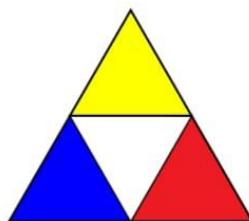


SYLLABUS 2026-27



COLLEGE OF ART

Government of NCT of Delhi

20-22, TILAK MARG, NEW DELHI- 110 001

**MASTER OF FINE ART
ACADEMIC SESSION 2026-27**

“क्षण-क्षणेयन्नवतामुपैति

तदेवरूपंरमणीयतायाः।”

(माघ (शिशुपाल वध) से पद्मश्री अशोक चक्रधर द्वारा प्रदत्त।)

अनुवाद: क्षण-क्षण में जो नवीनता को प्राप्त करता है,
वही तो रमणीयता का मूल स्वरूप है।

Translation: He who receives novelty from moment to moment,
that is the essence of beauty.

**MASTER OF FINE ART ACADEMIC
SESSION 2026-27**

POST GRADUATE DEGREE COURSES

Specialization offered for Postgraduate Degree courses are

- (a) Applied Art**
- (b) Painting**
- (c) Printmaking**
- (d) Sculpture and**
- (e) Visual communication**

With Emphasis on studio practical's, prescribed theory subjects and research in selected fields.
The Master in Fine Arts Courses are full time and of two years duration.

ELIGIBILITY FOR ADMISSION

The admission to post graduate (MFA) courses are merit-based that is, based on marks scored in **CUET 50% & Practical Test/Viva Voce 50%**.

- **The applicants are advised to regularly check the Admission Portal of University of Delhi i.e. <http://pgcuet.samarth.ac.in> for the Academic Year 2026-2027, for details/contents on the online Admission Form and uploading of the Form along with relevant/Compulsory Documents.**
- **College will not be responsible for any mistake/ error by the applicant (General and Reserved candidates) in the application form submitted online.**

APPLIED ART SPECIALIZATION

OBJECTIVE

Aimed at furthering the knowledge of design and skills acquired during the undergraduate studies, the program of post graduate studies in Applied Art is designed to emphasize upon the professional aspects and again expertise in directing a full Advertising campaign from concept to finish, including market research, strategy copy-writing and presentation. Instilling student with the capability of formulating expression in the digital media and with equal confidence through finished projects and exercises in the traditional medium.

MFA (APPLIED ART) SEMESTER-I DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) - I DSC-1	4	0	0	4	BFA PASS	Student must have studied Advertising Campaign in BFA
ILLUSTRATION & ANIMATION - I DSC-2	4	0	0	4	-Do-	Student must have studied Illustration & Animation in BFA
DIGITAL MEDIA PLANNING - I DSC-3	4	0	0	4	-Do-	Student must have studied Advertising Campaign in BFA

DSE – 1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

UX & UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION DSE-1	4	0	0	04	-Do-	Student must have studied Advertising in BFA
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DSE– 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADMIC COURSE -1 (APPLIED ART) (Report and Viva-Voce and PPT Presentation) DSE-2	04	00	00	04	BFA PASS	Student must have studied Advertising in BFA

SBC-1 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 1	02	01	1	00	BFA PASS	Student must have studied Advertising BFA
	Total 22					

MARKING SCHEME
DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) - I DSC-1	40	40	80	160	4	06Hr
	ILLUSTRATION & ANIMATION - I DSC-2	40	40	80	160	4	06Hr
	DIGITAL MEDIA PLANNING - I DSC-3	40	40	80	160	4	06Hr

(DSE 1 & 2 ---DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	TERM END	Total	Credits	Time
	UX & UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - I DSE-1	40	40	80	160	04	06Hr

Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	SUBMISSION	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE -1 (APPLIED ART) (Report and Viva-Voce and PPT Presentation) DSE – 2	40	10	30	80	160	04	06Hr

SBC-1 (SKILL BASED COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	TERM END	Total	Credits	Time
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 1	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS

DSC – 1 TO 3 (DISCIPLINE SPECIFIC CORE COURSES)

- **Campaign Planning (Print Media) (DSC-1):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Creation of Campaigns and its planning for the print media. Understanding the different ways of communication through the Print.
- **Illustration and Animation (DSC-2):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc through Animation.
- **Digital Media Planning (DSC-3):**
04 Weeks - 120 Hours/160 Marks (4-Credits)
Brand awareness, lead generation, sales, engagement, through visuals. Demographics, psychographics, online behaviour, interests. Study competitors' campaigns, industry benchmarks, and trends. Usage of visuals on Social media, display ads, email, and influencer marketing, etc.

DSE - 1 (DISCIPLINE SPECIFIC ELECTIVE COURSE) CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design): To create visually appealing consistent and easy to navigate User Interface for the identity of a Product/Service. Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
OR
- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc.

DSE - 2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks - 120 Hours/160 Marks (4-Credits)

- **PROJECT BASED ACADEMIC COURSE-I (APPLIED ART)** (Report and Viva-Voce and PPT Presentation). The topic of report related to Advertising or communication design should be selected by the student in consultation with the faculty in charge.
- **Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester.**
Student must present their own work in both HARD as well as SOFT (Digital) format.

THEORY SUBJECT

SBC-1 (SKILL BASED COURSE)

ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION – 1

16 Weeks - 32 Hours/80 Marks (2-Credits)

UNIT 1 (8 - Hours)

- Evolution of Advertising
- Function of Advertising

- Advertising a persuasive communication process
- Social Advertising and its Impact on the community

UNIT 2 (8- Hours)

- Economic Aspects of Advertising
- Legal Aspects of Advertising
- Ethics of Advertising
- Social Aspects of Advertising and Communication

UNIT 3 (8 - Hours)

- Importance of Research
- Products and Competition
- Market Research
- Marketing Strategies

UNIT 4 (8 - Hours)

- Advertising Creation
- Production and Planning of Advertising
- Study of Advertising growth and Personal selling
- Advertising Agencies, Business Organizations and their functions

REFERENCE BOOKS:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
3. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
4. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
5. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
6. Moriarty, Sandra E. (1990) .Creative Advertising: Theory & Practice. NJ USA. Prentice-Hall Publishing
7. Fletcher, A. D & Bowers, T.A. (1988). Fundamentals of Advertising Research. CA USA. Wadsworth Publishing co. inc
8. Sandage, Charles H, Fryburger, Vernon & Rotzoll, Kim. (1989). Advertising Theory & Practice UK. Longman Group Publishers
9. Schaum's Outline of Theory & Problems of Advertising by Herbert Holtje (1978). NY USA. McGraw Hill Publishing
10. Stead, William. (2010) .The Art of Advertising: Its Theory & Practice Fully Described Charleston USA. Nabu Press Publication.

MFA (APPLIED ART) SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) - II DSC-4	4	0	0	4	MFA Semester 1 Passed	Student must have studied the subject in MFA Semester 1
ILLUSTRATION & ANIMATION - II DSC-5	4	0	0	4	-Do-	Student must have studied the subject in MFA Semester 1
DIGITAL MEDIA PLANNING - II DSC-6	4	0	0	4	-Do-	Student must have studied the subject in MFA Semester 1

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

UX & UI (Graphic Design) OR PHOTO COMMUNICATION -II DSE - 3	4	0	0	04	-Do-	Student must have studied the subject chosen in MFA Semester 1
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DSE - 4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE – II (APPLIED ART) (Report and Viva-Voce and PPT Presentation) DSE – 4	06	00	00	06	MFA Semester 1 Passed	Student must have studied the same in MFA Semester 1

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II	02	01	1	00	MFA Semester 1 Passed	Student must have studied the subject in MFA Semester 1
	Total 22					

MARKING SCHEME**(DISCIPLINE SPECIFIC CORE COURSE) 4 to 6**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) - II DSC-4	40	40	80	160	4	06Hr
	ILLUSTRATION & ANIMATION - II DSC-5	40	40	80	160	4	06Hr
	DIGITAL MEDIA PLANNING - II DSC-6	40	40	80	160	4	06Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	UX & UI (Graphic Design) OR PHOTO COMMUNICATION -II DSE - 3	40	80	80	160	04	06Hr
DSC-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Credits	Time
	PROJECT BASED ACADEMIC COURSE – II (APPLIED ART) (Report and Viva-Voce and PPT Presentation)	40	10	30	80	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS**DSC – 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSES)**

- **Campaign Planning (Print Media) (DSC-4):**
04 Weeks - 120 Hours/160 Marks (4-Credits)

Creation and Planning of Advertising campaigns, exercises in enhancement of the Brand image, etc. Consistency across Print Media using imagery, illustration and Info-graphics.

