7	Course Title: New Trends in Arts I	

Course Out Come:

- Critically analyze and contextualize contemporary artistic movements and trends within local and global frameworks.
- Create original artworks that reflect an understanding of new media, conceptual art, and interdisciplinary approaches.
- Engage with digital tools and techniques (e.g. video editing, VR/AR, graphic design, AI art) in their artistic practice.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Theory **Total - 48**
Unit -1	**1. Art & Aesthetics** • Indian aesthetic theories: *Rasa, Dhvani, Alankāra*, canon of 8 limbs, image-making principles • Western aesthetics: From classical (Plato, Aristotle) through modern and post-modern philosophies	9 hours
Unit -2	**2. Emerging & Applied Trends in Art** • **Contemporary Art** • **Digital Art:** interactive, installation, VR, AR, AI-generated artworks, net art	10hours
Unit -3	**3. Practical Studio & Applied Modules**	10hours

	• **Drawing & Painting**: life/analytical drawing; portrait, landscape, conceptual painting **Sculpture & Print-making**: techniques in modelling, carving, etching, lithographs •	
UNIT - 4	**4. Research, Methods & Critical Analysis** • **Art History & Critical Writing**: manifestos, semiotics, structuralism, post-structuralism, feminism in art	10 hours
UNIT -5	**5. Seminars, Workshops & Industry Exposure** • Expert guest lectures, field visits to galleries	9hours

Suggested Readings:
Core Theory & Aesthetics
The Embodied Image – Barbara Black & Craig Owen
Ways of Seeing – John Berger
Vision and Difference – Griselda Pollock Tezpur University
Gender and Art – Gill Perry Tezpur University
Indian Art & Aesthetics
When Was Modernism? – Geeta Kapur Tezpur University
The Opening of the South Asian Mind – Udaya Kumar
Contemporary & New Media Art
Digital Art – Christiane Paul
Art Since 1900 – Foster, Krauss, Bois & Buchloh
Installation Art in the New Millennium – Nicolas de Oliveira et al.
Photography & Media
On Photography – Susan Sontag
Camera Lucida – Roland Barthes
Curatorial & Cultural Perspectives
Thinking Contemporary Curating – Terry Smith
The Gender in Visual Art and Culture (Tezpur Univ course text list)Tezpur University+1Tezpur University+1 https://www.du.ac.in/index.php?page=department-of-fine-arts

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:
Coursera Features beginner to advanced courses in areas like:
Modern & Contemporary Art,Graphic Design,Art Therapy,Storytelling through Art,Arts & Heritage Management

edX Offers courses from top universities on topics like digital art, graphic design, and contemporary art movements.
Sotheby's Institute of Art Offers specialized programs in **art business**, **market trends**, and **curatorial practices**,
Featured SWAYAM Art Courses

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A. Creative Painting Offered by Dayalbagh Educational Institute, **B. Introduction to Graphic Design** Hosted by IIT Hyderabad via SWAYAM, **C.Psychology of Stress, Health and Well-Being** While not strictly an art course, it's ideal for those interested in **art therapy** and emotional expression through creative mediums.
Further suggestion: None

Core Course: Methods & Materials-I

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: III
Subject: Core Course		
Course Code:CC8	Course Title: Methods & Materials-I	
Course Out Come: 1. Understand and experiment with traditional and contemporary painting materials. 2. Identify the characteristics, limitations, and potential of various mediums. 3. Apply the correct techniques of surface preparation for different supports. 4. Develop innovative combinations of methods and materials in mixed media work. 5. Demonstrate sustainable and conscious material use in fine art practices.		
Credits: 4	Core Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0		

Unit	Topic	No. of Practical **Total - 48**
Unit -1	Traditional Techniques: Tempera, Fresco, Gouache on prepared surfaces	8 hours
Unit -2	Oil Painting: Canvas preparation, layering, glazing, and drying processes	9 hours
Unit -3	Acrylic Painting and Mixed Media on paper, canvas, and board	10 hours
UNIT - 4	Natural Pigments and Sustainable Art Practices: Use of	10 hours

	organic binders & materials	
UNIT -5	Exploration of Unconventional Surfaces: Wood, metal, fabric, terracotta, found objects	11 hours

Suggested Readings:

Ralph Mayer – The Artist's Handbook of Materials and Techniques

Ray Smith – The Artist's Handbook

Daniel Thompson – The Practice of Tempera Painting

Pip Seymour – The Artist's Handbook of Materials and Techniques

Mark David Gottsegen – The Painter's Handbook

Indian Traditional Painting Techniques – IGNCA Publication Series

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- *"Materiality in Painting"* – NPTEL (IIT Kanpur)
- *"Contemporary Art Practices"* – Coursera (CalArts)
- *"Studio Techniques in Acrylic and Oil"* – Khan Academy or Udemy
- *"Sustainable Materials in Art"* – FutureLearn

Further suggestion: None

Reference Sources:

- **Faculty of Fine Arts, Banaras Hindu University (BHU), Varanasi**
- **College of Art, University of Delhi**
- **Visva-Bharati University, Santiniketan**
- **Jamia Millia Islamia, New Delhi – Department of Fine Art**

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Discipline Elective Courses: Traditional Mural Design

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: III
Subject: Traditional Mural Design		
Course Code: DEC-1	Course Title: Traditional Mural Design	

Course Out Come:

- This course introduces students to the indigenous practices of traditional Indian mural painting, integrating historical references, iconographic understanding, and practical methodology rooted in regional styles.
- Develop familiarity with mural traditions such as Ajanta, Kerala, Rajasthani, and Mithila, with critical engagement in their stylistic evolution, cultural symbolism, and philosophical grounding.
- Explore natural and indigenous materials including mineral pigments, plant-based binders, and traditional surface preparations.
- Learn compositional techniques, canonical proportions, and storytelling methods derived from classical sources such as the Shilpa Shastra.
- Execute individual mural compositions using traditional methodology in studio settings.
- Engage in comparative study and contextual reinterpretation of traditional forms for contemporary practice.

Credits: 4	Discipline Elective Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	Introduction to Indian Mural Traditions: historical overview (Ajanta, Ellora, Bagh)	20 hours
Unit -2	Kerala Mural Style: iconography, natural pigments, and execution	19 hours

Unit -3	Regional Murals: Rajasthan (Phad, Shekhawati), Mithila, Pattachitra	19 hours
UNIT - 4	Materials & Techniques: Lime plaster, casein binders, pigment preparation	19 hours
UNIT -5	Studio Composition: Planning and executing a traditional mural on panel/surface	19 hours

Suggested Readings:

- Sivaramamurti, C. – Indian Painting
- M. G. Shashibhooshan – Murals of Kerala
- Ajit Ghose – Wall Paintings of India
- Shukla Sawant – Selected papers on mural art & traditional iconography
- Lalit Kala Contemporary journal – selected issues
- UNESCO documentation on Ajanta & Ellora
- Excerpts from Shilpa Shastra and Vishnudharmottara Purana (translated editions)

This course is Discipline Elective Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- SWAYAM/NPTEL: Indian Art and Architecture – with focus on ancient Indian murals
- IGNOU: Traditional Indian Art Forms – Visual Art elective
- Udemy/Coursera (optional): Mural Techniques using Natural Pigments

Further suggestion: None

- Students are encouraged to conduct field documentation or virtual study of site-specific murals (e.g. Mattancherry Palace, Lepakshi, Shekhawati havelis).
- Comparative presentations between traditional and contemporary mural practices are recommended for internal seminars.

Reference Syllabus ;

- MFA Painting – Visva-Bharati University (Kala Bhavana)

- MVA Course – Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda
- MFA Curriculum – College of Art, University of Delhi
- M.F.A. Fine Arts – Jamia Millia Islamia

Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) III

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: III
Subject: Practicum Course		
Course Code: PC-5	Course Title: **Practical Specialization (Composition/Portrait/Mural Design) III**	

Course Out Come:

- Engage in advanced conceptual development and personalized exploration in their chosen discipline.
- Acquire refined control over techniques, materials, and formal language appropriate to their specialization.
- Deepen critical understanding of art historical precedents and theoretical frameworks relevant to their focus area.
- Develop a coherent visual language and body of work that can serve as the foundation for thesis submission in the final semester.
- Enhance their capacity for self-driven research, presentation, and critique.

Credits: 04	**Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	Conceptual Ideation: Theme development, personal narratives, research-led approach	20 hours
Unit -2	Studio Practice I: Medium experimentation, preliminary sketches, references	19 hours
Unit -3	Studio Practice II: Execution of mid-scale and large-scale works	19 hours
UNIT - 4	Formal Review and Mid-sem critique: Group discussions, self-assessment	19 hours

UNIT -5	Pre-thesis Portfolio: Curation of developed work, project documentation	19 hours

Suggested Readings:

- Gombrich, E.H. – The Story of Art
- Berger, John – Ways of Seeing
- Arnheim, Rudolf – Art and Visual Perception
- Relevant biographies, monographs, and exhibition catalogues of Indian modern and contemporary artists
- Lalit Kala Contemporary journal – Selected issues
- Departmental archives and digital museum repositories (e.g., NGMA, MoMA, V&A)

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- **SWAYAM/NPTEL**: Contemporary Indian Art Practice
- **IGNOU**: Studio Practice in Painting
- **Udemy/Coursera:** Advanced Composition Techniques in Visual Arts, Portrait Drawing and Painting

Further suggestion:

- Encourage field visits to mural sites and galleries.
- Promote peer critiques and artist talks.
- Include digital portfolio skills.
- Support collaborative and interdisciplinary projects.

Practicum Course: Group Show on National Level

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: III
Subject: Practicum Course		
Course Code: PC-6	Course Title: Group show on national level	

Course Out Come:

1. Conceptualize, plan, and execute a professional-level group art exhibition.
2. Collaborate effectively with peers in curating and managing a national-level show.
3. Understand gallery protocols, exhibition display techniques, and audience engagement.
4. Prepare artist statements, biographies, and visual documentation professionally.
5. Reflect critically on curatorial themes, contemporary practices, and public reception.

Credits: 04	**Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	Introduction to Group Exhibitions: History, Purpose, and Formats	20 hours
Unit -2	Concept Development: Theme, Collaboration, and Body of Work	19 hours
Unit -3	Professional Practice: Proposal Writing, Documentation, Artist Portfolio	19 hours
UNIT - 4	Curation and Installation Techniques: Space, Lighting, Labeling, Framing	19 hours
UNIT -5	Exhibition Execution: Publicity, Press Note, Opening, and Review	19 hours

Suggested Readings:

Sarah Thornton – *Seven Days in the Art World*
Terry Smith – *Thinking Contemporary Curating*
Jackie Battenfield – *The Artist's Guide: How to Make a Living Doing What You Love*
Exhibition catalogues from NGMA, Lalit Kala Akademi, Nepal Academy of Fine Arts
Gallery websites, curator blogs, artist-run space case studies

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

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• **Coursera** – "Exhibiting Contemporary Art" (University of London) • **SWAYAM** – "Cultural and Creative Industries" • **Khan Academy** – "Modern Art in Context"
Further suggestion: • Collaborate with other institutions or galleries for a joint exhibition. • Include a virtual/online exhibition option. • Invite guest speakers (artists/curators) for expert sessions. • Organize visits to galleries or museums. • Make exhibition documentation (photos, catalogues) compulsory. • Encourage students to develop an online portfolio.

Open Elective Course: Traditional Handicraft

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: III
Subject: Open Elective Course		
Course Code: OEC	Course Title: Traditional Handicraft	
Course Out Come: 1. Understand the cultural, historical, and aesthetic significance of traditional Indian handicrafts. 2. Identify and classify regional craft forms based on technique and material. 3. Develop hands-on skills in at least one traditional craft (e.g., Madhubani, Warli, Terracotta, Papier-mâché). 4. Integrate traditional techniques with contemporary art practice. 5. Appreciate the socio-economic relevance of handicrafts in the context of sustainable design.		
Credits: 2	Open Elective Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-4		

Unit	Topic	No. of Practical

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		Total - 48
Unit -1	Introduction to Indian Handicrafts: Origins, forms, functions, and cultural significance	9 hours
Unit -2	Textile & Weaving Traditions: Kalamkari, Bandhani, Chikankari, Kullu weaving	10hours
Unit -3	Tribal & Folk Art Practices: Gond, Warli, Madhubani, Pattachitra	10hours
UNIT – 4	Decorative Crafts: Terracotta, Papier-mâché, Lac work, Dhokra metal craft	10 hours
UNIT -5	Studio Practice & Contemporary Applications: Experimentation, Presentation, Display	9hours

Suggested Readings:

- Jain, Jyotindra – Ganga Devi: Tradition and Expression in Mithila Painting
- Neumayer, Erwin – Painted Songs and Stories: The Village Wall Paintings of Madhubani, Bihar
- Kamaladevi Chattopadhyay – Indian Handicrafts
- Crafts Council of India publications
- NCERT – Living Crafts Traditions of India

This course is Open Elective Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- SWAYAM – *Indian Culture & Art Forms*
- NPTEL – *Folk and Tribal Art of India*
- Coursera – *Craft and Culture in India*

Further suggestion:

- Organize a **craft workshop** with local artisans.
- Plan a **field visit** to a craft museum or artisan village.
- Collaborate with the **Department of Design or Rural Development** for interdisciplinary engagement.
- Promote **student-led craft documentation** projects.

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Reference sources :

- **Kala Bhavana, Visva-Bharati University** – Strong emphasis on traditional crafts in studio practice
- **Jamia Millia Islamia – Faculty of Fine Arts** – Crafts integration in applied arts curriculum
- **National Institute of Design (NID)** – Deep documentation and reinterpretation of Indian crafts
- **M.S. University of Baroda – Faculty of Fine Arts** – Theory + practical balance in folk & traditional art

MFA II Year IV Sem 2025-2026 (NEP-Syllabus)

Core Course: New Trends in Arts II

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: IV
Subject: Core Course		
Course Code: CC 9	Course Title: New Trends in Arts II	

Course Out Come:

- Evaluate socio-political and cultural influences on contemporary art, with an emphasis on sustainability, identity, and social engagement.
- Conduct independent research and write critically informed papers, project reports, or artist statements, contributing to academic or curatorial discourse.
- Curate and exhibit contemporary art both physically and digitally, demonstrating a professional level of artistic presentation.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Theory **Total - 48**
Unit -1	**1. History of Art** • Global art history: Prehistoric, classical, medieval, Renaissance, Baroque, Romanticism, Modern… to contemporary movements including digital and street art • Indian classical, folk, tribal, and modern art forms	9 hours
Unit -2	**2. Emerging & Applied Trends in Art** • **Public/Street Art**: graffiti, urban murals, community-based art • **Interdisciplinary Design**: crossovers with architecture, graphics,	10hours

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	product/fashion/interior design	
Unit -3	**3. Practical Studio & Applied Modules** • **Photography & Visual Media**: camera basics (ISO, aperture, exposure), editing tools • **Applied Arts & Design**: advertising, graphic design history and practice	10hours
UNIT - 4	**4. Research, Methods & Critical Analysis** • **Case Studies & Research Projects**: real-world analysis, dissertations, independent creative research	10 hours
UNIT - 5	**5. Seminars, Workshops & Industry Exposure** curated studio critiques, group projects	9hours

Suggested Readings:
Indian Art & Aesthetics
When Was Modernism? – Geeta Kapur Tezpur University
The Opening of the South Asian Mind – Udaya Kumar
Contemporary & New Media Art
Digital Art – Christiane Paul
Art Since 1900 – Foster, Krauss, Bois & Buchloh
Installation Art in the New Millennium – Nicolas de Oliveira et al.
Curatorial & Cultural Perspectives
Thinking Contemporary Curating – Terry Smith
The Gender in Visual Art and Culture (Tezpur Univ course text list)Tezpur University+1Tezpur University+1

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks :30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:
Coursera Features beginner to advanced courses in areas like:
Modern & Contemporary Art,Graphic Design,Art Therapy,Storytelling through Art,Arts & Heritage Management
Featured SWAYAM Art Courses
A. Creative Painting
Offered by Dayalbagh Educational Institute,
B. Introduction to Graphic Design
Hosted by IIT Hyderabad via SWAYAM,

Further suggestion: None

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Core Course: Methods & Materials-II

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: IV
Subject: Core Course		
Course Code: CC-10	Course Title: Methods & Materials-II	

Course Out Come:

1. Demonstrate a deep knowledge of traditional and experimental materials in art.
2. Prepare and use varied surfaces and media professionally.
3. Explore materiality conceptually through personal and thematic projects.
4. Integrate sustainable and indigenous materials into studio work.
5. Critically document and present the process and evolution of their material-based practice.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Theory **Total - 48**
Unit -I	Material History: Evolution of art materials and indigenous practices	9 hours
Unit -2	Traditional and Modern Surface Preparation: Jute, linen, wood, clay boards, handmade paper	10hours
Unit -3	Organic & Synthetic Media: Natural pigments, industrial paints, binders, resins	10hours
UNIT - 4	Experimental Techniques: Textures, layering, collage, relief, alternative tools	10 hours
UNIT -5	Studio Project: Mixed media composition, process journaling, critique, and exhibition prep	9hours

Suggested Readings:

Mayer, Ralph – The Artist's Handbook of Materials and Techniques
Gottsegen, Mark – The Painter's Handbook
Chattopadhyay, Kamaladevi – Indian Handicrafts
Goel, K.B. – Contemporary Indian Art
Exhibition & workshop catalogues from NGMA, Kiran Nadar Museum, and Lalit Kala Akademi

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- **SWAYAM** – *Art and Design Practices in India*
- **NPTEL** – *Understanding Creativity and Materiality*
- **Coursera** – *Materials and Making in Modern Art*

Further suggestion:

- **Workshops**: Organize hands-on sessions with artisans (e.g., paper-making, natural dyes, encaustic).
- **Field Visits**: Explore art museums, craft villages, and conservation labs.
- **Student Demos**: Encourage peer-led technique demonstrations and process sharing.
- **Collaborations**: Partner with Design or Environmental Science departments for interdisciplinary learning.
- **Digital Tools**: Use digital simulations and video documentation of studio processes.
- **Exhibition & Critique**: Host in-house exhibitions and group critiques of material-based works.
- **Research & Archives**: Create a mini material library and promote student essays or blogs.
- **Institution Links**: Connect with institutions like NID, NGMA, and Crafts Council of India for exposure.

Reference sources:

- **BHU – Faculty of Visual Arts** – Balanced integration of traditional Indian materials in practice
- **Central University of Himachal Pradesh – School of Visual Arts** – NEP-integrated practical studio models
- **Rajasthan School of Art, Jaipur** – Known for traditional surface preparation and techniques
- **Sir J.J. School of Art, Mumbai** – Rich archive of materials and tool-based experimentation

Suggested Equivalent online Course:

- SWAYAM/NPTEL: Indian Art and Architecture – with focus on ancient Indian murals
- IGNOU: Traditional Indian Art Forms – Visual Art elective
- Udemy/Coursera (optional): Mural Techniques using Natural Pigments

Further suggestion: None

Students are encouraged to conduct field documentation or virtual study of site-specific murals (e.g. Mattancherry Palace, Lepakshi, Shekhawati havelis). • Comparative presentations between traditional and contemporary mural practices are recommended for internal seminars.
Reference Syllabus : • MFA Painting – Visva-Bharati University (Kala Bhavana) • MVA Course – Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda • MFA Curriculum – College of Art, University of Delhi • M.F.A. Fine Arts – Jamia Millia Islamia

Discipline Elective Course: Advance Mural Design

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: IV
Subject: Discipline Elective Course		
Course Code: DEC-2	Course Title: Advance Mural Design	
Course Out Come: • Conceptualize and execute large-scale or multi-panel murals integrating cultural, architectural, and environmental contexts. • Refine techniques of mural painting using natural and modern materials. • Analyze the social and symbolic roles of murals across regions and time periods. • Develop an independent mural project aligned with their thesis or personal studio practice. • Engage in documentation, critique, and public presentation of mural-based works.		
Credits: 4	Discipline Elective Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 8-0-0		
Unit	Topic	No. of Practical **Total – 96** hours

Unit -1	Research & Site Contextualization – architectural relevance, themes, proposal	20 hours
Unit -2	Technical Development – wall prep, material testing, surface compatibility	19 hours
Unit -3	Mural Execution – drawing transfer, layering, large-format painting	19 hours
UNIT - 4	Critical Review – concept discussion, faculty critique, peer response	19 hours
UNIT -5	Final Mural Documentation & Viva – process notes, high-quality images, presentation	19 hours

Suggested Readings:

Shukla, Rajeev – Murals in India: The Changing Aesthetic
C. Sivaramamurti – Indian Painting
S. Settar – Wall Paintings of India
B.N. Goswamy – Essays on Indian Art
Journals: Marg, Lalit Kala Contemporary, UNESCO mural conservation reports
Digital archives: Ajanta murals, Kerala mural tradition, Shekhawati havelis

This course is Discipline Elective Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

SWAYAM – Art, Architecture, and Urban Form
IGNOU – Traditional and Folk Art of India
MoMA/Coursera – Muralism & Social Engagement in Public Art

Further suggestion: None

Include peer review, documentation, and site exposure during or after mural execution

Reference Syllabus ;

- MFA Painting – Visva-Bharati University (Kala Bhavana)
- MVA Course – Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda
- MFA Curriculum – College of Art, University of Delhi
- M.F.A. Fine Arts – Jamia Millia Islamia

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Discipline Elective Course: Drawing & Sketching

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: IV
Subject: Discipline Elective Course		
Course Code: DEC-3	Course Title: Drawing & Sketching	

Course Out Come:

- Explore drawing as both a **technical foundation** and an **independent visual language**.
- Refine observational drawing skills through **life studies, gesture sketches**, and **conceptual drawings**.
- Engage with both traditional and experimental approaches to mark-making and composition.
- Use sketchbooks and drawing journals as tools for **artistic research and development**.
- Prepare a personal portfolio of completed drawings and process work.

Credits: 4	Discipline Elective Course
Max. Marks: 100	Min. Passing Marks: 30+70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total - 96**
Unit -1	Life Drawing – anatomy, gesture, figure in motion	22hrs
Unit -2	Object and Space – still life, perspective, interior/exterior studies	18hrs
Unit -3	Conceptual & Expressive Drawing – memory, imagination, narrative	20hrs
UNIT - 4	Sketchbook Practice – visual diary, research, composition planning	18hrs
UNIT -5	Final Drawing Portfolio – selection, refinement, documentation	18hrs

Suggested Readings:

- Betty Edwards – The New Drawing on the Right Side of the Brain

• Nicolaides, Kimon – The Natural Way to Draw • H. R. Rookmaaker – Art Needs No Justification • John Ruskin – The Elements of Drawing • Lalit Kala Contemporary journal – relevant issues • Exhibition catalogues featuring drawing-based practices
This course is Discipline Elective Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: □ **SWAYAM** – Fundamentals of Drawing □ **NPTEL** – Understanding Visual Art Forms □ **Coursera/Udemy** – Figure Drawing Fundamentals, Sketching for Concept Art
Further suggestion: Encourage daily sketch practice and independent theme-based drawing journals.
Reference Syllabus ; • MFA Painting – Visva-Bharati University (Kala Bhavana) • MVA Course – Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda • MFA Curriculum – College of Art, University of Delhi • M.F.A. Fine Arts – Jamia Millia Islamia

Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) IV

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: IV
Subject: Practicum Course		
Course Code: PC-7	Course Title: **Practical Specialization**	

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	(Composition/Portrait/Mural Design) IV

Course Out Come:

- Develop a cohesive body of work reflecting individual vision, research, and formal strength.
- Demonstrate mastery in the chosen visual language, including technical proficiency and conceptual clarity.
- Integrate cultural, personal, or experimental narratives within their practice.
- Present and document their work professionally in alignment with thesis or pre-thesis goals.
- Participate in group critiques, portfolio reviews, and public display of works.

Credits: 04	**Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	Theme Consolidation – subject, context, personal visual inquiry	20 hours
Unit -2	Studies & Experiments – material, form, and technique development	19 hours
Unit -3	Final Work Execution – 2 to 3 major works in chosen specialization	19 hours
UNIT - 4	Final Work Execution – 2 to 3 major works in chosen specialization	19 hours
UNIT -5	Portfolio Curation – documentation, artist statement, thesis prep	19 hours

Suggested Readings:

- John Berger – Ways of Seeing
- R. Arnheim – Art and Visual Perception
- E. H. Gombrich – The Story of Art
- Shivaji Panikkar – Art Histories in India
- Selected artist catalogues from NGMA, Kiran Nadar Museum, and international biennales
- Lalit Kala Contemporary Journal – selected volumes

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: ☐ **SWAYAM** – Contemporary Indian Visual Art Practice ☐ **NPTEL** – Visual Culture and Art ☐ **Coursera/Udemy** – Advanced Painting Techniques, Modern Art & Ideas (MoMA)
Further suggestion: Encourage display, peer critique, and thesis-aligned portfolio development.
Reference Syllabus ; • MFA Painting – Visva-Bharati University (Kala Bhavana) • MVA Course – Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda • MFA Curriculum – College of Art, University of Delhi • M.F.A. Fine Arts – Jamia Millia Islamia

Practicum Course: Solo Show

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: IV
Subject: Practicum Course		
Course Code: PC-8	Course Title: **Solo Show**	
Course Out Come: Students completing this course will be able to: 1. Conceptualize and plan an individual exhibition showcasing their artistic development. 2. Execute a cohesive body of work demonstrating technical skill and personal vision. 3. Prepare artworks for professional display, including framing, mounting, and presentation. 4. Document and critically reflect on their creative process and final exhibition.		

5. Engage with curatorial and audience interaction skills during the solo show.		
Credits: 2	**Practicum Course**	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-4		
Unit	Topic	No. of Practical **Total - 48**
Unit -1	Planning the Solo Show: Theme, concept, and selection	10 hours
Unit -2	Production: Creation and refinement of artworks	15 hours
Unit -3	Presentation: Framing, mounting, lighting, display	08 hours
UNIT - 4	Documentation: Portfolio, catalog, process journaling	08 hours
UNIT -5	Exhibition Execution: Curatorial interaction and critique	07 hours

Suggested Readings:

- *Exhibition Planning and Management* by J. K. Richmond
- *The Artist's Guide: How to Make a Living Doing What You Love* by Jackie Battenfield
- Lalit Kala Akademi Exhibition Catalogues
- Selected articles on curatorial practice and exhibition design

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- Coursera: *Art & Ideas: Teaching with Themes*
- Swayam: *Visual Arts & Art History*
- EdX: *Exhibition and Curatorial Practice*

Further suggestion:

- Organize mock exhibitions within the department for practice.

- Invite guest curators for feedback sessions.
- Encourage video documentation of the solo show process.
- Facilitate interaction with gallery managers or arts organizations.

Optional Course : Dissertation

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: **IV**
Subject: **Optional Course**		
Course Code: OC	Course Title: **Dissertation**	
Course Out Come: The Dissertation course cultivates advanced research and analytical skills. Post Graduates showcase expertise in independently conducting in-depth studies, critically analyzing topics and presenting coherent, well-supported arguments, contributing to academic scholarship. The Dissertation course hones students' research skills in detailing and presenting artworks.		
Credits: 12	Optional Course	
Max. Marks: 200	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-24		
Unit	Topic	No. of Practical

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		Total - 288
Unit -1	The dissertation is the final stage of the Masters degree and provides students with the opportunity to show that they have gained the necessary skills and knowledge in order to organize and conduct a research project (Dissertation). It should demonstrate that you are skilled in identifying an area, or areas, suitable for research: setting research objectives; locating, organizing and critically analyzing the relevant secondary data and authoritative literature; devising an appropriate research methodology; analyzing the primary data selected and drawing on the literature in the field; drawing conclusions; and if appropriate making relevant recommendations and indications of areas for further research. A dissertation is a 'formal' document and there are 'rules' that govern the way in which it is presented. It must have chapters that provide an introduction, a literature review, a justification of the data selected for analysis and research methodology, analysis of the data and, finally, conclusions and recommendations. During fourth semester of MFA each student shall submit three copies of Dissertation along with one soft copy in a CD will be submitted at least four weeks prior to the commencement of the last examination of fourth semester. Student has to organize a seminar in front of whole department and external examiner. Dissertation Seminar shall carry 200 marks. These shall be evaluated by an External Examiner appointed by the university for 140 marks and for the rest of the 60 marks by an Internal Board of Examiners to be appointed by Dean/ Principal of the college. This Internal board of Examiner shall comprise of a minimum of two Internal Faculty Members.	288 hours
Suggested Readings: As per Topic		
This course is Optional Course as compulsory for the students		
Evaluation Method: Max. Marks 60 Assessment Type : Assignments (40Marks)		

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Assessment Type : Class Test (20 Marks)
Suggested Equivalent online Course: None
Further suggestion: None

Employability & Entrepreneurship Skills Course: Annual Art Exhibition

Programme/ Class: Master of Fine Arts (Painting)	Year: II	Semester: **IV**
Subject: Employability & Entrepreneurship Skills Course		
Course Code: EEC	Course Title: Annual Art Exhibition	

Course Outcomes:

1. Students will be able to independently conceptualize and execute a professional-level solo or group exhibition.
2. They will apply advanced curatorial and display strategies to present a coherent body of work.
3. Students will critically analyze and document their artistic journey through a reflective dissertation.
4. They will demonstrate public communication skills and respond to peer, faculty, or audience feedback effectively.
5. They will produce a complete, professional art portfolio and exhibition archive for future practice.

Credits: 2	Employability & Entrepreneurship Skills Course
Max. Marks: 100	Min. Passing Marks: 30+ 70
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-4	

Unit	**EEC – Annual Art Exhibition**	No. of Practical
	Course Objective:To enable students to conceptualize, produce, present and critically evaluate a body of artwork through a self-curated annual exhibition, integrating practical knowledge, curatorial strategies, and professional display approaches.	**Total – 48**

	Course Description : This course involves the development, execution, and presentation of a self-curated or group-curated art exhibition, functioning as a professional culmination of the student's creative research and studio practice. Students will explore the thematic, technical, and curatorial aspects of exhibiting artworks and will be required to maintain a comprehensive record of their creative process and exhibition planning. The exhibition will be held either within the university premises or at a public gallery space. Students must also prepare a final Project File/Dissertation (approx. 1500–2000 words) consisting of a detailed explanation of their concept, visual documentation of the exhibition, curatorial decisions, artist statement, and audience/critical feedback. **Submission Requirements:** • Concept Note and Title of Exhibition • Artist Statement and Process Summary • 5–7 Finished Artworks (Medium of choice) • Display Layout Sketches/Photos • Reflective Essay or Dissertation (1500–2000 words)	

Suggested Readings:

- *Exhibition Design* – David Dernie
- *The Curator's Handbook* – Adrian George
- *Ways of Seeing* – John Berger
- Recent MFA/BFA exhibition catalogues
- Contemporary Artists' Exhibition Portfolios

This course is Employability & Entrepreneurship Skills Course as compulsory for the students

Evaluation Method: Max. Marks :30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10Marks)

- Suggested Equivalent online Course:
  Exhibition Strategies – Coursera
- *Art Curation for Beginners* – LinkedIn Learning.

Further suggestion: None

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Master in Fine Arts (Applied Art)

Semester –I

Core Course (CC-1): - Basic Professional Advertising Theory

Programme/Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** First
Subject : Core Course		
Course Code: MFA(A) CC1	**Course Title:** Basic Professional Advertising Theory	

Subject Outcome :

1. Define advertising, identify its purposes and classifications, and understand key historical developments and terminology.
2. Analyze and apply advertising models (AIDA, DAGMAR, and Hierarchy of Effects) to evaluate advertising strategies.
3. Examine psychological factors in consumer decision-making, identify segmentation strategies, and classify target audiences.
4. Develop creative concepts using effective copywriting, visual communication, and storytelling, and evaluate copy testing methods.
5. Assess traditional and digital media types, develop media selection strategies, and measure advertising effectiveness across different markets.
   Explain product life cycle stages, develop pricing strategies, and analyze the relationship between product characteristics and advertising strategies.