- **Illustration and Animation (DSC-5):**

04 Weeks - 120 Hours/160 Marks (4-Credits)

Progressive and experimental studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc in reference to creating Animation for the same.

- **Digital Media Planning (DSC-6):**

04 Weeks - 120 Hours/160 Marks (4-Credits)

Brand awareness, lead generation, sales, engagement, through visuals. Demographics, psychographics, online behaviour, interests. Study competitors' campaigns, industry benchmarks, and trends. Usage of visuals on Social media, display ads, email, and influencer marketing, etc.

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design): To create visually appealing consistent and easy to navigate User Interface for the identity of a Product/Service. Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc.

OR

- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc.

DSE -4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks - 120 Hours/160 Marks (4-Credits)

PROJECT BASED ACADEMIC COURSE -II (APPLIED ART) (Report and Viva-Voce and PPT Presentation). The topic of report related to Advertising or communication design should be selected by student in consultation with the faculty in charge.

- Continuation on the topic finalized for report in Semester-I. The report should be approximately of 2500-3000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Report will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the Academic session and would be followed by a Viva-Voce before an appointed Jury.

THEORY SUBJECTS

SBC-2 (SKILL BASED COURSE)

ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - II

16 Weeks - 32 Hours / 80 Marks (2-Creditss)

UNIT 1 (8 - Hours)

- Consumer Behaviour
- Concept and Mood Board
- Attitude and Preferences
- Target Audience

UNIT 2 (8 - Hours)

- Communication Media
- Indoor Advertising
- Outdoor Advertising
- Transit Advertising

UNIT 3 (8- Hours)

- Advertising Agencies
- Business Organizations
- Clients and Customer
- Account Planners

UNIT 4 (8 - Hours)

- Branding in Advertising
- Packaging in Advertising
- Labelling and Bottling
- Display Design in Advertising

REFERENCE BOOKS:

1. Rege, G. M. Advertising art and ideas. Ashutosh Prakashan, 1984.
2. Halve, Anand, and Anita Sarkar. "Adkatha: The Story of Indian Advertising." Goa: Centrum Charitable Trust (2011).
3. Gupta, A. (2012). Principles of Advertising Concepts & Theories. New Delhi, India. Cyber Tech Publication
4. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
5. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
6. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
7. Menon, Arpita. Media Planning and Buying: Principles and Practice in the Indian Context. Tata McGraw Hill Education, 2010.
8. Campbell, Richard, Christopher Martin, and Bettina Fabos. Media essentials: A brief introduction. Bedford/St. Martin's, 2018.

MFA (APPLIED ART SEMESTER-III)**DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) – III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied the subject in MFA Semester-II
ILLUSTRATION AND ANIMATION - III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied the subject in MFA Semester-II

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
UX &UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied the subject in MFA Semester-II
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION – III DSE-6	04	03	01	00	MFA II-Semester PASS	Student must have studied the subject in MFA in Semester-II

PROJECT BASED ACADEMIC COURSE

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-III (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- I)	06	04	01	01	MFA II-Semester PASS	Student must have studied the subject in MFA in Semester-II
	Total 22					

MARKING SCHEME

DSC 7 & 8 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CAMPAIGN PLANNING (PRINT MEDIA) – III DSC-7	40	40	80	160	4	18Hr
	ILLUSTRATION AND ANIMATION - III DSC-8	40	40	80	160	4	18Hr
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	UX &UI (GRAPHIC DESIGN) OR PHOTO	40	40	80	160	04	06Hr

	COMMUNICATION - III DSE-5							
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION-III DSE-6	30	05	35	90	160	04	03Hr
PROJECT BASED ACADEMIC COURSE								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE –III (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

DSC – 7 & 8 (DISCIPLINE SPECIFIC CORE COURSES)

- Campaign Planning (Print Media) (DSC-7):**
 04 Weeks - 120 Hours/160 Marks (4-Credits)
 To create design system and style grids to achieve consistency across Print Media using visually appealing imagery.
- Illustration and Animation (DSC-8):**
 04 Weeks - 120 Hours/160 Marks (4-Credits)
 Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc.

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE) CHOICE OF ANY ONE OF THE FOLLOWING TWO

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design):** Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc. To create visually appealing consistent and easy to navigate User Interface for the identity of a Product or Service.

OR

- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc.

**DSE - 6 (DISCIPLINE SPECIFIC ELECTIVE COURSE) (THEORY)
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION-III**

16 Weeks - 64 Hours / 160 Marks (4-Credits)

UNIT 1 (16 - Hours)

- Advertising and Print Media Management
- Marketing Management and its Importance
- Marketing Management Objectives
- Functions of Marketing Management

UNIT 2 (16 - Hours)

- Modern Marketing
- Conceptualization in Modern Marketing
- Promotion of Product and Services
- Benefits of Modern Marketing

UNIT 3 (16 - Hours)

- Sales Promotion
- Public Relations
- Personal Selling Strategies
- Methods and Practices of Sales Promotion

UNIT 4 (16 - Hours)

- Copyrights and Patents
- Importance of Ethics in advertising
- Relevance of copyrights Advertising
- Case Studies of conflicts

PROJECT BASED ACADEMIC COURSE –III (APPLIED ART)

(DISSERTATION & VIVA-VOCE & PPT PRESENTATION-I)

06 Weeks - 96 Hours / 240 Marks (6-Credits)

The topic of Dissertation related to Advertising or communication design should be selected by student in consultation with the faculty in charge.

Note: Students will be evaluated in Viva-Voce on the basis of work done in the semester. Student must present their own work in both HARD as well as SOFT (Digital) format.

REFERENCE BOOKS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
4. Schütte, Hellmut, and Deanna Ciarlante. Consumer behaviour in Asia. Springer, 2016.
5. Dhar, Mainak. Brand Shastra: Use the power of marketing to transform your life. Penguin UK, 2016.
6. Belch, George E., and Michael A. Belch. Advertising and Promotion: An Integrated Marketing Communications Perspective 6th. New York: NY: McGraw-Hill, 2004.

7. Wind, Yoram Jerry, and Catharine Findiesen Hays. Beyond Advertising: Creating Value Through All Customer Touchpoints. John Wiley & Sons, 2016.
8. Barban, Arnold M., et al. Advertising: Its role in modern marketing. [Hinsdale, Ill.]: Dryden Press, 1978.
9. Davidson, Martin P. The consumerist manifesto: Advertising in postmodern times. Routledge, 2013.
10. Doueck. Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
11. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation Proposal. California. USA. SAGE Publication.INC

**MFA (APPLIED ART) SEMESTER-IV
DSC - 9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CAMPAIGN PLANNING (PRINT MEDIA) – IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied Campaign Planning in Semester-III
ILLUSTRATION AND ANIMATION - IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Illustration & animation in Semester-III

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

UX &UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - IV DSE-7	04	0	0	04	MFA III-Semester PASS	Student must have studied the subject in MFA Semester-III
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION - 4 DSE-8	04	03	01	00	MFA III-Semester PASS	Student must have studied the subject in MFA Semester-III

PROJECT BASED ACADEMIC COURSE

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-IV (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- II)	06	04	01	01	MFA II-Semester PASS	Student must have studied the subject in MFA in Semester-III
	Total 22					

MARKING SCHEME**DSC-9 & 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	CAMPAIGN PLANNING (PRINT MEDIA) – IV DSC-9	40	40	80	160	4	06Hr	
	ILLUSTRATION AND ANIMATION - IV DSC-10	40	40	80	160	4	06Hr	
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	UX &UI (GRAPHIC DESIGN) OR PHOTO COMMUNICATION - IV DSE-4	40	40	80	160	04	06Hr	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANIZATION -4 DSC-4	30	05	35	90	160	04	03Hr
PROJECT BASED ACADEMIC COURSE								
Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	PROJECT BASED ACADEMIC COURSE-IV (APPLIED ART) (Dissertations & Viva-Voce & PPT Presentation- II)	60	60	120	240	06	06Hr	

PRACTICAL SUBJECTS**DSC – 9 & 10 (DISCIPLINE SPECIFIC CORE COURSES)**

- **Campaign Planning (Print Media) –IV (DSC-9):**
04 Weeks - 120 Hours/160 Marks (4-Credits)

To create Advertising Campaigns and style grids to achieve consistency across Print Media using visually appealing imagery. Understanding strengths and limitations of Print Media.