Credits: 4	**Core Course:** Theory
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-1-0 Hours

Unit	Topic	No. of Lectures (**Total Hours** - 48)
I	**Introduction to Advertising:** o Definition and purpose of advertising, its types. o Classification of Advertising o History and evolution of advertising o Key advertising terms and concepts	8
II	**Advertising Models and Theories:** o Marketing mix and Promotional Mix o AIDA Model (Attention, Interest, Desire, Action) o DAGMAR Model (Defining Advertising Goals for Measured Advertising Results) o Hierarchy of Effects Model	8
III	**Consumer Behavior:** o The psychology of consumer decision-making o Factors influencing consumer behavior o Segmentation: demographic, psychographic, behavioral o Classification of Target Audience & Geographical Area covered with diff medium of communication	8
IV	**Creative Advertising Strategies:** o The creative process in advertising o Copywriting and visual communication o Introduction with Copy Testing Strategies	8

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	○ Media metrics and effectiveness	
VI	**Product Research :** ○ Product mix. new product. development process new product adoption process branding and packaging designing ○ Importance of research in product & components of the Media Plan. ○ Product Life Cycle & Pricing Strategies with the relation between product & advertising	8

Suggested Readings:

1. *Advertising: An Integrated Marketing Communications Perspective* by O'Guinn, Allen, and Semenik
2. *The Advertising Effect: How to Change Behavior* by Adam Ferrier
3. *Marketing Management* by Philip Kotler and Kevin Lane Keller (Chapter on AIDA)
4. *Consumer Behavior: Buying, Having, and Being* by Michael R. Solomon
5. *Hey, Whipple, Squeeze This: A Guide to Creating Advertising* by Luke Sullivan and Edward Boches

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Core Course (CC-2): - Visualization-I

Programme/Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** First
Subject: Core Course		
Course Code: MFA(A) CC2	**Course Title:** Visualization-I	

Subject Outcome:

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

Credits: 4	**Core Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8 Hours

Unit	Topic	No. of Lectures (144)
I	Advertising Campaign – Consumer Product or	40

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	4. Submission Requirements (per campaign): • Minimum of 10 finished advertising works (e.g., posters, layouts, mockups, etc.). • Comprehensive report for each campaign, including: o Market survey and analysis. o Details about the campaign strategy and execution.	
II	Product Campaign 1. Development of a campaign for a specific product or industry. 2. Campaign should demonstrate: • Market research. • Conceptual thinking. • Strategic communication. 3. Submission includes: • Final design work. • Campaign report.	35
III	Social Campaign 1. Execution of a campaign based on contemporary social issues or related to: • Public services, or • Government services. 2. Aimed at creating social awareness and change through design. • Final campaign material. • Detailed concept and strategy report.	35
IV	Report Design 1. Design and submission of a professionally structured report. • Research findings. • Creative process and rationale. • Final visual documentation of all campaign work.	34

Suggested Readings:

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

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

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2. Demonstrate technical proficiency in drafting, model-making, and display presentation. 3. Analyze consumer interaction with display environments and apply findings in design. 4. Create a professional physical model and design dossier suitable for portfolio development.		
Credits: 4	**Core Course:** Practical	
Max. Marks: 100	**Min. Passing Marks: 30+70**	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8 Hours		
Unit	Topic	No. of Lectures (144 Hours)
I	**Fundamentals of Display Design** • Introduction to POP, counter, and window displays • Elements of visual merchandising and applied art principles • Consumer psychology and viewing behavior at the point of sale	48
II	**Design Process and Concept Development** • Research and mood boards • Sketching and 2D ideation of product/brand display • Material selection and sustainability concerns	48
III	**Model Making & Execution** • Hands-on creation of display structures (miniature or life-size) • Studio safety, materials handling (foam, acrylic, cardboard, etc.) • Final model: counter display, window display or product showcase for a selected brand	48
Suggested Readings: 1.		
This course is Core Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

Practicum Course (PC-1) : - Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation) I

Programme/Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** First
Subject: Practicum Course		
Course Code: MFA(A) PC1	**Course Title:** Practical-I (Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation)	
Subject Outcome: 1. Create mock advertisements across various mediums, effectively targeting specific		

Credits: 4	Practicum Course: Practical	
Max. Marks: 100	Min. Passing Marks: 30+70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8 Hours		
Unit	Topic	No. of Lectures (144)
I	**Graphic Design :** • Advertising Campaign & Concepts: Overview of Press Ad Campaign, advertising mediums (posters, hoardings, press ads Accessories- visiting Card, show card, letter head, dangler, layout, and packaging.) • Symbols and Signs in Advertising • Packaging Design • Counter Display	48
II	**Animation:** • Digital Advertising Campaign & Concepts : Overview of Digital Ad Campaign, advertising mediums (TV Commercial ,posters, hoardings, press ads Accessories- visiting Card, show card, letter head, dangler, layout, packaging.) • Symbols and Signs in Advertising • Packaging Design • Counter Display	48
III	**Drawing and Illustration:** • Advertising Campaign & Concepts: Overview of Press Ad Campaign, advertising mediums (posters, hoardings, press ads Accessories- visiting Card, show card, letter head, dangler, layout, and packaging.) • Symbols and Signs in Advertising • Packaging Design • Counter Display	48
Suggested Readings: 1. *Advertising: An Integrated Marketing Communications Perspective* by O'Guinn, Allen, and Semenik 2. *The Advertising Effect: How to Change Behavior* by Adam Ferrier 3. *Visual Language for Designers: Principles for Creating Graphics that People Understand* by Connie Malamed.		
This course is Practicum Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

Practicum Course (PC-2): - Photography

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control the mood in their photographs.

4. To develop the ability to conceptualize, plan, and execute creative photography projects. using innovative approaches to visual storytelling to convey complex ideas and emotions through their work.
5. To learn advanced post-production techniques, including retouching, color correction, digital manipulation, and the use of editing software to achieve desired visual effects and create a polished final product.
6. To create a professional portfolio that showcases their photographic skills and artistic vision, preparing them for careers in photography or related visual arts fields.
7. To understand the ethical responsibilities of a photographer, including considerations of privacy, consent, representation, and the impact of visual media on society.

Credits: 4	**Practicum Course:** Practical
Max. Marks: 25 + 75	**Min. Passing Marks: 30+70**

Total No. of Demonstration in Studio & Outdoor -Practical (in hours per week) 08 hours

Unit	Topic	No. of Practical (Total Hours - 96)
Unit-I	**Fundamentals of Photography** Introduction to camera types, lens types, sensor sizes, and basic camera operations. Camera handling, exposure settings, aperture, shutter speed, ISO, and white balance exercises.	16
Unit-II	**Lighting Techniques** Natural vs. artificial lighting, using reflectors, understanding light quality, direction, and color. Outdoor and indoor lighting practices, flash photography, and basic studio lighting setups.	16
Unit-III	**Composition and Framing** Composition rules (rule of thirds, leading lines, framing, symmetry), perspectives, and storytelling.	16
Unit-IV	**Advanced Techniques and Styles** Macro photography, long-exposure, high-speed photography, HDR, and black-and-white photography and long-exposure photography, capturing high-speed shots, and exploring various creative styles.	16
Unit-V	**Editing and Post-Processing** Basic to advanced photo editing, color correction. retouching, and workflow in software like Adobe Lightroom and Photoshop.	16
Unit-VI	**Portfolio Development and Presentation** Selecting works for a portfolio, organizing themes, preparing for exhibitions, and presentation skills.	16

Suggested Readings:

1. (Steve Edwards) PHOTOGRAPHY: A Very Short Introduction – Oxford University Press.
2. The Fundamentals of Creative Photography - David Prakel

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30

Subject: Seminar Course	
Course Code: MFA(A)SC	**Course Title: Project Report & Seminar**

Course Out Come:

On successful completion of the course, students will be able to:

1. Conduct advanced research in the field of visual arts, especially in painting practices.
2. Articulate a well-structured project proposal based on theoretical and studio-based inquiry.
3. Critically analyze and contextualize their practice within contemporary and historical frameworks.
4. Present their findings through academic and visual presentations.
5. Demonstrate skills in documentation, critical writing, and seminar-style academic discourse.

Credits: 2	**Seminar Course**
Max. Marks: 100	**Min. Passing Marks: 30+ 70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 2-0-2

Unit	Topic	No. of Project Class Total - 24
Unit -1	Introduction to Research in Fine Arts: Nature, scope, and importance. Types of research – practice-based, historical, critical, and theoretical.	4 hours
Unit -2	Literature Review: Identifying and reviewing existing literature, catalogues, exhibitions, essays, manifestos, journals.	4 hours
Unit -3	Formulating a Project Proposal: Theme selection, hypothesis building, research methodology, objectives, and relevance.	6 hours
UNIT - 4	Seminar Presentations: Developing oral and visual presentations. Use of AV aids, portfolio structure, referencing.	4 hours
UNIT -5	Final Project Report: Structuring a report. Academic writing format (MLA/APA), annotations, bibliography, and referencing.	6 hours

Suggested Readings:

1. Elkins, James. Why Art Cannot Be Taught: A Handbook for Art Students.
2. Sullivan, Graeme. Art Practice as Research: Inquiry in the Visual Arts.
3. Barrett, Terry. Interpreting Art: Reflecting, Wondering, and Responding.
4. Danto, Arthur C. After the End of Art.
5. Berman, Marshall. All That Is Solid Melts into Air.
6. Exhibition catalogues from NGMA, Kiran Nadar Museum, and international biennales.
7. Journals: Art India, Third Text, e-flux, Journal of Aesthetics and Art Criticism.

This course is Seminar Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Coursera: "Art & Ideas: Teaching with Themes" – MoMA
2. edX: "The Language of Design: Form and Meaning" – California Institute of the Arts
3. Swayam: "Indian Aesthetics and Art History" – UGC
4. Udemy: "Research Methodology for Art & Design Students"

Reference Sources :

- **Central University of Rajasthan – Department of Culture and Creative Studies**
- **Indira Kala Sangeet Vishwavidyalaya, Khairagarh**
- **Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha – Visual Arts Dept.**

MFA-II Semester

Core Course (CC-4): Advance Professional Advertising Theory

Programme/ Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** Second
Subject: Core Course		
Course Code: MFA(A)CC4	**Course Title:** Advance Professional Advertising Theory	
Course Outcome: 1. Understand the role of packaging in consumer behavior and brand perception. 2. Understand the structure and operations of advertising agencies. 3. Develop strategies for creating viral marketing campaigns and leveraging word-of-mouth. 4. Understand the ethical issues in marketing and advertising. 5. Design integrated marketing campaigns using modern tools (digital, social media, SEO). 6. Conduct qualitative and quantitative marketing research.		
Credits: 4	**Core Course:** Theory	
Max. Marks: 100	**Min. Passing Marks: 30+70**	
Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0		

Unit	Topic	No. of Lectures (**Total Hours** - 48)
I	**Packaging :** o Definition and importance of packaging o Packaging as a marketing tool o Primary, secondary, and tertiary packaging o Consumer packaging vs. industrial packaging o Types of packaging formats (boxes, bottles, bags, etc.)	8
II	**Advertising Agency:** o Advertising agency in flowchart. How agencies are organized. How they are paid. Their clients and achievements etc. contribution towards the society. o Advertising agency client relationship other advertising services.	8
III	**Advanced Advertising Strategies**	8

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	○ Introduction to Campaign Planning ○ Defining Campaign Objectives ○ Audience Analysis and Segmentation ○ Campaign Messaging and Positioning ○ Overview of Media Channels ○ Campaign Brief and Planning	
VI	**Marketing research:** ○ Definition of marketing research ○ Different types of Markets: Consumer / Reseller/Industrial/ government & International Markets. ○ its need & scope of marketing research ○ External and internal marketing environment ○ Micro and micro environment	8

Suggested Readings:

1. *"Packaging Design: Successful Product Branding from Concept to Shelf"* by Marianne R. Klimchuk and Sandra A. Krasovec
2. *"The Advertising Agency: A Business and Marketing Handbook"* by Tom C. Voss
3. *"Contagious: How to Build Word of Mouth in the Digital Age"* by Jonah Berger
4. *"Ethics in Marketing"* by Patrick E. Murphy, Gene R. Laczniak, and Norman E. Harris
5. Core Text: *"Campaign Planning: A Guide to Strategic Marketing" by A. Smith*
6. *"Digital Marketing for Dummies"* by Ryan Deiss and Russ Henneberry.
7. *"Marketing Research: An Applied Orientation"* by Naresh K. Malhotra

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Core Course (CC-5): - Visualization-II

Programme/Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** Second
Subject: Core Course		
Course Code: MFA(A) CC5	**Course Title:** Visualization-II	

Subject Outcome:

Layout Design for Advertising Mediums

- Apply advanced layout design principles for various advertising platforms, especially newspapers and magazines.
- Integrate copy and visuals effectively to create cohesive and compelling ad layouts.
- Design impactful posters and hoardings that maintain brand consistency and visual appeal across different formats.

Copywriting and Visual Integration

- Demonstrate a solid understanding of copywriting fundamentals, including:
- Writing compelling headlines, body text, and taglines.
- Measuring and setting copy to suit different design formats and advertising objectives.
- Utilize photographic visuals effectively by understanding the basics of advertising photography, including composition, subject focus, and emotional appeal.

Campaigns for Social Services and Tourism

- Understand the distinctive challenges in advertising for:

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Credits: 4	**Core Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8 Hours

Unit	Topic	No. of Lectures (144)
I	Layout Design for Advertising Mediums Designing newspaper and magazine ads: layout principles and copy integration. Creating posters and hoardings: visual impact and branding consistency.	40
II	Copywriting and Visuals Copywriting fundamentals: measuring and setting copy for visual layouts. Incorporating photographic visuals: basics of photography for advertising.	35
III	Social Services and Tourism Campaigns Understanding the unique challenges of advertising for social services and tourism. Designing a campaign specifically for social or tourism initiatives.	35
IV	Advance & with lots of innovated ideas with full-fledged advertising campaign for an established product or new launched in the market.	34

Suggested Readings:

1. Evans, Poppy. (2005). Exploring Publication Design. Boston: Delmar Cengage Learning.
2. Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston: Harvard Business School Press.
3. Dennison Dell. The Advertising handbook.
4. White, Roderick. Advertising.
5. Kurtz, Bruce D. Visual Imagination.

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Core Course (CC-6): Digital Portfolio Presentation

Programme/ Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** Second
Subject: Core Course		
Course Code: MFA(A)CC6	**Course Title:** Digital Portfolio Presentation	

Course Out Come:

1. Understand various portfolio types (graphic design, photography, fine arts, etc.).
2. Familiarity with popular online portfolio platforms (Behance, WordPress, Wix, etc.).
3. Learn how to structure your portfolio to tell a compelling narrative about your work.
4. Gain proficiency in using Adobe Creative Suite (Photoshop, Illustrator, InDesign) for portfolio creation.
5. Master the art of presenting your portfolio in interviews and online reviews.
6. Learn how to review and polish your portfolio before submission.

Credits: 4	**Core Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Demonstration-Lecture-Practical (in hours per week) 0-0-8 hours

Unit	Topic	No. of Practical

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	work to highlight your creative process and problem-solving abilities. Including project descriptions, client testimonials, and case studies.	
Unit-IV	**Digital Tools:** Using Adobe Creative Suite (Photoshop, Illustrator, InDesign) and other relevant software for portfolio creation.	24
Unit-V	**Effective Presentation:** How to present your portfolio in interviews, meetings, and online reviews. Crafting an elevator pitch.	24
Unit-VI	**Final Touches:** Preparing the portfolio for submission and making sure it's ready for various platforms or clients.	24

Suggested Readings:

1. *"Show Your Work!"* by Austin Kleon
2. *"The Digital Designer's Guide to Portfolio Building"* by Andrew P. McGill
3. *"The Art of Storytelling: Easy Steps to Presenting an Unforgettable Story"* by John D. Walsh
4. "Adobe Creative Suite 6: Design and Web Premium" by Tom Negrino & Dori Smith
5. *"Presentation Zen: Simple Ideas on Presentation Design and Delivery"* by Garr Reynolds
6. *"The Portfolio and the Book: The Art of Portfolio Design"* by Michael W. Schreiber

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Practicum Course (PC-3): Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation) II

Programme/ Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** Second
Subject: Practicum Course		
Course Code: MFA(A)PC3	**Course Title:** Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation) II	

Course Outcome:

1. Master the art of designing for various advertising formats (print, digital, physical).
2. Develop expertise in using symbols and signs to communicate branding and messages.
3. Learn how to create packaging and counter displays that enhance product appeal and boost sales.
4. Gain the ability to design integrated campaigns across different advertising channels, both traditional and digital.
5. Build real-world skills in creating designs that are both creative and commercially viable.