- **Illustration and Animation-IV (DSC 10):**

04 Weeks - 120 Hours/160 Marks (4-Credits)

Advance studies in illustration for graphic expression. Emphasis on forming of individual style in illustration, cartooning. The design for programmes, brand identification, signages, symbols, commercial advertisement trademarks, and short films etc.

**DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE) -
CHOICE OF ANY ONE OF THE FOLLOWING TWO**

04 Weeks - 120 Hours/160 Marks (4-Credits)

- UX & UI (Graphic Design): To create visually appealing consistent and easy to navigate User Interface for the identity of a Product/Service. Advance exercise in designing of symbols, Trademarks, logotypes signs (UX/UI) user experience and user interface etc.
- OR
- Photo Communication: Advance exercises to evolve communication through contemporary Photography, crossing linguistic barriers etc in enhancement of communication.

**DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE) -(THEORY)
ADVERTISING, MARKET RESEARCH, AND BUSINESS ORGANISATION - IV**

16 Weeks - 64 Hours / 160 Marks (4-Credits)

UNIT 1 (16 - Hours)

- Consumer Supremacy
- Buying Motives and Habits
- Personal Selling Strategies
- Strategies of effective buying methods and sales

UNIT 2 (16 - Hours)

- Image Building: Function and Role
- Various Channels of Image Building
- Social Aspects of Image Building
- Commercial Aspects of Image Building

UNIT 3 (16 - Hours)

- Trade Fairs, Events and Exhibitions
- Display Design in Malls and Hyper Malls
- Display Design In Shops and small Stores Urban and Rural India
- Direct Marketing

UNIT 4 (16 - Hours)

- E-Advertising
- Communication and Promotional Mix Elements
- Social Influencers

- Study of Five Eminent Advertising Personalities of India

PROJECT BASED ACADEMIC COURSE-IV (APPLIED ART)
(DISSERTATIONS & VIVA-VOCE & PPT PRESENTATION- II)

06 Weeks - 96 Hours / 240 Marks (6-Credits)

- Continuation on the topic finalized for Dissertation in Semester-III. The dissertation should be approximately of 3500-5000 words in English. Student must make his/her original contribution in thought & approach towards the hypothesis using primary and secondary data. Submission of report in the format prescribed by the University.
- Students shall submit 04 hard bind copies & soft copy in PDF & Word format in CD of final report at the completion of the semester-II.
- Students will be evaluated in Viva-Voce on the basis of report and research done. Student must present their own work in both HARD as well as SOFT (Digital) format.

Note: Dissertation will be submitted on the subjects approved by a committee constituted by the Principal before the completion of the academic session and would be followed by a Viva-Voce before an appointed Jury.

REFERENCE BOOKS:

1. Kotler, Philip. Kotler on marketing. Simon and Schuster, 2012.
2. Arens, William F. Contemporary Advertising. Tata McGraw-Hill Education, 2004.
3. Ronald, Lane W. Kleppner's Advertising procedure. Pearson Education India, 2008.
4. Turov, Joseph, and Matthew P. McAllister, Eds. The Advertising and consumer culture reader. New York, NY: Routledge, 2009.
5. Hansen, Flemming, and Sverre Riis Christensen. Emotions, Advertising and consumer choice. Copenhagen Business School Press DK, 2007.
6. Hansen, Flemming, and Lars Bech Christensen, eds. Branding and Advertising. Copenhagen Business School Press DK, 2003.
7. Arthur Rooney, Joseph. "Branding: a trend for today and tomorrow." Journal of product & brand management 4.4 (1995): 48-55.
8. Balmer, John MT, and Stephen A. Greyser, eds. Revealing the corporation: perspectives on identity, image, reputation, corporate branding, and corporate-level marketing: an anthology. Psychology Press, 2003.
9. Doueck. Howard, J& Lyons, Peter. (2010). the Dissertation: From Beginning to End. USA. Oxford University Press.
10. Wentz, Elizabeth, A. (2013). How to Design, Write & Present a successful Dissertation
11. Proposal. California. USA. SAGE Publication.INC

PAINTING SPECIALIZATION

OBJECTIVE

The Curriculum is planned to further enhance the skills of the student while encouraging personal growth based on research in various styles of painting and the related technology. Building upon previous course work in creative working, student will develop a concept for a body of work. Abstraction, mixing of medium, stylization, using reality as basis of design based painting, employing form, distortion and simplification will be encouraged. The relevance of the scale of assessment will be considered on the basis of several studies. Final critiques and class discussions to develop individual artistic vocabulary and approach will be encouraged.

MFA (PAINTING) SEMESTER-I DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-I DSC-1	4	0	0	4	BFA PASS	Student must have studied composition in BFA
CREATIVE PAINTING-I DSC-2	4	0	0	4	-Do-	Student must have studied Creative Painting/Composition in BFA
CREATIVE COMPOSITION-I DSC-3	4	0	0	4	-Do-	Student must have studied Creative Composition in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING - I	4	0	0	04	-Do-	Student must have studied Drawing in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-1 (PAINTING) (Report and Viva-Voce and PPT Presentation)	04	00	00	04	BFA PASS	Student must have studied Research Methodology in BFA

SBC-1 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - 1	02	01	1	00	BFA PASS	Student must have studied Art History in BFA
	Total 22					

MARKING SCHEME**DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	VISUAL ARRANGEMENT-I DSC-1	40	40	80	160	4	6 Hrs	
	CREATIVE PAINTING-I DSC-2	40	40	80	160	4	6 Hrs	
	COMPOSITION-I DSC-3	40	40	80	160	4	6 Hrs	
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING - I	40	40	80	160	04	6 Hrs	
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-1 (PAINTING) (Report and Viva-Voce and PPT Presentation)	40	10	30	80	160	04	6 Hrs
SBC-1 (SKILL BASED COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial	End Term Paper	Total	Credits	Time	
	20 th CENTURY ART - 1	20	0	60	80	2	02Hr	

PRACTICAL SUBJECTS (CORE COURSES) (DSC-1 TO 3)**VISUAL ARRANGEMENT-I (DSC-1)**

04 Weeks-120 Hours-160 Marks (4 Credit)

This component introduces objective and analytical methods of arranging visual forms. Students study balance, linkages, spatial distribution, colour relationships, form, tone, and texture as observed in their environment. The goal is to build a strong foundation in structural arrangement and visual logic.

CREATIVE PAINTING-I (DSC-2)

04 Weeks-120 Hours-160 Marks (4 Credit)

Creative Painting introduces thematic, subjective, and abstract approaches to contemporary painting. Focus remains on experimentation with colour, form, texture, and materiality, laying the groundwork for the emergence of an individual visual direction.

CREATIVE COMPOSITION-I (DSC-3)

04 Weeks-120 Hours-160 Marks (4 Credit)

Core compositional principles are introduced through studies in balance, rhythm, spatial dynamics, and conceptual arrangement. The course develops an initial understanding of constructing coherent and meaningful pictorial structures.

DRAWING – I (DSE-1) (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

The course introduces an intensive study of observational drawing, focusing on accuracy, proportion, structure, and tonal variation. Students engage with natural and man-made forms to understand their visual character, while developing hand–eye coordination and analytical observation. Emphasis is placed on line sensitivity, volume depiction, and the foundational principles of draftsmanship essential for advanced visual practice.

PROJECT BASED ACADEMIC COURSE-1 (PAINTING) DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

REPORT & VIVA VOCE & PPT PRESENTATION –I (PAINTING)

16 Weeks - 64 Hours /160 Marks (4 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

SBC-1 (SKILL BASED COURSE) (Theory)

THEORY SUBJECT

16 Weeks - 32 Hours/80 Marks (2 Credit)

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brucke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo
- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock

- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

REFERENCE BOOKS

- | | |
|--|-------------------------------------|
| 1. Edvard Munch – Painting, Sketches & Studies | Arne Eggum |
| 2. Munch | Thomas M. Messer |
| 3. Klee | Norbert Lynton |
| 4. Paul Klee (with Grohmann) | The Library of Great Painters |
| 5. Naum Gabo of Divers Arts | National gallery of Art, Washington |
| 6. The Expressionists (Wolf Dieter Dube) | Thames and Hudson |
| 7. The Documents of 20 th century Art Futurists Manifestos | edited by mbro Apollonio |
| 8. Artist of Art from the 14 th to 20 th century | Robert Goldwater and Marco Treves |
| 9. The Artist in his Studio | James Thrall Soby |
| 10. Joan Miro – Selected Writings and Interviews | Margit Rowell |
| 11. Surrealism – Theatre, Arts, Ideas | |
| 12. De Chirico | Labella Gar |
| 13. Chagall (Werner Haftman) | The Library of Great Painters |
| 14. Futurism | Giovanni Lista |
| 15. German Painting from Romanticism to Ulrich Finke | Expressionism |
| 16. Modern European Art | |
| 17. Surrealism | |
| 18. Abstract Art | |
| 19. Edvard Munch | |
| 20. Abstract Expressionism | |
| 21. Max Ernst Loplop – The Artist in the Third Person | |
| 22. Picabia | |
| 23. The Complete works of Marcel Duchamp | |
| 24. Duchamp | |
| 25. Dada and Surrealism | |
| 26. Dictionary of Twentieth Century Art | |
| 27. Visual Arts in the 20 th century | |
| 28. Futurism | |
| 29. Lives of the Great 20 th century Artists | |
| 30. Modern Art – Painting, Sculpture, Architecture | |
| 31. Colour, Form and Composition | |
| 32. Space-Frame Experience in Art | |
| 33. Colour Pattern and Texture | |
| 34. Principles or Composition Photography | |
| 35. Asian Art | |
| 36. The Moment of Cubism | |
| 37. Monographs: Amrita Shegril, | |
| 38. Rabindranath Tagore, Jamini Roy: | |

SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-II DSC-4	4	0	0	4	MFA I-Semester PASS	Student must have studied composition I-Semester
CREATIVE PAINTING-II DSC-5	4	0	0	4	MFA I-Semester PASS	Student must have studied Creative Painting/Composition in MFA I-Semester
CREATIVE COMPOSITION-II DSC-6	4	0	0	4	MFA I-Semester PASS	Student must have studied Creative Composition in MFA I-Semester
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING –II DSE-3	04	0	0	04	MFA I-Semester PASS	Student must have studied Drawing in MFA I-Semester

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE – II (PAINTING) (Report and Viva-Voce and PPT Presentation) DSE-4	04	00	00	04	MFA-1 ST Sem Pass	Student must have studied Research Methodology MFA-1sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART – II	02	01	1	00	MFA-1 ST Sem Pass	Student must have studied 20 th Century Art in MFA-1sem
	Total 22					

MARKING SCHEME

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper	Paper Name	Internal Assessm	VIVA	End Term	Total	Credits	Time
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Code		ent		Paper				
	VISUAL ARRANGEMENT-II DSC-4	40	40	80	160	4		6 Hrs
	CREATIVE PAINTING-II DSC-5	40	40	80	160	4		6 Hrs
	COMPOSITION-II DSC-6	40	40	80	160	4		6 Hrs
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – II DSE-3	40	40	80	160	04		6 Hrs
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIV A	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-II (PAINTING) (Report and Viva-Voce and PPT Presentation) DSE-4	40	10	30	80	160	04	6 Hrs
SBC-2 (SKILL BASED COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial	End Term Paper	Total	Credits	Time	
	20 th CENTURY ART – II SBC-2	20	0	60	80	02	2 Hrs	

PRACTICAL SUBJECTS (CORE COURSES) (DSC-4 TO 6)

VISUAL ARRANGEMENT-II (DSC-4)

04 Weeks-120 Hours-160 Marks (4 Credit)

Students continue with analytical and structured arrangement, investigating dynamic balances, advanced spatial divisions, and layered visual forms. Emphasis is placed on observing environmental patterns and transforming them into well-structured visual formats.

CREATIVE PAINTING-II (DSC-5)

04 Weeks-120 Hours-160 Marks (4 Credit)

This stage strengthens thematic, subjective, and abstract exploration within painting practice. The curriculum encourages the development of stylistic clarity, conceptual depth, and continuity through ongoing studio practice.

CREATIVE COMPOSITION-II (DSC-6)

04 Weeks-120 Hours-160 Marks (4 Credit)

The course builds on earlier skills by introducing complex compositional strategies. Students explore thematic development, narrative sequencing, symbolic forms, and contextual imagery. Emphasis is placed on the integration of concept and aesthetic logic within a cohesive composition.

DRAWING – II (DSE-3) (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

The second semester advances the study of complex forms, human anatomy, and natural surroundings. Students refine their drawing techniques through sustained studies, gestural sketches, and analytical breakdowns of movement, posture, and structural relationships. The practice enhances confidence, precision, and conceptual understanding.

PROJECT BASED ACADEMIC COURSE-II (PAINTING) DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

REPORT & VIVA VOCE & PPT PRESENTATION –II (PAINTING)

16 Weeks - 64 Hours /160 Marks (4 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

SBC-2 (SKILL BASED COURSE) (Theory)

THEORY SUBJECT

16 Weeks - 32 Hours/80 Marks (2 Credit)

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury
- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940's - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Pilo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist's Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre

- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Broota
- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
- Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
- Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
- Nalini Malani, Nilima Sheikh

REFERENCE BOOKS

- | | |
|---|---------------------------------|
| 1. Nalini Malani | Irish Museum of Modern Art |
| 2. AnupamSud Transgression in print- Four decades | AnupamSud |
| 3. Tyeb Mehta – Ideas Images Exchanges | Vadhera Art Gallery |
| 4. The Vertical Women reminiscences of B.C. Sanyal Art from 1947 to the present (Santo Datta) | National Gallery of Modern Art |
| 5. K.G. Subramanyan – a retrospective | National Gallery of Moderna Art |
| 6. The world of Satish Gujral in his own words | UBS Publishers |
| 7. K.G. Subramanyan (GeetaKapur) Delhi | Lalit Kala Akademi, New |
| 8. Anjolie Ela Menon – Paintings in private Collection Esasy by Isana Murti | Compiled by Indira Dayal |
| 9. Anjolie Ela Menon – Through the Patina text | IsanaMurti |
| 10. A Brush with life – An Autobiography | Satish Gujral |
| 11. Lalit Kala Contemporary | 18 th September 1974 |
| 12. Contemporary Indian Artists Series (Krishen Humphries Khanna) Images in my time | Mapin Publishing Lund |
| 13. The Flamed Mosaic – Indian Contemporary Painting | Neville Tuli |
| 14. A guide to 101 modern and contemporary Indian Artists | Amrita Jhaveri |
| 15. Your history gets in the way of my memory - Essays on Indian Artists | Geeti Sen |
| 16. My brush with art – An Anthology of Contemporary | Laksmi Lal |
| 17. Image and imagination – Five contemporary Artists In India | Geeti Sen |
| 18. Contemporary Art in Asia | Tensions |
| 19. Contemporary Art in India – A perspective | PranNathMago |
| 20. Indian Art – an overview | Gayatri Sinha |
| 21. Indian Art – The new International Sensation A Collector’s Handbook | Dr.Alka Pandey |
| 22. Indian Contemporary Art post independence | Vadhera Art Gallery |
| 23. Expression and Evocations – Contemporary Women Artists of India | Gayatri Sinha |
| 24. Modern Art and India | William Archer. |
| 25. Abanidranath and the Art of his time | Jaya Appaswamy, New Delh, 1968 |
| 26. Four steps Modern Art | Lionello Venture. |
| 27. Art Appreciation made simple | Barbara Wheeton, Britain, 1970 |
| 28. Natya Shastra | Bharata, India, 1996 |
| 29. Principles of Chinese Painting | Lin Yatanq |
| 30. Art and Nationalism in Colonial Period | Parhto Mithra |