Credits: 4	**Practicum Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Lectures (Total Lectures 144)

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II	**Animation:** ○ Digital Advertising Campaign & Concepts : Overview of Digital Ad Campaign, advertising mediums (TV Commercial ,posters, hoardings, press ads Accessories- visiting Card, show card, letter head, dangler, layout, packaging.) ○ Symbols and Signs in Advertising ○ Packaging Design ○ Counter Display	48
III	**Drawing and Illustration:** ○ Advertising Campaign & Concepts: Overview of Press Ad Campaign, advertising mediums (posters, hoardings, press ads Accessories- visiting Card, show card, letter head, dangler, layout, and packaging.) ○ Symbols and Signs in Advertising ○ Packaging Design Counter Display	48
Suggested Readings: 1. 1. *Advertising: An Integrated Marketing Communications Perspective* by O'Guinn, Allen, and Semenik 2. *The Advertising Effect: How to Change Behavior* by Adam Ferrier. 3. *Visual Language for Designers: Principles for Creating Graphics that People Understand* by Connie Malamed.		
This course is Practicum Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

Practicum Course (PC-4): Documentary Shoot

Programme/ Class: Master in Fine Arts (Applied Art)	**Year:** First	**Semester:** Second
Subject: Practicum Course		
Course Code: MFA(A) PC4	**Course Title:** Documentary Shoot	
Course Outcome: 1. Source and develop creative ideas from diverse inspiration points. 2. Write and structure a complete script ready for production. 3. Manage pre-production planning, including design and logistics. 4. Execute basic production tasks including direction, lighting, and sound. 5. Apply post-production editing and audio techniques to finalize a project.		
Credits: 4	**Practicum Course:** Practical	
Max. Marks: 100	**Min. Passing Marks: 30+70**	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8		
Unit	Topic	No. of Lectures (Total Lectures-144)
I	**Developing an idea from various sources** 1. From daily news 2. From short stories	24

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III	**Pre-production** 1. Selecting a format: film/video 2. Production design 3. Location scouting	24
IV	**Production** 1. Rehearsing a scene with actors 2. Setting up lighting for master scene and close ups 3. Rehearsing camera movement 4. On location audio recording	24
V	**Post production** 1. Editing footage on computer 2. Studio audio recording 3. Mixing audio	48

Suggested Readings:

1. American Cinematographer Video Manual Third Edition. ASC Press
2. American Cinematographer Film Manual 8th Edition. ASC Press
3. Katz, S.D. (1991). Film directing shot by shot: visualizing from concept to screen. Studio City CA: Michael Wiese Productions in conjunction with Focal Press.
4. Proferes, N.T. (2001). Film directing fundamentals: from script to screen. Boston. Focal Press.
5. Schaefer, D. and Salvato, L. (1984). Masters of Lights: conversations with contemporary cinematographers. University of California Press.
6. Writer of Light: The Cinematography of Vittorio Storaro, ASC, AIC. ASC Press

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

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Value Added Course: Constitutional, Human Values & IPR

Programme/ Class: Master of Fine Arts (----------)	Year:	Semester:
Subject:		
Course Code:	Course Title:	
Course Out Come:		
Credits:	Value Added Course	
Max. Marks:	Min. Passing Marks:	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-0		

Unit	Topic	No. of Practical Total -
Unit -1		hours
Unit -2		
Unit -3		
UNIT - 4		
UNIT -5		

Suggested Readings:
This course is Value Added Course as compulsory for the students
Evaluation Method: Max. Marks Assessment Type : Assignments (Marks) Assessment Type : Class Test (Marks) Assessment Type : Attendance (Marks)
Suggested Equivalent online Course:
Further suggestion: None

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MFA-III Semester

Core Course (CC-7): Basic Advertising Management & Branding

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Third
Subject: Core Course		
Course Code: MFA(A) CC7	**Course Title:** Basic Advertising Management & Branding	

Course Out Come:
After completing this course, students will develop a comprehensive understanding of advanced concepts, strategies, and techniques in advertising management and branding. They will be able to analyze consumer behavior, market segmentation, and the complexities of brand building to create effective and innovative advertising plans. Students will also gain the ability to develop ethical and creative advertising solutions by utilizing the latest trends and digital technologies. Through brand management skills, they will be equipped to strengthen brand value, build brand identity, and sustain it in competitive markets.

Credits: 4	**Core Course:** Theory
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Practical Total Hours- 48
Unit -1	Advertising as communication & marketing Communication	8
Unit -2	Importance of research in product & components of the Media Plan.	8
Unit -3	Copy writing & Typography- Introduction of copy, types of copy, copy formats: Headlines, Sub headlines, body copy, Slogan etc. Typography and its role in Advertising. Calligraphy	12
UNIT - 4	Introduction about the market Segmentation with its importance.	8
UNIT -5	Creative side of the Advertising - Creative side of the Advertising – creative Advertising, Creative concept & Creative leap, Creative brief and big Idea, Creative Strategy, Creative thinking, Visual thinking. Art direction and its functions.	12

Suggested Readings:

1. **Advertising Management"***Author:* U.C. Mathur
2. **"Advertising: Principles and Practice"***Author:* S.A. Chunawalla
3. **"Foundations of Advertising: Theory and Practice"***Author:* S.A. Chunawalla & K.C. Sethia
4. **"Advertising Management"***Author:* Jaishree Jethwaney & Shruti Jain
5. **"Brand Management: Principles and Practices"***Author:* S. Ramesh Kumar
6. **"Advertising and Sales Promotion"***Author:* P. S. Saravanavel & S. Sumathi
7. **"Integrated Marketing Communication"***Author:* Kruti Shah & Alan D'Souza
8. **"Advertising and Promotion: An IMC Perspective"***Author:* Kruti Shah & Alan D'Souza
9. **"Advertising"***Author:* J.V. Vilanilam & A.K. Varghese

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)

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Core Course (CC-8): - Visualization-III

Programme/Class: Master in Fine Arts (Applied Art)	**Year:** Second	**Semester:** Third
Subject: Core Course		
Course Code: MFA(A) CC8	**Course Title:** Visualization-III	

Subject Outcome:

1. Design and fabricate effective 3D counter displays aligned with branding goals.
2. Create a full suite of printed campaign materials with technical accuracy and creativity.
3. Apply visual hierarchy, copy setting, and image integration in advertising layouts.
4. Execute a comprehensive advertising campaign, combining conceptual development. visual design, and strategic messaging for both commercial and social causes.

Credits: 4	**Core Course**
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8 Hours

Unit	Topic	No. of Lectures (144)
I	3D Counter Displays and Accessories Introduction to 3D counter displays: design considerations and materials. Developing related accessories to support the campaign (e.g., brochures, flyers).	48
II	Preparing a complete layout of newspapers Ads, Magazines Ads, Posters & Hoarding with their related accessories &3D counter display related to the topic chosen Study of measuring and setting the copy for visual layouts & photographic visuals.	48
III	A complete advertising campaign for an entirely new product or existing product & any social services or tourism as a topic taken for campaigning	48

Suggested Readings:

1. Evans, Poppy. (2005). Exploring Publication Design. Boston: Delmar Cengage Learning.
2. Olins, Wally. (1990). Corporate Identity: Making Business Strategy Visible Through Design. Boston: Harvard Business School Press.
3. Dennison Dell. The Advertising handbook.
4. White, Roderick. Advertising.
5. Kurtz, Bruce D. Visual Imagination.

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

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Discipline Elective Course (DEC-1): Basic of Print Making

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Third
Subject: Discipline Elective Course		
Course Code: MFA(A) DEC1	**Course Title:** Basic of Print Making	

Course Out Come- Students will be able to understand the fundamental principles of printmaking and develop hands-on skills in basic techniques such as linocut

Unit -1	**Linocut (Single Color)** • 1 composition – A4 size • Theme: Nature / Abstract / Object	24
Unit -2	**Monoprint** • 2 different textures or patterns • Use brush or finger application	24
Unit -3	**Stamp Printing** • Create stamp blocks with eraser or foam • Repeated pattern design (Textile / Gift wrap concept)	48
UNIT - 4	**Texture Rubbing** • Use leaves, coins, textured surfaces for prints • Different types of printing techniques and process. • Understanding about different types of paper and its use.	48
Suggested Readings:		
This course is Elective course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

Practicum Course (PC-5): Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation) III

Programme/ Class: Master in Fine Arts (Applied Art)	**Year:** Second	**Semester:** Third
Subject: Practicum Course		
Course Code: MFA(A) PC5	**Course Title:** Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation) III	

Course Outcome:

1. Understand and apply core concepts in advertising media and campaign strategy.
2. Utilize symbolic language and photography to enhance communication.
3. Execute advanced illustrations and compositions suited for print and digital advertising.
4. Develop storyboards and visuals for commercial and documentary storytelling.
5. Adapt diverse visual styles into personalized and market-relevant advertising visuals.

Credits: 4	**Practicum Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8	

Unit	Topic	No. of Lectures (Total Lectures-144)
I	**Introduction to Advertising Campaign & Concepts** Overview of advertising mediums (print,	24

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	campaigns	
IV	Discuss about the advance styling of all the compositions:- 1. Human Figure composition. 2. Story Illustration. 3. Period Composition. 4. Single & Multi- figure Composition for advertising in line & colors.	24
V	All expression based illustration with understanding of story board of TV commercials, Feature planning & Documentaries process discuss.	24
VI	Adaptation of different style & techniques of painting & illustration like ancient & modern illustrations , Indian & western illustration etc.	24

Suggested Readings:

1. 1. *Advertising: An Integrated Marketing Communications Perspective* by O'Guinn, Allen, and Semenik
2. *The Advertising Effect: How to Change Behavior* by Adam Ferrier.
3. *Visual Language for Designers: Principles for Creating Graphics that People Understand* by Connie Malamed.

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Practicum Course (PC-6): Basic Computer Application

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Third
Subject: Practicum Course		
Course Code: MFA (A) PC6	**Course Title:** Basic Computer Application	

Course Out Come
To gain basic knowledge about the software awareness for creating idea digitally as well. Students will be able to utilize selection tools and masks for accurate image editing while effectively formatting text and integrating typography into their designs. Students will be able to efficiently manage layers and grouped objects, apply advanced color techniques, create impactful logos and illustrations, and export files in formats suitable for different media.

Credits: 4	**Practicum Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical Total – hours- 96
Unit-1	Introduces the fundamental concepts of computer applications used in graphic design, specifically focusing on Adobe Photoshop, CorelDraw, and Illustrator. It aims to equip students with the essential skills needed for creating and editing images, designing layouts, and producing vector graphics.	19
Unit-2	**Basic Photoshop Techniques:**	19

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	illustrations, Using effects and styles, Preparing artwork for print and web	
Unit-5	**Portfolio Development:** Combining skills learned from all three software, Preparing a digital portfolio.	19

Suggested Readings:

1. Adobe Photoshop Classroom in a Book by Conrad Chavez & Andrew Faulkner (Latest CC version)
2. Adobe Photoshop for Beginners by Lisa H. Davis
3. Learn CorelDRAW in 24 Hours by Book Enclave
4. Adobe Illustrator Classroom in a Book by Brian Wood (Latest CC version)
5. Adobe Illustrator WOW! Book by Sharon Steuer
6. https://youtu.be/ZByhs9mDtDg?list=PLW-zSkCnZ-gA5Jn6gZtUa6-aG0OoRZyb6
7. https://youtu.be/-1Dv0nxj9Us?list=PLW-zSkCnZ-gA5Jn6gZtUa6-aG0OoRZyb6
8. https://youtu.be/LmmrtQsDGvg?list=PLW-zSkCnZ-gA5Jn6gZtUa6-aG0OoRZyb6

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Open Elective Course (OEC): Traditional Handicraft

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Third
Subject: Open Elective Course		
Course Code: MFA(A) OEC	**Course Title:** Traditional Handicraft	

Course Out Come-

1. Understand the Cultural Significance of Traditional Crafts
2. Identify Traditional Materials and Techniques
3. Apply Craft Techniques in Visual Communication
4. Develop Skill-Based Craftwork
5. Critically Reflect on Craft Integration in Applied Art
6. Document and Present Process-Based Learning

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Credits: 2	**Open Elective Course:** Practical
Max. Marks: 100	**Min. Passing Marks:** 30+7040

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-0

Unit	Topic	No. of Practical **Total** – hours- 48
Unit -1	**Introduction to Traditional Crafts** Overview of Indian handicraft traditions – pottery, textile printing, embroidery, trans-cultural motifs.	16
Unit -2	**Materials & Techniques** **Hands-On Focus:** • Clay and plaster modelling basics (modelling traditional forms)	16

	conceptual links to applied art.	
Suggested Readings:		
This course is Seminar/Value Added Course/Open Elective Course/ Employability & Entrepreneurship Skill Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

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MFA-IV Semester

Core Course (CC-9): Advance Advertising Management & Branding

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Forth
Subject: Core Course		
Course Code: MFA(A) CC9	**Course Title:** Advance Advertising Management & Branding	

Course Out Come:
After completing this course, students will develop a comprehensive understanding of advanced concepts, strategies, and techniques in advertising management and branding. They will be able to analyze Importance of Price, Advertising Media and the Market Research to create effective and innovative advertising plans. Students will also gain the ability to develop ethical and creative advertising solutions by utilizing the latest trends and digital technologies. Through brand management skills, they will be equipped to strengthen brand value, build brand identity, and sustain it in competitive markets.