PAINING SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied composition in Semester-II
CREATIVE PAINTING-III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Painting/Composition in Semester-II

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

CREATIVE COMPOSITION – III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Drawing in Semester-II
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DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – I DSE-6	04	03	01	00	MFA II-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-I

Course Title & Code	Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE –III (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- I)	06	00	00	06	MFA II-Semester PASS	Student must have studied Research Methodology MFA- II sem
	Total 22					

MARKING SCHEME

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-II DSC-7	40	40	80	160	4	6 Hrs

	CREATIVE PAINTING-II DSC-8	40	40	80	160	4	6 Hrs	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	CREATIVE COMPOSITION – III DSE-5	40	40	80	160	04	6 Hrs	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-I								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE –III (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS (CORE COURSES) (DSC-7 TO 8)**VISUAL ARRANGEMENT-III (DSC-7)**

04 Weeks-120 Hours-160 Marks (4 Credit)

The course deepens analytical arrangement through advanced exercises in visual coherence, abstraction, structural rhythm, and layered compositions. Students critically evaluate visual systems and develop sophisticated arrangements informed by observation and research.

CREATIVE PAINTING-III (DSC-8)

04 Weeks-120 Hours-160 Marks (4 Credit)

The painting practice moves toward the formation of a cohesive personal direction. A unified body of work is developed, reflecting defined thematic concerns and a strengthened personal style.

CREATIVE COMPOSITION-III DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

Semester emphasises the development of a mature and personalised compositional language. The focus is on strengthening thematic clarity and exploring advanced spatial and structural arrangements

that align with the student's evolving artistic direction. The compositional studies produced during this phase serve as integral foundations that support and enhance the major studio work in painting.

THEORY SUBJECTS

AESTHETICS & ART CRITICISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- Philosophical and Spiritual approach of Zen theories in Chinese Art
- Shadanga - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)
- Chitrasutra of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

PROJECT BASED ACADEMIC COURSE –III

DISSERTATION/ACADEMIC PROJECT -1 (PAINTING)

16 Weeks - 96 Hours /240 Marks (6 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

REFERENCE BOOKS

- | | |
|---------------------------------------|----------------------------|
| 1. Comparative Aesthetics Vol 2 | Dr.Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr.Bishnupada Bhattacharya |
| 5. The Aesthetic experience according | |

to Abhinavagupta	Raniero Gnoli
6. Writer and Critic	Georg Lukacs
7. Philosophy of the Arts	Gordon Graham
8. Studies in Aesthetics	Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics	Dr. S.N. GhoshalSastri
10. Aesthetics and Ethics	Jerrold Levinson
11. Introductory readings in Aesthetics	John Hospers
12. Beyond aesthetics philosophical essays	Noel carroll
13. Rasa in Aesthetics	Priyadarshi Patnaik
14. Aesthetics	Susan L Feagin& Patrick Maynard
15. The concept of Rasa	S.C. Pande
16. Abhinavagupta	Dr. Kanti Chandra Pandey
17. Comparative Aesthetics: East and west	Prof. Angraj Chaudhary
18. Natyashstra	AcharayRevaprasadDwivedi
19. BhartiyaDarshan	Dr.Radhakrishnan
20. DhvaniSiddhant	Dr.Rammurti Sharma
21. Chinese Art and Culture	Robert L Thorp & Richard E Vinograd
22. Natyashstram	Sh. Babulal Shukla Shastri
23. The Arts of China	Michael Sullivan

PAINTING SEMESTER-IV

DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
VISUAL ARRANGEMENT-IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied composition in Semester-III
CREATIVE PAINTING-IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Creative Painting/Composition in Semester-III

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

CREATIVE COMPOSITION – IV DSE-7	04	0	0	04	MFA III-Semester PASS	Student must have studied Creative composition in Semester-III
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITICISM – II DSE-8	04	03	01	00	MFA III-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-II

Course Title & Code	Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite

PROJECT BASED ACADEMIC COURSE –IV (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- II)	06	00	00	06	MFA III-Semester PASS	Student must have studied Research Methodology MFA- III sem
	Total 22					

**MARKING SCHEME
DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	VISUAL ARRANGEMENT-IV DSC-9	40	40	80	160	4	6 Hrs
	CREATIVE PAINTING-IV DSC-10	40	40	80	160	4	6 Hrs

DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

	CREATIVE COMPOSITION – IV DSE-7	40	40	80	160	04	6 Hrs
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DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-8	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT-II

Unique Paper Code	Paper Name	Continued Assessment	PP T	VIVA	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE –IV (PAINTING) (Dissertations & Viva-Voce & PPT Presentation- II)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS (CORE COURSES) (DSC-9 TO 10)**VISUAL ARRANGEMENT-IV (DSC-9)**

04 Weeks-120 Hours-160 Marks (4 Credit)

In the final stage, students apply analytical and structural visual skills to create sophisticated arrangements suitable for professional applications, exhibitions, and research documentation. The focus is on precision, innovation, and effective visual communication.

CREATIVE PAINTING-IV (DSC-10)

04 Weeks-120 Hours-160 Marks (4 Credit)

The final semester in Creative Painting centres on the development of a coherent and original body of work that demonstrates a distinctly evolved personal style and refined technical approach. Emphasis is placed on integrating individual aesthetic principles with an advanced exploration of contemporary painting practices.

CREATIVE COMPOSITION-IV DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours-160 Marks (4 Credit)

This Semester consolidates compositional practice into a refined and cohesive portfolio that complements the final painting project. The emphasis is on achieving visual coherence, conceptual precision, and originality in structural organisation.

THEORY SUBJECTS**PROJECT BASED ACADEMIC COURSE –IV****AESTHETICS & ART CRITISISM - II****DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)**

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment

- Roger Fry and Clive Bell – Formalism
- John Ruskin - Art and morality
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

DISSERTATION/ACADEMIC PROJECT –II (PAINTING)

16 Weeks - 96 Hours /240 Marks (6 Credit)

1. Select an area of practice self or otherwise and develop a research methodology to analyse, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.

REFERENCE BOOKS

- | | |
|--|--|
| 1. Comparative Aesthetics Vol 2 | Dr. Kanti Chandra Pandey |
| 2. Aesthetics : The Big Question | Carolyn Korsmeyer |
| 3. The Oxford book of Aesthetics | Jerrold Levinson |
| 4. Dhvanyaloka of Anandavardhana | Dr. Bishnupada Bhattacharya |
| 5. The Aesthetic experience according to Abhinavagupta | Raniero Gnoli |
| 6. Writer and Critic | Georg Lukacs |
| 7. Philosophy of the Arts | Gordon Graham |
| 8. Studies in Aesthetics | Prabas Jiban Chaudhury |
| 9. Elements of Indian Aesthetics | Dr. S.N. Ghoshal Sastri |
| 10. Aesthetics and Ethics | Jerrold Levinson |
| 11. Introductory readings in Aesthetics | John Hospers |
| 12. Beyond aesthetics philosophical essays | Noel Carroll |
| 13. Rasa in Aesthetics | Priyadarshi Patnaik |
| 14. Aesthetics | Susan L Feagin & Patrick Maynard |
| 15. The concept of Rasa | S.C. Pande |
| 16. Abhinavagupta | Dr. Kanti Chandra Pandey |
| 17. Comparative Aesthetics: East and west | Prof. Angraj Chaudhary |
| 18. Natyashstra | Acharay Revaprasad Dwivedi |
| 19. Bhartiya Darshan | Dr. Radhakrishnan |
| 20. Dhvani Siddhant | Dr. Rammurti Sharma |
| 21. Chinese Art and Culture | Robert L Thorp & Richard E
Vinograd |
| 22. Natyashstram | Sh. Babulal Shukla Shastri |
| 23. The Arts of China | Michael Sullivan |

PRINTMAKING SPECIALIZATION

MFA SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- I DSC-1	4	0	0	4	BFA PASS	Student must have studied portrait in BFA
CREATIVE LITHOGRAPHY PRINTMAKING - I DSC-2	4	0	0	4	-Do-	Student must have studied Creative sculpture in BFA
CREATIVE SERIGRAPHY PRINTMAKING - I DSC-3	4	0	0	4	-Do-	Student must have studied Composition in BFA

DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

MIXED-MEDIA CREATIVE DRAWING-I DSE-1	4	0	0	04	-Do-	Student must have studied Drawing in BFA
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DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
ACADEMIC PROJECT BASE COURSE-1 (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-2	04	00	00	04	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - 1	02	01	1	00	BFA PASS	Student must have studied Art History in BFA
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE	40	40	80	160	4	6 Hr

	INTAGLIO PRINTMAKING- I DSC-1						
	CREATIVE LITHOGRAPHY PRINTMAKING - I DSC-2	40	40	80	160	4	6 Hr
	CREATIVE SERIGRAPHY PRINTMAKING - I DSC-3	40	40	80	160	4	6 Hr
	MIXED-MEDIA CREATIVE DRAWING-I DSE-1	40	40	80	160	4	6 Hr

Unique Paper Code	Paper Name	Continued Assessment	VIV A	PPT	Submi ssion	Total	Credit s	Time
	PROJECT BASED ACADMIC COURSE-I (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-2	40	30	10	80	160	4	6Hr
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		Term End	Total	Credit s	Time
	20 th CENTURY ART - 1	20	00		60	80	02	2Hr

PRACTICAL SUBJECTS:-

1. CREATIVE INTAGLIO PRINTMAKING-I (DSC-1)

(Semester I: Foundation of Drawing-Driven Intaglio Practice)

04 Week -120 hours/ 160Marks (4- Credits)

Emphasises drawing as the primal generative force that structures form, rhythm, and visual intention within intaglio. Students translate lived experiences into etched and engraved matrices, discovering how line, tone, and gesture transform through the plate. Hard-ground, soft ground, simple aquatint, sugar-lift, open-bite, and collagraph offer early exposure to tonal and textural complexity. Close attention to plate preparation, grounds, biting, and proofing builds craft sensitivity. The studio nurtures controlled experimentation while instilling discipline in mark-making and print outcome. Students begin recognising intaglio as an extension of drawing translated into a new material language. By the semester end, they develop foundational competence and a growing personal visual vocabulary.

Preparation of compositional matrix through various experiments with textural and tonal values. Study of different techniques—such as dry-point, aquatint, and mezzotint—to understand the requirements of one's work.

2. CREATIVE LITHOGRAPHY PRINTMAKING -I (DSC-2)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Foundations of Drawing-Driven Lithography)

Establishes drawing as the primary generative force through which ideas acquire immediacy and emotional resonance in lithography. Students learn the fundamentals of grease–water chemistry, exploring crayon, pencil, “tusche,” and wash applications on stone or plate. Early exercises emphasise spontaneity, tonal control, and the translation of gesture into printable form. Basic processing—etching, gumming, rolling-up, and proofing—builds essential craft discipline. The conceptual sensibilities nurtured in Intaglio (DSC–1) continue here, strengthening perceptual clarity. Focus remains on retaining the subtlety of hand-drawn marks through controlled chemical behaviour. By semester end, learners establish a strong foundation in expressive lithographic thinking and process understanding.

3. CREATIVE SERIGRAPHY PRINTMAKING – I (DSC–3)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Foundations of Stencil Logic & Chromatic Thinking)

This forte introduces the students to serigraphy as a natural extension of the perceptual clarity gained in Creative Etching (DSC–1) and Creative Lithography (DSC–2). Basic drawing-driven vision is translated into stencil-based thinking, where shape, edge, and flat tonal areas become primary expressive tools. Learners study screen types, meshes, squeegees, and stencil materials, building strong foundational craft. Early exercises focus on hand-cut stencils, solid colour layers, and understanding ink behaviour on paper. Emphasis is placed on clean registration, uniform ink deposition, and controlled transparency. Students begin exploring how layered colour can create depth even without tonal gradients. The semester establishes technical discipline and prepares learners for more complex serigraphic construction.

4. MIXED–MEDIA CREATIVE DRAWING – I (DSE-1)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester I: Drawing as Generative Vision & the Spine of Printmaking)

Establishes drawing as the primordial force through which perception, gesture, and thought translate into all printmaking processes—Etching, Lithography, Serigraphy, and Enamelling. Students explore observational, structural, and intuitive drawing to understand how line, tone, rhythm, and texture become the blueprint for every plate, screen, or copper surface. Emphasis is placed on material responsiveness, mark–behaviour, and compositional clarity. Early hybrid exercises allow drawing to interact with basic intaglio and lithographic methods, nurturing perceptual sensitivity. Learners begin to recognise drawing not merely as a preparatory tool but as a living, adaptive creative intelligence. By semester end, they form a strong visual foundation for all subsequent printmaking fortes.

5. PROJECT BASE COURSE-I (PRINTMAKING)

REPORT & VIVA VOCE & PPT PRESENTATION – I

16 Weeks - 64 Hours /160 Marks (4- Credits)

Developing research topics for report writing that has relevance to one's practice and interests. Developing writing skills and articulating arguments.

6. SBC-1 (SKILL BASED COURSE) (Theory)

16 Weeks - 32 Hours/80 Marks (2-Cerdit)

20th CENTURY ART - I**UNIT 1 (8 - Hours)**

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brucke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo
- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock
- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

PRINTMAKING SEMESTER-II**DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- II DSC-4	4	0	0	4	MFA Sem-1 st Pass	Student Must Have Studied Creative Intaglio Printmaking- I
CREATIVE LITHOGRAPHY PRINTMAKING - II DSC-5	4	0	0	4	-Do-	Student Must Have Studied Creative Lithography Printmaking - I
CREATIVE SERIGRAPHY PRINTMAKING - II DSC-6	4	0	0	4	-Do-	Student Must Have Studied Creative Lithography Printmaking - I

DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

MIXED-MEDIA CREATIVE DRAWING-II DSE-3	2+2=4	0	0	04	-Do-	Student Must Have Studied Mixed-Media Creative Drawing-I In MFA 1 st Sem
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DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credit	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
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PROJECT BASE COURSE-II (PRINTMAKING) (Report and Viva-Voce and PPT Presentation) DSE-4	04	00	00	04	MFA Sem-1 st Pass	Student Must Have Studied Report/ Viva-Voce & PPT Presentation-I In MFA 1 st Sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - II	02	01	1	00	MFA Sem-1 st Pass	Student Must Have Studied 20 th century art - In MFA 1 st Sem
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA		End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING - II DSC-4	40	40		80	160	4	6 Hr
	CREATIVE LITHOGRAPHY PRINTMAKING - II DSC-5	40	40		80	160	4	6 Hr
	CREATIVE SERIGRAPHY PRINTMAKING - II DSC-6	40	40		80	160	4	6 Hr
	MIXED-MEDIA CREATIVE DRAWING-II DSE-3	40	40		80	160	4	6 Hr
Unique Paper Code	Paper Name	Continued Assessment	VIVA	PP T	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-II (PRINTMAKING) (Report	40	30	10	80	160	4	6Hr

	and Viva-Voce and PPT Presentation)						
	DSE-4						
Unique Paper Code	Paper Name	Internal Assessment	Tutorial	Term End	Total	Credits	Time
	20 th CENTURY ART – II SBC-2	20	00	60	80	02	2Hr

PRACTICAL SUBJECTS

1. CREATIVE INTAGLIO PRINTMAKING-II (DSC- 4)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Technical Expansion, Tonal Sophistication & Multi-Plate Methods)

Deepens technical fluency through advanced aquatint, multi-stage biting, deep-etch reliefs, tonal gradations, and refined surface modulation. Students explore dual-plate colour printing, precise registration, and multi-pass inking methodologies. Sugar-lift, spit-bite, and open-bite processes enhance expressive fluidity and controlled spontaneity. Conceptually, learners integrate thematic development, compositional strategy, and symbolic narration into their matrix design. Emphasis is placed on high-quality proofs, consistent editions, and professional surface handling. Attention to material behaviour—copper, zinc, rosin, acids, and grounds—strengthens decision-making. This semester consolidates technical independence and nurtures a more deliberate visual language within intaglio.