Credits: 4	**Core Course:** Theory
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total** – hours- 48
Unit -1	Importance of Price, Pricing objectives &Determinants of price of any product.	12
Unit -2	Marketing, Advertising & Market Research: Nature and scope of Marketing, Advertising role in Marketing, Types of market., Marketing mix, 4P's of Marketing Transportation, Insurance, Direct Marketing, Motivational Research.	12
Unit -3	Types of Advertising Media – Press Advertising (Newspapers, Magazines & Journals), Outdoor Advertising (Posters, Hoardings, Painted Display, Electric Display, Neon-Signs, Stickers etc.), Direct Mail Advertising (Sales Letters, Personal Letters, Circulars, Booklets, Catalogue, etc.), Entertainment Advertising (Radio, Television, Films, Puppets Shows, etc.) Promotional Advertising (Interior Display, Show-Rooms, Window Display, Show-cases, coupons etc.), Famous Mascots, Layout stages, Layout design principles.	12
UNIT - 4	Ethics, Regulations and Social Responsibilities – Taste and Advertising, Stereotyping in Advertising: Women in advertisement, Advertising to children, Ethical Aspects of Advertising, Advertising controversial products & legal aspects of advertising, Copyright, Trade Mark	12

Suggested Readings:

1. **Advertising Management"***Author:* U.C. Mathur
2. **"Advertising: Principles and Practice"***Author:* S.A. Chunawalla
3. **"Foundations of Advertising: Theory and Practice"***Author:* S.A. Chunawalla & K.C. Sethia
4. **"Advertising Management"***Author:* Jaishree Jethwaney & Shruti Jain
5. **"Brand Management: Principles and Practices"***Author:* S. Ramesh Kumar
6. **"Advertising and Sales Promotion"***Author:* P. S. Saravanavel & S. Sumathi
7. **"Integrated Marketing Communication"***Author:* Kruti Shah & Alan D'Souza
8. **"Advertising and Promotion: An IMC Perspective"***Author:* Kruti Shah & Alan D'Souza
9. **"Advertising"***Author:* J.V. Vilanilam & A.K. Varghese

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This course is Core Course as compulsory for the students

Core Course (CC-10): - Visualization-IV

Programme/Class: Master in Fine Arts (Applied Art)	**Year:** Second	**Semester:** Forth
Subject: Core Course		
Course Code: MFA(A) CC10	**Course Title:** Visualization-IV	

Subject Outcome:

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

Credits: 4	**Core Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+70**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8 Hours

Unit	Topic	No. of Lectures (144)
I	**Campaign Concept Development** o Define target audience, objectives, and key messaging. o Conduct market research and survey to support campaign strategy.	24
II	**Media Planning and Design Execution** o Choose appropriate media: o Print media (newspapers, magazines, posters, hoardings) o Optional: Digital, outdoor, or hybrid media o Apply suitable **visual techniques** (illustration, photography, digital tools).	24
III	**Campaign Production & Campaign Report** o Develop and submit a minimum of 10 creative works for each campaign: Layouts, mockups, prototypes, etc. o Focus on cohesiveness, branding, and execution quality.	24
IV	**Research and Topic Selection & Concept and Creative Development** o Choose a theme from: o Contemporary social issues o Corporate or industry branding o Public/Government services o Define the campaign goal, target audience, message, and visual language. o Create a strategic framework and content plan.	24
V	**Campaign Execution** o Develop a minimum of 10	24

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

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Elective Course (DEC-2): Advance Print Making

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Forth
Subject: Elective Course		
Course Code: MFA(A) DEC2	**Course Title:** Advance Print Making	

Course Out Come-

Students will acquire advanced-level proficiency in diverse printmaking techniques such as drypoint etching, screen printing, collagraph, and mixed media approaches. They will be able to conceptualize and execute multi-layered artworks with accurate registration and professional finish. The course will enhance their ability to work with editions, refine their craftsmanship, and integrate traditional and digital processes creatively. By the end of the module, students will be equipped to develop an independent print portfolio that reflects both technical mastery and personal artistic expression, suitable for professional exhibitions and industry application.

Credits: 4	**Elective Course:** Practical
Max. Marks: 100	**Min. Passing Marks: 30+7040**

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total** – hours-144
Unit -1	**Screen Printing** • Minimum 2 color layers • Theme: Typography / Poster Design / Product Label • Print on paper or fabric (optional)	24
Unit -2	**Collagraph** • Textured materials pasted on board • Monochrome or Duotone print	24
Unit -3	**Creative Mixed Media Print** • Combine lino, mono, stamp or screen with drawing	48
Unit -4	**Portfolio Submission**	48

This course is Elective Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course:
Further suggestion: None

Practicum Course (PC-7): Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation)IV

Programme/ Class: Master in Fine Arts (Applied Art)	**Year:** Second	**Semester:** Forth
Subject: Practicum Course		
Course Code: MFA(A) PC7	**Course Title:** Practical Specialization (Graphic Design/ Drawing and Illustration/ Animation) IV	
Course Outcome: 1. Explore how these principles are applied across platforms and products. 2. Understand and apply core principles of UI/UX and HCI. 3. Analyze user behavior to inform design decisions. 4. Create structured and purposeful digital product designs. 5. Execute a full design process from research to wireframing and prototyping.		
Credits: 4	**Practicum Course:** Practical	
Max. Marks: 100	**Min. Passing Marks: 30+70**	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8		

Unit	Topic	No. of Lectures (Total Lectures-144)
I	**Introduction & Principles of UI/UX Design** ○ Understand the definition, scope, and significance of UI (User Interface) and UX (User Experience) design. ○ Study key principles of good design: ○ Usability ○ Accessibility ○ Visual hierarchy ○ Consistency	24
II	**UI/UX Design Lifecycle** ○ Deep dive into the entire design process, including: ○ Research ○ Ideation ○ Prototyping ○ Testing ○ Iteration	24

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	○ Design practical projects for digital platforms such as: ○ Mobile apps ○ Websites ○ Software dashboards ○ Apply design principles in a structured design workflow.	
V	**Research and Report on App Design** ○ Conduct a detailed research project including: ○ Case studies of successful app designs ○ User behavior analysis ○ Competitor analysis	24
VI	**Information Architecture and Wireframing** ○ Create Information Architecture (IA) to organize content logically. ○ Design wireframes to represent low-fidelity screen layouts. ○ Use digital tools like Figma, Adobe XD, or Sketch.	24

Suggested Readings:

1. 1. *Advertising: An Integrated Marketing Communications Perspective* by O'Guinn, Allen, and Semenik
2. *The Advertising Effect: How to Change Behavior* by Adam Ferrier.
3. *Visual Language for Designers: Principles for Creating Graphics that People Understand* by Connie Malamed.

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Practicum Course (PC-8): Advance Computer Application

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Forth
Subject: Practicum Course		
Course Code: MFA(A)PC8	**Course Title:** Advance Computer Application	

Course Out Come

To gain Advance knowledge about the software awareness for creating idea digitally as well. Students will be able to utilize selection tools and masks for accurate image editing while effectively formatting text and integrating typography into their designs. Students will be able to efficiently manage layers and grouped objects, apply advanced color techniques, create impactful logos and illustrations, and export files in formats suitable for different media.

Credits: 4	**Practicum Course:** Practical
Max. Marks: 100	**Min. Passing Marks:** 30+7040

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical Total – hours-96
Unit-I	Introduces the fundamental concepts of computer applications used in graphic design, specifically focusing on Adobe Photoshop, CorelDraw, and Illustrator. It aims to provide	19

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	Exporting files for different formats.	
Unit- 4	**Advance Illustrator Techniques:** Working with symbols and patterns, Creating complex illustrations, Using effects and styles, Preparing artwork for print and web	20
Unit-5	**Portfolio Development:** Combining skills learned from all three software, Preparing a digital portfolio.	19

Suggested Readings:

1. Adobe Photoshop Classroom in a Book by Conrad Chavez & Andrew Faulkner (Latest CC version)
2. Adobe Photoshop for Beginners by Lisa H. Davis
3. Learn CorelDRAW in 24 Hours by Book Enclave
4. Adobe Illustrator Classroom in a Book by Brian Wood (Latest CC version)
5. Adobe Illustrator WOW! Book by Sharon Steuer
6. https://youtu.be/ZByhs9mDtDg?list=PLW-zSkCnZ-gA5Jn6gZtUa6-aG0OoRZyb6
7. https://youtu.be/-1Dv0nxj9Us?list=PLW-zSkCnZ-gA5Jn6gZtUa6-aG0OoRZyb6
8. https://youtu.be/LmmrtQsDGvg?list=PLW-zSkCnZ-gA5Jn6gZtUa6-aG0OoRZyb6

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks 30
Assessment Type : Assignments (20 Marks)
Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

Further suggestion: None

Employability & Entrepreneurship Skill Course (EEC): Creative Entrepreneurship & Professional Practices for Applied Artists

Programme/ Class: Master of Fine Arts (Applied Art)	**Year:** Second	**Semester:** Forth
Subject: Employability & Entrepreneurship Skill Course		
Course Code: MFA(A) EEC	**Course Title:** Creative Entrepreneurship & Professional Practices for Applied Artists	

Course Out Come-

1. Understand key entrepreneurial concepts and their application in the creative sector.
2. Create a personal business or studio plan tailored to their specialization in applied art.
3. Demonstrate professional ethics and effective communication in client-driven environments.
4. Apply financial and legal knowledge essential for creative practice.
5. Confidently present and pitch their ideas or portfolios to industry professionals.

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Credits: 2	**Employability & Entrepreneurship Skill Course:** Theory	
Max. Marks: 100	**Min. Passing Marks: 30+7040**	
Total No. of Lecture- Tutorials-Practical (in hours per week) 2-0-0		
Unit	Topic	No. of Practical **Total** – hours- 48
Unit -1	**Introduction to Creative Entrepreneurship** • Definition and scope of creative entrepreneurship • Characteristics of successful creative entrepreneurs	12

Unit -3	**Professional Practices** • Client communication and project proposals • Networking, pitching, and portfolio presentation • Setting up a studio/freelance practice • Building a professional website and using online platforms (Behance, ArtStation, Etsy, etc.) • Prepare a professional project proposal for a real or simulated commission/client	12
Unit -4	**Case Studies & Interactive Sessions** • Guest lecturers or recorded interviews with creative entrepreneurs • Case studies of successful Indian and global design-based startups and freelance studios • Group project: design and pitch a mock creative business/brand	12
Suggested Readings:		
This course is Seminar/Value Added Course/Open Elective Course/ Employability & Entrepreneurship Skill Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course:		
Further suggestion: None		

Optional Course : Dissertation

Programme/ Class: Master of Fine Arts (Applied Art)	**Year: II**	**Semester: IV**
Subject: Optional Course		
Course Code: MFA(A) OC	**Course Title: Dissertation**	
Course Out Come: The Dissertation course cultivates advanced research and analytical skills. Post Graduates showcase expertise in independently conducting in-depth studies, critically analyzing topics and presenting coherent, well-supported arguments, contributing to academic scholarship. The Dissertation course hones students' research skills in detailing and presenting artworks.		
Credits: 12	**Optional Course**	
Max. Marks: 200	**Min. Passing Marks: 30+ 70**	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-24		
Unit	**Topic**	**No. of Practical** **Total - 288**
Unit -1	The dissertation is the final stage of the Masters degree	288 hours

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	drawing on the literature in the field; drawing conclusions; and if appropriate making relevant recommendations and indications of areas for further research. A dissertation is a 'formal' document and there are 'rules' that govern the way in which it is presented. It must have chapters that provide an introduction, a literature review, a justification of the data selected for analysis and research methodology, analysis of the data and, finally, conclusions and recommendations. During fourth semester of MFA each student shall submit three copies of Dissertation along with one soft copy in a CD will be submitted at least four weeks prior to the commencement of the last examination of fourth semester. Student has to organize a seminar in front of whole department and external examiner. Dissertation Seminar shall carry 200 marks. These shall be evaluated by an External Examiner appointed by the university for 140 marks and for the rest of the 60 marks by an Internal Board of Examiners to be appointed by Dean/ Principal of the college. This Internal board of Examiner shall comprise of a minimum of two Internal Faculty Members.	

Suggested Readings: As per Topic

This course is Optional Course as compulsory for the students

Evaluation Method: Max. Marks 60
Assessment Type : Assignments (40Marks)
Assessment Type : Class Test (20 Marks)

Suggested Equivalent online Course: None

Further suggestion: None

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MFA Sculpture I Year I Sem 2025-2026 (NEP-Syllabus)

Core Course: Art Criticism-I

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: I
Subject: **Core Course**		
Course Code: CC-I	Course Title: **Art Criticism-I**	
Course Out Come: 1. Understand the origins, evolution, and purposes of art criticism. 2. Analyze artworks through key critical frameworks (formalism, iconography, socio-cultural critique). 3. Write informed critiques employing structured writing, terminology, and evidence. 4. Present critique orally and visually in seminars and peer-led discussions. 5. Situate contemporary art practices within critical and cultural narratives.		
Credits: 4	Core Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0		

Unit	Topic	No. of Theory **Total - 48**
Unit -1	Introduction of art Criticism	9 hours
Unit -2	Aristotle, Hegel	10hours
Unit -3	Baumgartner, Ruskin	10hours
UNIT - 4	Roger fry, Susanne Langer	10 hours
UNIT -5	Herbert Read	9hours

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Suggested Readings:

- **Geeta Kapur** – *When Was Modernism: Essays on Contemporary Cultural Practice in India*
- **John Berger** – *Ways of Seeing*
- **Siva Kumar** – *Santiniketan: The Making of a Contextual Modernism*
- **Terry Barrett** – *Criticizing Art: Understanding the Contemporary*
- **Selected exhibition catalogues** – NGMA, Lalit Kala Akademi, Nepal Academy of Fine Arts

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

- **SWAYAM** – *Art Appreciation and Visual Culture*
- **Coursera** – *Modern Art & Ideas (MoMA)*
- **Khan Academy** – *Contemporary Art in Context*

Further suggestion:

- Organize field visits to galleries or exhibitions for live critique.
- Conduct interdepartmental critique sessions with performing arts, film, or design students.
- Encourage bilingual or regional-language critical writing to promote accessibility.

Further suggestion:

- **University of Delhi** – MFA (Painting) CBCS syllabus
- **Visva-Bharati University (Kala Bhavana)** – Contextual modernism focus
- **Jamia Millia Islamia** – MFA Art History & Criticism
- **Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya** – NEP-based MFA structure.

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Core Course : Folk Arts of India-I

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: I
Subject: Core Course		
Course Code: CC-2	Course Title: Folk Arts of India-I	

Course Out Come:

1. Identify and describe key Indian folk art traditions, their motifs, themes, and cultural contexts.
2. Differentiate between folk, tribal, and classical Indian art forms.
3. Analyze the role and significance of folk art in Indian society, rituals, and cultural identity.
4. Demonstrate basic proficiency in traditional folk art techniques through practical assignments.
5. Create original artworks inspired by Indian folk art styles, using appropriate materials and methods.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+70

Total No. of Lecture- Tutorials-Practical (in hours per week) 2-2-0

Unit	Topic	No. of Theory **Total - 48**
Unit -1	**Introduction to Indian Folk Art** • Definition and scope of Folk Art • Distinction between folk, tribal, and classical art forms	9 hours
Unit -2	**Regional Folk Art Styles - Part I** • Madhubani painting (Bihar) • Warli painting (Maharashtra)	10hours
Unit -3	**Regional Folk Art Styles - Part II** • Gond art (Madhya Pradesh) • Pattachitra (Odisha and West Bengal)	10hours

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UNIT - 4	**Contemporary Relevance and Adaptations** • Folk art in contemporary Indian art scene • Fusion of folk art with modern techniques and media	10 hours
UNIT -5	**Practical Application** • Designing original folk art inspired compositions • Experimenting with folk art techniques and motifs	9hours
Suggested Readings: • Indian Folk Art by Krishna Chaitanya • The Art of India by Partha Mitter • Traditional Indian Folk Arts by Ratan Parimoo • Various research papers and articles on specific folk traditions		
This course is Core Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course: Central University of Rajasthan. *MFA Fine Arts Syllabus, Semester 1 & 2: Indian Folk Art.* Department of Fine Arts.		
Further suggestion: None		

Core Course: Portrait Study

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: I
Subject: Core Course		
Course Code: CC-3	Course Title: Portrait Study	

Course Out Come:

1. Understand human head and facial anatomy for sculptural work.
2. Apply techniques like modeling, carving, and mixed media in portrait sculpture.
3. Express character and emotion in three-dimensional form.
4. Create complete and detailed portrait sculptures.
5. Document and critically present their work.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials/Practical (in hours per week) – 8 Hours

Unit	Topic	No. of Practical **Total – 96 Hrs**
Unit -1	Anatomy of Head and Facial Features	22hrs
Unit -2	Life Study and Observation	18hrs
Unit -3	Material Exploration and Techniques	20hrs
UNIT - 4	Expressive & Conceptual Portraits	18hrs
UNIT -5	Final Sculpture and Documentation	18hrs

Suggested Readings:

1. Modeling the Head in Clay – **Bruno Lucchesi**
2. Portrait Sculpture: A Practical & Philosophical Guide – **Andrew Sinclair**
3. Sculpting Facial Features – **Élisabeth Bonvalot**
4. Sculpture: Principles and Practice – **Louis Slobodkin**

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Introduction to Portrait Sculpting – Udemy 2. Sculpture Techniques – Coursera 3. 3D Anatomy Fundamentals for Artists – SWAYAM
➢ Further suggestion: Encourage working with **live models** and photographic references regularly. ➢ Include **peer feedback sessions** for constructive critique. ➢ Support development of **individual style and conceptual depth** alongside technical skill.
➢ **M.S. University, Baroda** – Syllabus for MFA Sculpture *(Portraiture section)* ➢ **Kala Bhavana, Visva-Bharati University** – Traditional and Contemporary Sculpture Practices ➢ **Jamia Millia Islamia, Faculty of Fine Arts** – Portrait Sculpture Curriculum ➢ **Government College of Art & Craft, Kolkata** – Anatomy and Portrait Studies Syllabus ➢ **Lalit Kala Akademi Publications** – Indian Sculpture Traditions

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Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) I

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: I
Subject: Practicum Course		
Course Code: PC-1	Course Title: **Practical Specialization (Composition/Portrait/Mural Design) I**	
Course Out Come: 1. Develop creative and technical skills in sculpture with focus on composition, portraiture, and mural design. 2. Explore traditional and contemporary sculptural methods and media. 3. Enhance conceptual understanding and practical execution relevant to professional sculptural art practice.		
Credits: 04	**Practicum Course**	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) – 8 Hours		

Unit	Topic	No. of Practical **Total – 96 hours**
Unit -1	Introduction & Idea Development – Understanding basic concepts of chosen specialization.	20hrs
Unit -2	Techniques & Tools – Exploration of relevant methods, materials, and surface development.	20hrs
Unit -3	Studies & Experiments – Practice with sketches/models; try variations in style or medium.	20hrs
UNIT - 4	Work-in-Progress Review – Studio critique and refinement based on feedback.	18hrs
UNIT -5	Final Project & Presentation – Execute and document a complete work in chosen discipline.	18hrs

Suggested Readings:

1. The Elements of Sculpture – Herbert George
2. Modelling the Figure in Clay – Bruno Lucchesi
3. Indian Mural Traditions – IGNCA / Lalit Kala Akademi
4. Creative Form & Composition in Art – Nathan Goldstein

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This course is Practicum Course as compulsory for the students
Evaluation Method: Max. Marks - (30 Marks) Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: 1. Fundamentals of Sculpture and Composition – Coursera 2. Portrait Sculpture Techniques – Domestika 3. Traditional Mural Design in India – SWAYAM
Further suggestion: ➢ Encourage regular work with live models and reference materials. ➢ Promote integration of traditional and contemporary techniques. ➢ Foster peer review sessions and documentation practices for skill enhancement.