2. CREATIVE LITHOGRAPHY PRINTMAKING -II (DSC- 5)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Technical Expansion, Tonal Development & Surface Dynamics)

Deepens mastery of lithographic materials through advanced tusche work, wash techniques, crayon gradations, and layered drawing strategies. Students explore aluminium plate lithography alongside stone processes, comparing surface responses and developing material versatility. Multi-roll colour experimentation, nuanced etching processes, and precise inking build technical independence. Image development now integrates compositional planning, thematic cohesion, and refined tonal architecture. Drawing sensitivity from Semesters I and II continues to evolve as students understand how marks behave under various chemical strengths. Exposure to mid-scale works enhances visual ambition and decision-making. Professional practices such as edition making, proof marking, and print presentation are introduced.

3. CREATIVE SERIGRAPHY PRINTMAKING – II (DSC–6)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Multi-layer Colour Strategy & Structural Image Building)

Expands serigraphic practice by introducing multi-layer printing, advanced registration systems, tonal suggestions through halftone approaches, and controlled translucency. Students explore photo-emulsion processes, enabling translation of detailed drawings, textures, and gestural marks into screens. The chromatic sensitivity nurtured in earlier fortes evolves into deliberate colour architecture, where sequencing and value relationships determine visual intensity. Experimentation with gradient pulls, modular colour blocks, and mixed-media

interventions enhances visual complexity. Mid-scale projects encourage thematic cohesion and visual planning. Professional edition making practices—proofing, consistency checks, and documentation—are integrated into the learning structure. By Semester II, students begin producing coherent multi-layer prints with refined technical control.

4. MIXED-MEDIA CREATIVE DRAWING – II (DSE-3)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester II: Expanding Drawing into Process, Chemistry & Layered Image-Building)

Drawing now enters deeper terrains of process interaction—understanding how etched lines, litho “tusche” marks, and serigraphic silhouettes evolve from initially drawn vision. Students explore mixed-media mark-making, tonal layering, gesture analysis, and expanded surface improvisation. Hybrid exercises merge drawing with multi-plate logic, “tusche” washes, halftone planning, and transparency studies. The material discipline of copper enamelling adds sensitivity to surface response, heat unpredictability, and controlled accident. Drawing becomes a research-driven practice—conceptual, analytical, and exploratory. By semester end, learners show evolving confidence in carrying drawing across mediums while preserving expressive intent.

5. PROJECT BASE COURSE-1I(PRINTMAKING)

REPORT & VIVA VOCE & PPT PRESENTATION – II (DSE-4)

16 Weeks - 64 Hours/ 160 marks (4 Credits)

Writing chapters according to the research topics of the report that has relevance to one’s practice and interests.

Developing writing skills, articulating arguments. Finishing the report and preparing for viva voce of the subjects chosen.

6. SBC-2 (SKILL BASED COURSE)

16 Weeks - 32 Hours/ 80 marks (2 Credits)

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury
- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940’s - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Pilo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist’s Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre
- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Broota

- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
 - Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
 - Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
 - Nalini Malani, Nilima Sheikh
- Give projects on the exhibitions visited or a conversation with the contemporary artists.

REFERENCE BOOKS

Art Since 1900: Modernism Antimodernism Postmodernism, Yve-Alain Bois, Benjamin H. D. Buchloh, David Joselit, Hal Foster, Rosalind Krauss, Thames and Hudson, London, 2004

The Printed Picture: Four Centuries of Indian Printmaking, Paula Sengupta, Delhi Art Gallery, New Delhi, 2015

PRINTMAKING SEMESTER - III

DSC -7 TO 8 (CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE LITHOGRAPHY- SERIGRAPHY PRINTMAKING - III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Printmaking in Semester-II

DSE-5 (ELECTIVE COURSE)

CREATIVE COPPER ENAMELLING-III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Creative Printmaking in Semester-II
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DSE-6 (ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – I DSE-6	04	03	01	00	MFA II-Semester PASS	NIL

Project base Course-I (Printmaking)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- I)	06	0	0	06	MFA II-Semester PASS	Student must have studied Research Methodology in BFA

	Total					
	22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING-III DSC-7	40	40	80	160	4	6Hr
	CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING - III DSC-8	40	40	80	160	4	6Hr

DSE-5 (ELECTIVE COURSE)

	CREATIVE COPPER ENAMELLING-III AND MIXED-MEDIA CREATIVE DRAWING-III DSE-5	20+20=40	20+20=40	40+40=80	160	04	06Hr
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DSE-6 (ELECTIVE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	Time
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr

DISSERTATION/ACADEMIC PROJECT -1

Unique Paper Code	Paper Name	Continued Assessment	PP T	VIVA	Submission	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-III (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

1. CREATIVE INTAGLIO PRINTMAKING-III (DSC-7)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester III: Photo-Intaglio, Hybrid Print Processes & Contemporary Applications)

Expands the medium through photo-intaglio, polymer plates, digital transfers, and halftone/continuous-tone imaging techniques. Students integrate photographic, digital, and hand-drawn sources to create hybrid print vocabularies aligned with contemporary visual culture. Exploration of multi-plate colour, layered imagery, and advanced collagraph–intaglio fusion enables complex visual outcomes. Increased emphasis is placed on conceptual clarity, research-based themes, and independent project development. The semester introduces printmaking workflows relevant to editorial art, limited-edition portfolios, book arts, and contemporary print-based practices. Students refine edition making discipline, archival standards, and studio professionalism. By semester end, they acquire the ability to create technically ambitious and conceptually integrated print bodies of work.

2. CREATIVE LITHOGRAPHY PRINTMAKING – III (DSC–8)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester III: Photo-Lithography, Hybrid Methods & Contemporary Integration)

Expands lithography into the contemporary domain through photo-lithography, digital transfers, halftone techniques, and hybrid hand–digital workflows. Students merge drawing, photography, and technology to create layered, conceptually rich lithographic language. Emphasis is placed on experimental processes—additive/subtractive methods, multi-layer sequencing, unconventional mark-making, and controlled unpredictability. Large-format plate handling and advanced colour registration develop professional-grade execution. Learners begin aligning their work with editorial, publication, and gallery-oriented contexts. Research-based themes, project proposals, and reflective documentation strengthen academic depth. By semester end, students operate with confidence across both traditional and contemporary lithographic vocabularies.

3. CREATIVE COPPER ENAMELLING – III (DSE-5) & MIXED–MEDIA CREATIVE DRAWING – III (DSE-5)

02+2=4 Week -60+60=120 hours/ 80+80=160Marks (2+2=4 Credits)

(Semester III: Advanced Processes, Hybrid Approaches & Applied Creativity)

Expands practice into advanced techniques: multiple firings, complex layering, wet-packing, dry-sifting gradients, enamel–oxide interactions, and experimental textural effects. Students explore hybrid approaches that fuse enamel with prior printmaking fortes—transfers, etched copper plates, serigraphic overlays, or litho-inspired compositional logic. Larger formats introduce challenges in “warpage control,” uniform firing, and compositional expansion. Emphasis is placed on research-based projects, conceptual refinement, and thematic depth. Exposure to design-oriented applications—jewellery components, small architectural panels, utilitarian objects—broadens professional vision. Learners begin to connect their enamel practice with industrial expectations of durability, colourfastness, and finish.