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Practicum Course: Wood Carving-I

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: I
Subject: Practicum Course		
Course Code: PC-2	Course Title: Wood Carving-I	

Course Out Come:

Upon completion of this course, students will be able to:

1. Acquire foundational knowledge of wood carving tools, materials, and safety practices.
2. Develop basic wood carving techniques for creating simple forms and patterns.
3. Understand properties of different types of wood suitable for sculptural work.
4. Cultivate precision and patience in executing detailed carving projects.

Credits: 4	**Subject: Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96 hrs**
Unit -1	Introduction to Wood & Tools	20hrs
Unit -2	Basic Carving Techniques and Surface Treatment	20hrs
Unit -3	Relief Carving and Pattern Work	18hrs
UNIT - 4	Sculptural Forms and 3D Carving	18hrs
UNIT -5	Final Sculpture Project and Presentation	20hrs

Suggested Readings:

1. Woodcarving: Tools, Materials, and Techniques by Everett Ellenwood
2. The Art of Woodcarving by George Hart
3. Traditional Indian Woodcarving – Lalit Kala Akademi Publications

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course: 1. Wood Carving Basics – Udemy 2. Introduction to Woodworking – Coursera 3. Craftsmanship in Wood – SWAYAM
Further suggestion: ➢ Encourage students to practice working with different wood varieties and textures. ➢ Incorporate safety protocols and tool maintenance sessions. ➢ Promote documentation and presentation of the carving process for critical review.

Seminar Course: Project Report & Seminar

Programme/ Class: Master of Fine Arts (Sculpture)	**Year**: I	**Semester**: I
Subject: Seminar Course		
Course Code: SC	Course Title: **Project Report & Seminar**	
Course Out Come: On successful completion of the course, students will be able to: 1. Conduct advanced research in the field of visual arts, especially in painting practices. 2. Articulate a well-structured project proposal based on theoretical and studio-based inquiry. 3. Critically analyze and contextualize their practice within contemporary and historical frameworks. 4. Present their findings through academic and visual presentations. 5. Demonstrate skills in documentation, critical writing, and seminar-style academic discourse.		
Credits: 2	Seminar Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 2-0-2		

Unit	Topic	No. of Project Class **Total - 24**
Unit -1	Introduction to Research in Fine Arts: Nature, scope,	4 hours

	and importance. Types of research – practice-based, historical, critical, and theoretical.	
Unit -2	Literature Review: Identifying and reviewing existing literature, catalogues, exhibitions, essays, manifestos, journals.	4 hours
Unit -3	Formulating a Project Proposal: Theme selection, hypothesis building, research methodology, objectives, and relevance.	6 hours
UNIT - 4	Seminar Presentations: Developing oral and visual presentations. Use of AV aids, portfolio structure, referencing.	4 hours
UNIT -5	Final Project Report: Structuring a report. Academic writing format (MLA/APA), annotations, bibliography, and referencing.	6 hours

Suggested Readings:

1. Elkins, James. Why Art Cannot Be Taught: A Handbook for Art Students.
2. Sullivan, Graeme. Art Practice as Research: Inquiry in the Visual Arts.
3. Barrett, Terry. Interpreting Art: Reflecting, Wondering, and Responding.
4. Danto, Arthur C. After the End of Art.
5. Berman, Marshall. All That Is Solid Melts into Air.
6. Exhibition catalogues from NGMA, Kiran Nadar Museum, and international biennales.
7. Journals: Art India, Third Text, e-flux, Journal of Aesthetics and Art Criticism.

This course is Seminar Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Coursera: "Art & Ideas: Teaching with Themes" – MoMA
2. edX: "The Language of Design: Form and Meaning" – California Institute of the Arts
3. Swayam: "Indian Aesthetics and Art History" – UGC
4. Udemy: "Research Methodology for Art & Design Students"

Further suggestion:

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	and importance. Types of research – practice-based, historical, critical, and theoretical.	
Unit -2	Literature Review: Identifying and reviewing existing literature, catalogues, exhibitions, essays, manifestos, journals.	4 hours
Unit -3	Formulating a Project Proposal: Theme selection, hypothesis building, research methodology, objectives, and relevance.	6 hours
UNIT - 4	Seminar Presentations: Developing oral and visual presentations. Use of AV aids, portfolio structure, referencing.	4 hours
UNIT -5	Final Project Report: Structuring a report. Academic writing format (MLA/APA), annotations, bibliography, and referencing.	6 hours

Suggested Readings:

1. Elkins, James. Why Art Cannot Be Taught: A Handbook for Art Students.
2. Sullivan, Graeme. Art Practice as Research: Inquiry in the Visual Arts.
3. Barrett, Terry. Interpreting Art: Reflecting, Wondering, and Responding.
4. Danto, Arthur C. After the End of Art.
5. Berman, Marshall. All That Is Solid Melts into Air.
6. Exhibition catalogues from NGMA, Kiran Nadar Museum, and international biennales.
7. Journals: Art India, Third Text, e-flux, Journal of Aesthetics and Art Criticism.

This course is Seminar Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Coursera: "Art & Ideas: Teaching with Themes" – MoMA
2. edX: "The Language of Design: Form and Meaning" – California Institute of the Arts
3. Swayam: "Indian Aesthetics and Art History" – UGC
4. Udemy: "Research Methodology for Art & Design Students"

Further suggestion:

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5. Organize a **student-led symposium or colloquium** toward the end of the semester.
6. Encourage interdisciplinary collaboration with students of literature, history, or design.
7. Require submission of a **digital portfolio** along with a **written report.**
8. Promote publication of selected seminar papers in university e-journals or exhibition catalogues.

Reference Sources :

- **Central University of Rajasthan – Department of Culture and Creative Studies**
- **Indira Kala Sangeet Vishwavidyalaya, Khairagarh**
- **Mahatma Gandhi Antarrashtriya Hindi Vishwavidyalaya, Wardha – Visual Arts Dept.**

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MFA (Sculpture)- II Semester

Core Course: Art criticism- II

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: II
Subject: Core Course		
Course Code: CC-4	Course Title: Art criticism- II	

Course Out Come:

1. Critically analyze advanced art criticism theories and methodologies.
2. Evaluate contemporary art movements and their critical reception nationally and globally.
3. Apply critical frameworks to interdisciplinary and digital art forms.
4. Develop scholarly writing and oral presentation skills in art critique.
5. Conduct independent research and produce publication-quality art criticism.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Theory Total - 48
Unit -1	Advanced Theories in Art Criticism: Postmodernism, Feminism, Postcolonial Critique	9 hours
Unit -2	Critical Study of Contemporary Indian Art and Artists: Emerging Trends & Criticism	10hours
Unit -3	Interdisciplinary Criticism: Film, Digital Art, Performance and Installation Art	10hours
UNIT - 4	Research Methodologies: Writing, Editing, and Publishing Critical Essays & Reviews	10 hours
UNIT -5	Seminar Presentations and Peer Review Workshops: Developing Critical Dialogue	9hours

Suggested Readings: • Geeta Kapur – When Was Modernism • Amelia Jones – Seeing Differently: A History and Theory of Identification and the Visual Arts • Claire Bishop – Installation Art: A Critical History • Hal Foster – The Return of the Real • Selected articles from Art Journal, Third Text, and Journal of Aesthetics and Art Criticism • Exhibition catalogues from NGMA, Tate Modern, and other major galleries.
This course is Core Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: • Coursera: *Contemporary Art & Critical Theory* • SWAYAM: *Advanced Art Appreciation* • Khan Academy: *Art Criticism and Theory Modules*
Further suggestion: • Organize guest lectures/webinars with art critics and curators. • Include collaborative critique projects with digital media departments. • Promote publication of student critiques in institutional newsletters or online platforms.
Reference Source: • **Visva-Bharati University (Kala Bhavana)** – Santiniketan *Focus: Contextual Modernism, Critical Writing, and Indian Art Discourse.* • **Banaras Hindu University (BHU) – Faculty of Visual Arts** *Offers detailed coursework in Indian aesthetics, art history, and critical approaches*

Core Course: Folk Arts of India-II

Programme/ Class: Master of Fine	Year: I	Semester: II

Arts (Sculpture)		
Subject: Core Course		
Course Code: CC-5	Course Title: Folk Arts of India-II	

Course Out Come:

1. Trace the historical evolution and philosophical foundations of major Indian folk art traditions.
2. Critically evaluate the influence of social, religious, and economic factors on folk art production and themes.
3. Conduct detailed stylistic and iconographic analysis of selected folk art forms.
4. Apply advanced and innovative techniques to create contemporary artworks inspired by folk art.
5. Develop a professional portfolio demonstrating integration of traditional and contemporary folk art practices.

Credits: 04	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	**Topic**	No. of Theory Total - 48
Unit -1	**Historical Evolution and Philosophy of Indian Folk Art** • Origins and development of folk art in India • Influence of religion, mythology, and ritual on folk art	9 hours
Unit -2	**Detailed Study of Selected Folk Art Traditions** • Kalamkari (Andhra Pradesh and Telangana) • Bhil art (Madhya Pradesh))	10hours
Unit -3	**Folk Art and Society** • Role of folk art in festivals, rituals, and community life • Impact of modernization and globalization on folk artists and traditions	10hours
UNIT - 4	**Contemporary Practice and Innovation** • Contemporary artists inspired by folk art	10 hours

	• Integration of folk art with digital media and contemporary art practices	
UNIT -5	**Practical Project and Portfolio Development** • Creation of an advanced folk art series combining traditional and contemporary techniques • Experimentation with mixed media, digital tools, or installation art based on folk themes	9hours
Suggested Readings: • Folk Art of India by Rajeshwari Ghose • Kalamkari Painting by Dr. Usha R. Iyengar • Recent publications on folk art and contemporary Indian art		
This course is Core Course as compulsory for the students		
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)		
Suggested Equivalent online Course: Central University of Rajasthan. *MFA Fine Arts Syllabus, Semester 1 & 2: Indian Folk Art.* Department of Fine Arts.		
Further suggestion: None		

Core Course: Life Study

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester:II
Subject: Core Course		
Course Code:CC-6	Course Title: Life Study	
Course Out Come: 1. Demonstrate enhanced skills in observing and interpreting human anatomy for sculptural applications. 2. Apply effective techniques to capture dynamic poses and natural movement in three-dimensional form. 3. Develop critical understanding of anatomical structures and their relevance to artistic expression.		

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4. Produce refined life study sculptures that reflect accuracy, proportion, and expressive intent.
5. Cultivate the ability to critically evaluate one's own work and that of peers for continual improvement.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96 Hrs**
Unit -1	Introduction to Human Anatomy and Proportions	22hrs
Unit -2	Dynamic Gesture and Movement Exploration	20 hrs
Unit -3	Detailed Study of Muscle Structure	18 hrs
UNIT - 4	Modeling Techniques Using Live Models	18 hrs
UNIT -5	Comprehensive Sculpture Project Based on Life Study	18 hrs

Suggested Readings:

1. The Human Figure in Clay – Mark Alfrey
2. Anatomy for Sculptors – Uldis Zarins with Sandis Kondrats
3. Figure Sculpture in Wax and Plaster – Richard Miller
4. Dynamic Anatomy – Burne Hogarth
5. Sculpting the Figure in Clay – Peter Rubino
6. The Artist's Guide to Human Anatomy by Gottfried Bammes

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Anatomy for Artists: The Essential Guide (LinkedIn Learning)
2. Life Drawing Fundamentals (Skillshare)
3. Sculptural Anatomy (Craftsy)

Further suggestion:

Priyanka Singh

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- Implement routine workshops focused on **tool handling and material experimentation.**
- Encourage students to maintain a **visual diary** documenting observations and creative progress.
- Organize **group discussions and critique sessions** to develop analytical skills and peer feedback culture.
- Promote interdisciplinary approaches linking **drawing, modeling, and digital techniques** for enhanced sculptural practice.

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Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) II

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: II
Subject: Practicum Course		
Course Code: 04	Course Title: Practical Specialization (Composition/Portrait/Mural Design) II	

Course Out Come:

1. Deepen their technical and conceptual engagement in their chosen specialization.
2. Create more complex and meaningful artworks with refined execution.
3. Integrate research, material study, and critical feedback into their creative process.
4. Demonstrate an individual artistic direction in a larger project.

Credits: 04	Practicum Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical Total - 96 **Hours**
Unit -1	Specialization Review & Goal Setting – Define personal direction within chosen discipline.	20 hrs
Unit -2	Advanced Techniques & Material Application – Study of new tools, surfaces, and detailing.	20 hrs
Unit -3	Conceptual Development – Exploration of themes, narratives, and composition planning.	18 hrs
UNIT - 4	Process-Based Work – Creation of one or more works under supervision and critique.	18 hrs
UNIT -5	Final Project & Presentation – Completion of major work with written and verbal articulation.	20 hrs

Suggested Readings:

1. Creative Practices in Sculpture – Arthur Williams
2. Indian Art Forms and Traditions – Lalit Kala Akademi
3. The Human Figure in Clay – Mark Dennis
4. Muralism and Public Art – Charlotte Gould

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks) Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: 1. Advanced Composition in Sculpture – NPTEL / SWAYAM 2. The Portrait in Modern Practice – Domestika 3. Public and Mural Art Practices – Coursera
Further suggestion: ➢ Encourage interdisciplinary integration with literature, history, or architecture. ➢ Emphasize critical writing and documentation alongside practical work. ➢ Provide studio visits, workshops, or mentoring with external artists where possible.

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Practicum Course: Wood Carving-II

Programme/ Class: Master of Fine Arts (Sculpture)	Year: I	Semester: II
Subject: Practicum Course		
Course Code: PC-4	Course Title: Wood Carving II	

Course Out Come:

Upon completion of this course, students will be able to:

1. Enhance advanced wood carving techniques including complex forms and detailing.
2. Develop the ability to plan and execute medium-scale wood sculpture projects.
3. Apply finishing methods to improve aesthetic and durability aspects of wood sculptures.
4. Critically analyze and refine sculptural work for artistic and technical quality.

Credits: 4	Practicum Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total - 96 Hours**
Unit -1	Advanced Carving Techniques and Tool Mastery	22hrs
Unit -2	Sculptural Detailing and Texturing	20 hrs
Unit -3	Working with Complex Forms and Joinery	18 hrs
UNIT - 4	Surface Finishing and Preservation Techniques	18 hrs
UNIT -5	Final Project: Conceptualization and Execution	18 hrs

Suggested Readings:

1. Everett Ellenwood — Woodcarving: Tools, Materials, and Techniques
2. George Hart — The Art of Woodcarving
3. Don & Ann Andrews — The Complete Guide to Woodcarving
4. Lalit Kala Akademi publications on traditional and contemporary wood sculpture

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

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Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: 1. Advanced Wood Carving – Udemy 2. Sculpture Techniques – Coursera 3. Artisan Woodcraft – SWAYAM
Further suggestion: ➢ Include demonstrations by master craftsmen. ➢ Encourage experimental work with varied wood types and scales. ➢ Integrate critical review sessions to improve conceptual and technical skills.

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Value Added Course: Constitutional, Human Values & IPR

Programme/ Class: Master of Fine Arts (----------)	Year:	Semester:
Subject:		
Course Code:	Course Title:	
Course Out Come:		
Credits:	Value Added Course	
Max. Marks:	Min. Passing Marks:	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-0		

Unit	Topic	No. of Practical Total -
Unit -1		hours
Unit -2		
Unit -3		
UNIT - 4		
UNIT -5		

Suggested Readings:
This course is Value Added Course as compulsory for the students
Evaluation Method: Max. Marks

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Assessment Type : Assignments (Marks) Assessment Type : Class Test (Marks) Assessment Type : Attendance (Marks)
Suggested Equivalent online Course:
Further suggestion: None

MFA (Sculpture)- III Semester

Core Course: New Trends in Arts I

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: III
Subject: Core Course		
Course Code: CC 7	Course Title: New Trends in Arts I	
Course Out Come: • Critically analyze and contextualize contemporary artistic movements and trends within local and global frameworks. • Create original artworks that reflect an understanding of new media, conceptual art, and interdisciplinary approaches. • Engage with digital tools and techniques (e.g. video editing, VR/AR, graphic design, AI art) in their artistic practice.		
Credits: 4	Core Course	

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Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0		
Unit	Topic	No. of Theory **Total - 48**
Unit -1	**1. Art & Aesthetics** • Indian aesthetic theories: *Rasa, Dhvani, Alankāra*, canon of 8 limbs, image-making principles • Western aesthetics: From classical (Plato, Aristotle) through modern and post-modern philosophies	9 hours
Unit -2	**2. Emerging & Applied Trends in Art** • **Contemporary Art** • **Digital Art**: interactive, installation, VR, AR, AI-generated artworks, net art	10hours
Unit -3	**3. Practical Studio & Applied Modules** • **Drawing & Painting**: life/analytical drawing; portrait, landscape, conceptual painting **Sculpture & Print-making**: techniques in modelling, carving, etching, lithographs •	10hours
UNIT - 4	**4. Research, Methods & Critical Analysis** • **Art History & Critical Writing**: manifestos, semiotics, structuralism, post-structuralism, feminism in art	10 hours
UNIT -5	**5. Seminars, Workshops & Industry Exposure** • Expert guest lectures, field visits to galleries	9hours

Suggested Readings:

Core Theory & Aesthetics

The Embodied Image – Barbara Black & Craig Owen

Ways of Seeing – John Berger

Vision and Difference – Griselda Pollock Tezpur University

Gender and Art – Gill Perry Tezpur University

Indian Art & Aesthetics

When Was Modernism? – Geeta Kapur Tezpur University

The Opening of the South Asian Mind – Udaya Kumar

Contemporary & New Media Art

Digital Art – Christiane Paul

Art Since 1900 – Foster, Krauss, Bois & Buchloh

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Installation Art in the New Millennium – Nicolas de Oliveira et al. **Photography & Media** *On Photography* – Susan Sontag *Camera Lucida* – Roland Barthes **Curatorial & Cultural Perspectives** *Thinking Contemporary Curating* – Terry Smith *The Gender in Visual Art and Culture* (Tezpur Univ course text list)Tezpur University+1Tezpur University+1 https://www.du.ac.in/index.php?page=department-of-fine-arts
This course is Core Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: **Coursera** Features beginner to advanced courses in areas like: Modern & Contemporary Art,Graphic Design,Art Therapy,Storytelling through Art,Arts & Heritage Management **edX** Offers courses from top universities on topics like digital art, graphic design, and contemporary art movements. **Sotheby's Institute of Art** Offers specialized programs in **art business**, **market trends**, and **curatorial practices**, **Featured SWAYAM Art Courses** **A. Creative Painting** Offered by Dayalbagh Educational Institute, **B. Introduction to Graphic Design** Hosted by IIT Hyderabad via SWAYAM, **C.Psychology of Stress, Health and Well-Being** While not strictly an art course, it's ideal for those interested in **art therapy** and emotional expression through creative mediums.
Further suggestion: None

Core Course : Method & Material- I

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: III
Subject: Core Course		
Course Code:CC8	Course Title: Methods & Materials-I	
Course Out Come:		

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After completing this course, students will:

1. Understand the basic types and properties of materials used in sculpture.
2. Learn traditional and modern methods of sculpture-making.
3. Gain knowledge about the relationship between material, idea, and form.
4. Explore contemporary developments in sculpture techniques and materials.
5. Be aware of ethical, environmental, and practical aspects of working with materials.

Credits: 4	Core Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0

Unit	Topic	No. of Practical **Total - 48 Hours**
Unit -1	Introduction to Sculpture Materials. ☐ Types of materials (clay, stone, metal, wood, plaster, modern media). ☐ Basic properties and selection criteria. ☐ Safety and handling guidelines.	10 hrs
Unit -2	Techniques in Metalwork ☐ Learn processes like welding, forging, and brazing. ☐ Develop small-scale metal sculptures using sheet and rod metals. ☐ Study surface finishing methods (polishing, patina, texture).	10 hrs
Unit -3	Wood and Mixed Media Sculpture ☐ Carving, assembling, and laminating wood using traditional tools. ☐ Incorporate found objects and mixed media in creative compositions. ☐ Explore conceptual balance between natural and artificial elements.	9 hrs
UNIT - 4	Stone Carving and Casting ☐ Techniques in chiseling, sanding, and polishing soft stones. ☐ Basics of mold-making and casting using plaster or resin. ☐ Combine subtractive and additive approaches.	9 hrs
UNIT -5	Case Studies and Contemporary Trends	10 hrs

Suggested Readings:

1. The Sculptor's Bible: A Comprehensive Guide to Materials and Techniques – John

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Plowman

2. Materials and Techniques in Sculpture – Jack C. Rich
3. Sculpture: Principles and Practice – Louis Slobodkin
4. Conservation of Modern Sculpture – Mark Jones
5. The Art of Sculpture – Herbert Read

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Sculpture Materials and Techniques – LinkedIn Learning (theory-based)
2. Introduction to Sculpture – Coursera (art history and theory modules)

Further suggestion:

- Guest lectures by sculptors and material experts
- Visits to studios and conservation labs
- Research on new and sustainable materials
- Use of videos and virtual tours
- Integration with related disciplines like Art History and Conservation

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Discipline Elective Courses: Basics of Pottery

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: III
Subject: Discipline Elective Course		
Course Code: DEC-1	Course Title: Basics of Pottery	

Course Out Come:

1. Understand the fundamental techniques and history of pottery making.
2. Gain hands-on experience with clay preparation, hand-building, and wheel-throwing.
3. Learn surface treatment, glazing, and basic kiln firing methods.
4. Develop an understanding of pottery as both functional craft and expressive art.

Credits: 4	Discipline Elective Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total - 96 Hours**
Unit -1	Introduction to Clay and Tools – Types of clay, tools, and workspace setup.	20 hrs
Unit -2	Hand-building Techniques – Pinching, coiling, and slab methods.	20 hrs
Unit -3	Hand-building Techniques – Pinching, coiling, and slab methods.	18 hrs
UNIT - 4	Surface Design & Glazing – Carving, burnishing, and glazing techniques.	18 hrs
UNIT -5	Firing and Final Project – Understanding kiln processes and presenting finished works.	20 hrs

Suggested Readings:

1. The Craft and Art of Clay – Susan Peterson
2. Introduction to Pottery – John Hesselberth
3. Indian Pottery Traditions – IGNCA Publications
4. Ceramics: A Potter's Handbook – Glenn C. Nelson

This course is Discipline Elective Course as compulsory for the students
Evaluation Method: Max. Marks - (30 Marks) Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: 1. Introduction to Pottery – Domestika 2. Basics of Clay Art & Ceramics – Coursera 3. Pottery for Beginners – Udemy
Further suggestion: ➢ Organize field visits to traditional pottery centers. ➢ Encourage experimentation with indigenous materials. ➢ Document the entire process through sketches and photographs.

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Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) III

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: III
Subject: Practicum Course		
Course Code: PC-5	Course Title: **Practical Specialization (Composition/Portrait/Mural Design) III**	
Course Out Come: 1. Apply intermediate to advanced techniques in their chosen area of specialization. 2. Demonstrate improved conceptual development and execution in studio-based projects. 3. Integrate historical, cultural, and personal themes into their work. 4. Create and present refined sculptural compositions with critical articulation.		
Credits: 04	**Practicum Course**	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8		

Unit	Topic	No. of Practical **Total - 96 Hours**
Unit -1	Creative Composition: Principles and Techniques Study of balance, rhythm, harmony; small-scale sculptural studies using diverse materials (clay, plaster, wire).	20 hrs
Unit -2	Advanced Portraiture: Anatomy and Expression Life modeling focusing on head anatomy, proportions, facial expressions, texture and surface detailing.	20 hrs
Unit -3	Mural Design: Conceptualization and Execution Mural design basics — scale, narrative, modular sketches, relief models; practice combining sculpture and painting.	18 hrs
UNIT - 4	Integration of Historical, Cultural, and Personal Themes Research and development of thematic sculptural works reflecting historical and cultural narratives; group critiques.	18 hrs
UNIT -5	Final Project: Sculptural Composition and Presentation Execution of a refined sculptural piece; preparation of presentation materials and artist statements; final	20 hrs

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	critique and exhibition	

Suggested Readings:

1. The Sculptor's Bible: A Comprehensive Guide to Materials and Techniques – **John Plowman**
2. Anatomy for Sculptors: Understanding the Human Figure – **Uldis Zarins & Sandis Kondrats**
3. Portrait Sculpture – **John W. Mills**
4. Murals: The Architecture of Change – **Claudia Rankine & Elizabeth Alexander**
5. Art and Fear: Observations on the Perils (and Rewards) of Artmaking – **David Bayles & Ted Orland**

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Figure Drawing Fundamentals – Proko (Focus on anatomy and portraiture)
2. Mural Painting: From Sketch to Wall – Domestika (Mural design and execution techniques)

Further suggestion: None

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Practicum Course: Group Show on National Level

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: III
Subject: Practicum Course		
Course Code: PC-6	Course Title: Group show on national level	

Course Out Come:

1. Conceptualize, plan, and execute a professional-level group art exhibition.
2. Collaborate effectively with peers in curating and managing a national-level show.
3. Understand gallery protocols, exhibition display techniques, and audience engagement.
4. Prepare artist statements, biographies, and visual documentation professionally.
5. Reflect critically on curatorial themes, contemporary practices, and public reception.

Credits: 04	**Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total – 96** hours
Unit -1	Introduction to Group Exhibitions: History, Purpose, and Formats	20 hours
Unit -2	Concept Development: Theme, Collaboration, and Body of Work	19 hours
Unit -3	Professional Practice: Proposal Writing, Documentation, Artist Portfolio	19 hours
UNIT - 4	Curation and Installation Techniques: Space, Lighting, Labeling, Framing	19 hours
UNIT -5	Exhibition Execution: Publicity, Press Note, Opening, and Review	19 hours

Suggested Readings:

Sarah Thornton – *Seven Days in the Art World*
Terry Smith – *Thinking Contemporary Curating*
Jackie Battenfield – *The Artist's Guide: How to Make a Living Doing What You Love*
Exhibition catalogues from NGMA, Lalit Kala Akademi, Nepal Academy of Fine Arts
Gallery websites, curator blogs, artist-run space case studies

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This course is Practicum Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: • **Coursera** – "Exhibiting Contemporary Art" (University of London) • **SWAYAM** – "Cultural and Creative Industries" • **Khan Academy** – "Modern Art in Context"
Further suggestion: • Collaborate with other institutions or galleries for a joint exhibition. • Include a virtual/online exhibition option. • Invite guest speakers (artists/curators) for expert sessions. • Organize visits to galleries or museums. • Make exhibition documentation (photos, catalogues) compulsory. • Encourage students to develop an online portfolio.

Open Elective Course: Traditional Handicraft

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: III
Subject: Open Elective Course		
Course Code: OEC	Course Title: Traditional Handicraft	
Course Out Come: 1. Understand the cultural, historical, and aesthetic significance of traditional Indian handicrafts. 2. Identify and classify regional craft forms based on technique and material. 3. Develop hands-on skills in at least one traditional craft (e.g., Madhubani, Warli,		

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Terracotta, Papier-mâché).

4. Integrate traditional techniques with contemporary art practice.
5. Appreciate the socio-economic relevance of handicrafts in the context of sustainable design.

Credits: 2	Open Elective Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-4

Unit	Topic	No. of Practical Total - 48
Unit -1	Introduction to Indian Handicrafts: Origins, forms, functions, and cultural significance	9 hours
Unit -2	Textile & Weaving Traditions: Kalamkari, Bandhani, Chikankari, Kullu weaving	10hours
Unit -3	Tribal & Folk Art Practices: Gond, Warli, Madhubani, Pattachitra	10hours
UNIT – 4	Decorative Crafts: Terracotta, Papier-mâché, Lac work, Dhokra metal craft	10 hours
UNIT -5	Studio Practice & Contemporary Applications: Experimentation, Presentation, Display	9hours

Suggested Readings:

- Jain, Jyotindra – Ganga Devi: Tradition and Expression in Mithila Painting
- Neumayer, Erwin – Painted Songs and Stories: The Village Wall Paintings of Madhubani, Bihar
- Kamaladevi Chattopadhyay – Indian Handicrafts
- Crafts Council of India publications
- NCERT – Living Crafts Traditions of India

This course is Open Elective Course as compulsory for the students

Evaluation Method: Max. Marks 30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

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Suggested Equivalent online Course: • SWAYAM – *Indian Culture & Art Forms* • NPTEL – *Folk and Tribal Art of India* • Coursera – *Craft and Culture in India*
Further suggestion: • Organize a **craft workshop** with local artisans. • Plan a **field visit** to a craft museum or artisan village. • Collaborate with the **Department of Design or Rural Development** for interdisciplinary engagement. • Promote **student-led craft documentation** projects.
Reference sources : • **Kala Bhavana, Visva-Bharati University** – Strong emphasis on traditional crafts in studio practice • **Jamia Millia Islamia – Faculty of Fine Arts** – Crafts integration in applied arts curriculum • **National Institute of Design (NID)** – Deep documentation and reinterpretation of Indian crafts • **M.S. University of Baroda – Faculty of Fine Arts** – Theory + practical balance in folk & traditional art

MFA Sculpture II Year IV Sem 2025-2026 (NEP-Syllabus)

Core Course: New Trends in Arts II

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: IV
	Subject: Core Course	
Course Code: CC 9	Course Title: New Trends in Arts II	
Course Out Come: Evaluate **socio-political and cultural influences on contemporary art**, with an emphasis on sustainability, identity, and social engagement. Conduct **independent research and write critically informed papers, project reports, or artist statements**, contributing to academic or curatorial discourse. Curate **and exhibit contemporary art** both physically and digitally, demonstrating a professional level of artistic presentation.		
Credits: 4	Core Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	

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Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0		
Unit	Topic	No. of Theory **Total - 48**
Unit -1	**1. History of Art** • Global art history: Prehistoric, classical, medieval, Renaissance, Baroque, Romanticism, Modern… to contemporary movements including digital and street art • Indian classical, folk, tribal, and modern art forms	9 hours
Unit -2	**2. Emerging & Applied Trends in Art** • **Public/Street Art**: graffiti, urban murals, community-based art • **Interdisciplinary Design**: crossovers with architecture, graphics, product/fashion/interior design	10hours
Unit -3	**3. Practical Studio & Applied Modules** • **Photography & Visual Media**: camera basics (ISO, aperture, exposure), editing tools • **Applied Arts & Design**: advertising, graphic design history and practice	10hours
UNIT - 4	**4. Research, Methods & Critical Analysis** • **Case Studies & Research Projects**: real-world analysis, dissertations, independent creative research	10 hours
UNIT - 5	**5. Seminars, Workshops & Industry Exposure** curated studio critiques, group projects	9hours

Suggested Readings:

Indian Art & Aesthetics

When Was Modernism? – Geeta Kapur Tezpur University

The Opening of the South Asian Mind – Udaya Kumar

Contemporary & New Media Art

Digital Art – Christiane Paul

Art Since 1900 – Foster, Krauss, Bois & Buchloh

Installation Art in the New Millennium – Nicolas de Oliveira et al.

Curatorial & Cultural Perspectives

Thinking Contemporary Curating – Terry Smith

The Gender in Visual Art and Culture (Tezpur Univ course text list)Tezpur University+1Tezpur University+1

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This course is Core Course as compulsory for the students
Evaluation Method: Max. Marks :30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: **Coursera** Features beginner to advanced courses in areas like: Modern & Contemporary Art,Graphic Design,Art Therapy,Storytelling through Art,Arts & Heritage Management **Featured SWAYAM Art Courses** **A. Creative Painting** Offered by Dayalbagh Educational Institute, **B. Introduction to Graphic Design** Hosted by IIT Hyderabad via SWAYAM,
Further suggestion: None

Core Course: Method & Material- II

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: IV
Subject: Core Course		
Course Code: CC-10	Course Code: CC-10	
Course Out Come: 1. Understand and apply advanced methods and materials in sculptural practice. 2. Develop technical proficiency with a variety of sculptural media. 3. Conceptualize and realize complex three-dimensional artworks. 4. Critically analyze sculptural materials and techniques for creative expression.		
Credits: 4	Core Course	
Max. Marks: 100	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 4-0-0		

Unit	Topic	No. of Practical **Total - 48 Hours**
Unit -1	Traditional Methods in Sculpture Carving, modeling, assembling, and casting	10 hrs

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	techniques. □ Comparison of additive and subtractive methods. □ Historical overview of sculptural practices.	
Unit -2	Modern and Mixed Media Approaches □ Use of industrial, synthetic, and found materials. □ Experimentation with mixed media. □ Integration of new technologies (e.g. digital tools, installations).	10 hrs
Unit -3	Advanced Material Studies □ Study of modern sculpture materials such as fiberglass, resins, and polymers. □ Examination of strength, texture, finish, and flexibility. □ Discussion on how these materials affect form and meaning.	9 hrs
UNIT - 4	Material and Conceptual Connection □ Understanding how material affects meaning and form. □ Case studies of artists who use material symbolically. □ Conceptual development in material choices.	9 hrs
UNIT -5	Conservation, Ethics, and Sustainability □ Basic conservation techniques for different materials. □ Environmentally responsible material use. □ Ethical issues in sculpture-making and reproduction.	10 hrs

Suggested Readings:

1. Sculpture: Principles and Practice by Louis Slobodkin
2. Materials and Techniques of Sculpture by Herbert George
3. The Sculptor's Handbook by David V. Fox
4. Journals: Sculpture Magazine, Art in America
5. Online resources and tutorials on contemporary sculptural techniques

This course is Core Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Coursera: Sculpture Techniques
2. Udemy: Introduction to Sculpture Materials and Techniques

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Further suggestion: None

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Discipline Elective Course: Advance Pottery

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: IV
Subject: Discipline Elective Course		
Course Code: DEC-2	Course Title: Advance Pottery	

Course Out Come:

Upon successful completion of the course, students will be able to:

1. Understand the properties and types of clay and tools used in pottery.
2. Apply advanced hand-building and wheel-throwing techniques in creative works.
3. Utilize decorative surface techniques like burnishing, carving, and slip trailing.
4. Develop competency in glazing and firing ceramic works using kilns.
5. Create and present independent ceramic projects reflecting personal vision and technical proficiency.

Credits: 4	Discipline Elective Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 8-0-0

Unit	Topic	No. of Practical **Total - 96 Hours**
Unit -1	Clay and Tool Introduction □ Classification of clay types (earthenware, stoneware, porcelain) □ Studio safety and setup □ Pottery tools: usage and maintenance	20 hrs
Unit -2	Hand-building Techniques - I □ Pinching and coiling □ Building symmetrical and organic forms □ Surface texture exploration	20 hrs
Unit -3	Hand-building Techniques – II □ Slab building and joining □ Creating functional forms (mugs, plates, vessels) □ Construction planning and troubleshooting	18 hrs
UNIT - 4	Surface Design & Glazing □ Burnishing, carving, texturing □ Application of slip, underglaze, and glaze □ Introduction to glaze chemistry	18 hrs

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UNIT -5	Kiln Operation & Final Project ☐ Introduction to firing methods (bisque & glaze) ☐ Kiln loading, temperature management, safety ☐ Final individual ceramic project & presentation	20 hrs

Suggested Readings:

1. The Craft and Art of Clay – Susan Peterson
2. Introduction to Pottery – John Hesselberth
3. Indian Pottery Traditions – IGNCA Publications
4. Ceramics: A Potter's Handbook – Glenn C. Nelson

This course is Discipline Elective Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Introduction to Pottery – Domestika
2. Basics of Clay Art & Ceramics – Coursera
3. Pottery for Beginners – Udemy

Further suggestion:

- Organize field visits to traditional pottery centers.
- Encourage experimentation with indigenous materials.
- Document the entire process through sketches and photographs.

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Discipline Elective Course: Drawing & Sketching

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: IV
Subject: Discipline Elective Course		
Course Code: DEC-3	Course Title: Drawing & Sketching	

Course Out Come:

- Explore drawing as both a **technical foundation** and an **independent visual language**.
- Refine observational drawing skills through **life studies**, **gesture sketches**, and **conceptual drawings**.
- Engage with both traditional and experimental approaches to mark-making and composition.
- Use sketchbooks and drawing journals as tools for **artistic research and development**.
- Prepare a personal portfolio of completed drawings and process work.

Credits: 4	Discipline Elective Course
Max. Marks: 100	Min. Passing Marks: 30+70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total - 96**
Unit -1	Life Drawing – anatomy, gesture, figure in motion	22hrs
Unit -2	Object and Space – still life, perspective, interior/exterior studies	18hrs
Unit -3	Conceptual & Expressive Drawing – memory, imagination, narrative	20hrs
UNIT - 4	Sketchbook Practice – visual diary, research, composition planning	18hrs
UNIT -5	Final Drawing Portfolio – selection, refinement, documentation	18hrs

Suggested Readings:

- Betty Edwards – *The New Drawing on the Right Side of the Brain*
- Nicolaides, Kimon – *The Natural Way to Draw*
- H. R. Rookmaaker – *Art Needs No Justification*

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• John Ruskin – *The Elements of Drawing* • *Lalit Kala Contemporary* journal – relevant issues • Exhibition catalogues featuring drawing-based practices
This course is Discipline Elective Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: ☐ **SWAYAM** – *Fundamentals of Drawing* ☐ **NPTEL** – *Understanding Visual Art Forms* ☐ **Coursera/Udemy** – *Figure Drawing Fundamentals, Sketching for Concept Art*
Further suggestion: Encourage daily sketch practice and independent theme-based drawing journals.
Reference Syllabus ; • MFA Painting – Visva-Bharati University (Kala Bhavana) • MVA Course – Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda • MFA Curriculum – College of Art, University of Delhi • M.F.A. Fine Arts – Jamia Millia Islamia

Practicum Course: Practical Specialization (Composition/Portrait/Mural Design) IV

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: IV
Subject: Practicum Course		
Course Code: PC-7	Course Title: **Practical Specialization (Composition/Portrait/Mural Design) IV**	
Course Out Come: 1. Develop strong creative compositions integrating three-dimensional form and design		

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principles.

2. Execute lifelike portrait sculptures with attention to anatomy and expression.
3. Design and plan murals that incorporate sculptural elements and spatial awareness.
4. Integrate traditional and contemporary techniques to create complex sculptural artworks.

Credits: 04	**Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-8

Unit	Topic	No. of Practical **Total - 96 Hours**
Unit -1	Advanced Sculptural Composition & Design	20 hrs
Unit -2	Mastery of Portraiture: Expressive & Anatomical Realism	20 hrs
Unit -3	Large-Scale Mural Planning & Execution	18 hrs
UNIT - 4	Integration of 3D Sculpture in Public Murals	18 hrs
UNIT -5	Capstone Project: Multi-Media Sculptural Mural	20 hrs

Suggested Readings:

1. The Sculptor's Eye: Studies in Portraiture by Albrecht Dürer
2. Creative Composition for Artists by Richard McLean
3. Mural Painting Today by Carolyn L. Mazloomi
4. The Art of Sculpture by Herbert George
5. Various art journals and contemporary sculpture periodicals

This course is Practicum Course as compulsory for the students

Evaluation Method: Max. Marks - (30 Marks)

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10 Marks)

Suggested Equivalent online Course:

1. Coursera: Portrait Sculpture Techniques
2. Udemy: Creative Mural Design for Artists

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Further suggestion: None

Practicum Course: Solo Show

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: IV
Subject: Practicum Course		
Course Code: PC-8	Course Title: **Solo Show**	

Course Out Come:

Students completing this course will be able to:

1. Conceptualize and plan an individual exhibition showcasing their artistic development.
2. Execute a cohesive body of work demonstrating technical skill and personal vision.
3. Prepare artworks for professional display, including framing, mounting, and presentation.
4. Document and critically reflect on their creative process and final exhibition.
5. Engage with curatorial and audience interaction skills during the solo show.

Credits: 2	**Practicum Course**
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-4

Unit	Topic	No. of Practical **Total - 48**
Unit -1	Planning the Solo Show: Theme, concept, and selection	10 hours
Unit -2	Production: Creation and refinement of artworks	15 hours
Unit -3	Presentation: Framing, mounting, lighting, display	08 hours
UNIT - 4	Documentation: Portfolio, catalog, process journaling	08 hours
UNIT -5	Exhibition Execution: Curatorial interaction and critique	07 hours

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Suggested Readings: • *Exhibition Planning and Management* by J. K. Richmond • *The Artist's Guide: How to Make a Living Doing What You Love* by Jackie Battenfield • Lalit Kala Akademi Exhibition Catalogues • Selected articles on curatorial practice and exhibition design
This course is Core Course as compulsory for the students
Evaluation Method: Max. Marks 30 Assessment Type : Assignments (20 Marks) Assessment Type : Class Test (10 Marks)
Suggested Equivalent online Course: • Coursera: *Art & Ideas: Teaching with Themes* • Swayam: *Visual Arts & Art History* • EdX: *Exhibition and Curatorial Practice*
Further suggestion: • Organize mock exhibitions within the department for practice. • Invite guest curators for feedback sessions. • Encourage video documentation of the solo show process. • Facilitate interaction with gallery managers or arts organizations.

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Optional Course : Dissertation

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: **IV**
Subject: **Optional Course**		
Course Code: OC	Course Title: **Dissertation**	
Course Out Come: The Dissertation course cultivates advanced research and analytical skills. Post Graduates showcase expertise in independently conducting in-depth studies, critically analyzing topics and presenting coherent, well-supported arguments, contributing to academic scholarship. The Dissertation course hones students' research skills in detailing and presenting artworks.		
Credits: 12	Optional Course	
Max. Marks: 200	Min. Passing Marks: 30+ 70	
Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-24		

Unit	Topic	No. of Practical **Total - 288**
Unit -I	The dissertation is the final stage of the Masters degree and provides students with the opportunity to show that they have gained the necessary skills and knowledge in order to organize and conduct a research project (Dissertation). It should demonstrate that you are skilled in identifying an area, or areas, suitable for research: setting research objectives; locating, organizing and critically analyzing the relevant secondary data and authoritative literature; devising an appropriate research methodology; analyzing the primary data selected and drawing on the literature in the field; drawing conclusions; and if appropriate making relevant recommendations and indications of areas for further research. A dissertation is a 'formal' document and there are 'rules' that govern the way in which it is presented. It must have chapters that	288 hours

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	provide an introduction, a literature review, a justification of the data selected for analysis and research methodology, analysis of the data and, finally, conclusions and recommendations. During fourth semester of MFA each student shall submit three copies of Dissertation along with one soft copy in a CD will be submitted at least four weeks prior to the commencement of the last examination of fourth semester. Student has to organize a seminar in front of whole department and external examiner. Dissertation Seminar shall carry 200 marks. These shall be evaluated by an External Examiner appointed by the university for 140 marks and for the rest of the 60 marks by an Internal Board of Examiners to be appointed by Dean/ Principal of the college. This Internal board of Examiner shall comprise of a minimum of two Internal Faculty Members.	

Suggested Readings: As per Topic
This course is Optional Course as compulsory for the students
Evaluation Method: Max. Marks 60 Assessment Type : Assignments (40Marks) Assessment Type : Class Test (20 Marks)
Suggested Equivalent online Course: None
Further suggestion: None

Employability & Entrepreneurship Skills Course: Annual Art Exhibition

Programme/ Class: Master of Fine Arts (Sculpture)	Year: II	Semester: **IV**
Subject: Employability & Entrepreneurship Skills Course		

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Course Code: EEC	Course Title: Annual Art Exhibition

Course Outcomes:

1. Students will be able to independently conceptualize and execute a professional-level solo or group exhibition.
2. They will apply advanced curatorial and display strategies to present a coherent body of work.
3. Students will critically analyze and document their artistic journey through a reflective dissertation.
4. They will demonstrate public communication skills and respond to peer, faculty, or audience feedback effectively.
5. They will produce a complete, professional art portfolio and exhibition archive for future practice.

Credits: 2	Employability & Entrepreneurship Skills Course
Max. Marks: 100	Min. Passing Marks: 30+ 70

Total No. of Lecture- Tutorials-Practical (in hours per week) 0-0-4

Unit	**EEC – Annual Art Exhibition**	No. of Practical
	Course Objective:To enable students to conceptualize, produce, present and critically evaluate a body of artwork through a self-curated annual exhibition, integrating practical knowledge, curatorial strategies, and professional display approaches.	**Total – 48**
	Course Description : This course involves the development, execution, and presentation of a self-curated or group-curated art exhibition, functioning as a professional culmination of the student's creative research and studio practice. Students will explore the thematic, technical, and curatorial aspects of exhibiting artworks and will be required to maintain a comprehensive record of their creative process and exhibition planning. The exhibition will be held either within the university premises or at a public gallery space. Students must also prepare a final Project File/Dissertation (approx. 1500–2000 words) consisting of a detailed explanation of their concept, visual documentation of the	

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	exhibition, curatorial decisions, artist statement, and audience/critical feedback. **Submission Requirements:** • Concept Note and Title of Exhibition • Artist Statement and Process Summary • 5–7 Finished Artworks (Medium of choice) • Display Layout Sketches/Photos • Reflective Essay or Dissertation (1500–2000 words)	

Suggested Readings:

- *Exhibition Design* – David Dernie
- *The Curator's Handbook* – Adrian George
- *Ways of Seeing* – John Berger
- Recent MFA/BFA exhibition catalogues
- Contemporary Artists' Exhibition Portfolios

This course is Employability & Entrepreneurship Skills Course as compulsory for the students

Evaluation Method: Max. Marks :30

Assessment Type : Assignments (20 Marks)

Assessment Type : Class Test (10Marks)

- Suggested Equivalent online Course:
  Exhibition Strategies – Coursera
- *Art Curation for Beginners* – LinkedIn Learning.

Further suggestion: None

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