(Semester III: Hybrid, Technological & Interdisciplinary Drawing Practices)

Students integrate drawing with technological processes—photo-intaglio transfers, digital–manual hybrids, serigraphic halftones, litho photographic plates, and enamel-compatible graphics. Drawing expands into spatial thinking, colour sequencing, visual coding, and multi-layer construction. Experimental practices include collage-drawing, stencil-drawing, digital

contour mapping, and textured copper-sensitive drawing systems. The hybrid sensibility matured here strengthens conceptual authorship and cross-media fluency. Learners begin interfacing with creative ecosystems involving designers, photographers, animators, muralists, and digital artists. Drawing becomes an interdisciplinary language capable of negotiating visual complexity across creative industries.

THEORY SUBJECTS (DSE-6)

AESTHETICS & ART CRITICISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- Philosophical and Spiritual approach of Zen theories in Chinese Art
- Shadanga - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)
- Chitrasutra of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

4. DISSERTATION & VIVA VOCE & PPT PRESENTATION - I

16 Weeks/ 96 Hours/240 Marks (6-credits)

Developing a topic for the dissertation and understanding the methodology of research.

Developing bibliography of the books referred for researching and writing chapters.

PRINTMAKING SEMESTER - IV**DSC -9 TO 10 (CORE COURSE)**

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE INTAGLIO PRINTMAKING- IV DSC-9	4	0	0	4	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE LITHOGRAPHY-SERIGRAPHY PRINTMAKING - IV DSC-10	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Creative sculpture in Semester-II

DSE-7 (ELECTIVE COURSE)

CREATIVE COPPER ENAMELLING-IV AND MIXED-MEDIA CREATIVE DRAWING-IV DSE-7	04	0	0	04	MFA II-Semester PASS	Student must have studied Printmaking in Semester-II
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DSE-8 (ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – II DSE-8	04	03	01	00	MFA II-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT -II (Printmaking)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-IV (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- II)	06	0	0	06	MFA II-Semester PASS	Student must have studied Research Methodology in BFA
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE INTAGLIO PRINTMAKING-IV DSC-9	40	40	80	160	4	6 Hr
	CREATIVE LITHOGRAPHY-	40	40	80	160	4	

	SERIGRAPHY PRINTMAKING - IV DSC-10							6 Hr
DSE-7 (ELECTIVE COURSE)								
	CREATIVE COPPER ENAMELLING- IV AND MIXED-MEDIA CREATIVE DRAWING-IV DSE-7	20+20=4 0	20+20 =40	40+40=80	160	04		06Hr
DSE-8 (ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-8	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT -II								
Unique Paper Code	Paper Name	Continued Assessment	PP T	VI V A	Submissi on	Total	Credits	Time
	PROJECT BASED ACADEMIC COURSE-IV (PRINTMAKING) (Dissertations & Viva-Voce & PPT Presentation- II)	60	20	40	120	240	06	06Hr

1. CREATIVE INTAGLIO PRINTMAKING -IV (DSC-9)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester IV: Cumulative Mastery, Professional Readiness & Market Applicability)

Synthesises the entire intaglio spectrum into an advanced and personally driven printmaking practice. Students develop multi-plate, thematically coherent portfolios showcasing technical command, conceptual originality, and professional finesse. Focus shifts to large-format plates, complex tonal planning, intricate colour layering, and finely controlled biting strategies. Learners practice proposal writing, edition management, quality control, and print presentation norms suitable for galleries, portfolios, collectors, and academic assessments. Industry-oriented applications—such as print portfolios for clients, small-scale commissioned editions, artist books, and limited-edition art products—are fore-grounded. The studio encourages innovation within the boundaries of printmaking while maintaining rigorous craft standards. By culmination, students emerge as fully capable intaglio printmakers prepared to engage the art market and academic or professional arenas with confidence.

2. CREATIVE LITHOGRAPHY PRINTMAKING – IV (DSC–10)

04 Week -120 hours/ 160Marks (4- Credits)

(Semester IV: Cumulative Mastery, Independent Vision & Professional Applicability)

Synthesises all previous lithographic learning into a mature, independent practice capable of addressing artistic, academic, and industrial contexts. Students develop coherent lithographic portfolios, integrating multi-layer colour planning, advanced etching cycles, intricate wash dynamics, and hybrid print strategies. Edition quality, archival standards, and print finishing are practiced with professional precision. The curriculum encourages exploring real-world applications such as fine-art editions, book projects, curated portfolios, and print-based visual communication. Learners gain insight into market possibilities—gallery prints, limited-edition collections, collaborative studio work, and creative industry interfaces. By culmination, students emerge as technically adept, conceptually articulate printmakers prepared to contribute to professional printmaking studios, academic settings, and creative industries.

3. CREATIVE COPPER ENAMELLING – IV (DSE-7) & MIXED-MEDIA CREATIVE DRAWING – IV (DSE-7)

02+2=4 Week -60+60=120 hours/ 80+80=160Marks (2+2=4 Credits)

(Semester IV: Cumulative Mastery, Industry Readiness & Professional Expansion)

Synthesises all previous semesters into an independent, mature enamel practice capable of addressing fine-art, industrial, and public-art contexts. Students create advanced multi-layered enamel works, large-format panels, and specialised surfaces designed for long-term display and environmental endurance. Professional applications—mural panels, architectural surfaces, public signage, creative installations, and high-value artisanal products—are explored through guided projects. Focus is placed on market understanding, costing, material sourcing, quality control, and presentation. Learners develop portfolios and proposal drafts suited for galleries, design firms, public commissions, and collaborative studios. By culmination, students emerge as versatile, industry-aware creative practitioners able to integrate enamel mastery with their broader printmaking identity.

(Semester IV: Cumulative Mastery, Professional Integration & Industrial Applicability)

Drawing now functions as a fully mature, integrative force uniting all printmaking fortes into an advanced personal visual grammar. Students build independent bodies of work that translate drawing into high-impact matrices for fine-art prints, serigraphic editions, lithographic sequences, enamel panels, and hybrid multimedia projects. Focus is placed on portfolio development, conceptual articulation, and industry-level execution. Learners also explore applications in mural design, publication graphics, creative product development, public art proposals, and collaborative studio work. Drawing positions them to operate shoulder-to-shoulder with architects, designers, illustrators, animators, and visual communicators. By culmination, students emerge as versatile creative professionals equipped with a resilient drawing-driven practice adaptable to academic, industrial, and global creative environments.

4. THEORY SUBJECTS (DSE-8)**AESTHETICS & ART CRITISISM - II****DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)**

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment
- Roger Fry and Clive Bell – Formalism
- John Ruskin - Art and morality
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION AND VIVA VOCE & PPT PRESENTATION-II

16 Weeks - 96 Hours/ 240 Marks (Credit)

Developing the dissertation with understanding off the methodology of research required. Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

REFERENCE BOOKS

1. When Was Modernism: Essays on Contemporary Cultural Practice in India, Geeta Kapur, Tulika, 2000
2. The Art of Art History, Donald Preziosi, Oxford University Press, 2009
3. Critical terms for Art History, Robert S. Nelson and Richard Shiff, The University of Chicago Press, 1996
4. Other Criteria: Confrontations with Twentieth-Century Art, Leo Steinberg, Oxford University Press, New York, 1972
5. The Ways of Seeing, John Berger, Penguin Modern Classics, London, 2008
6. Decolonising the Mind: The Politics of Language in African Literature, Ngugf wa Thiong'o, London: James Currey; Nairobi: Heinemann Kenya; Portsmouth, N. H.: Heinemann; Harare: Zimbabwe Publishing House, 1986

SCULPTURE SPECIALIZATION

OBJECTIVE

This 2 years Post Graduation course is crafted with a research-oriented approach to expand ones outlook on Sculpting. It involves exposure to a wide array of resources, media, techniques and theories, encompassing both internal and external perspectives within the realms of art and Sculpture. The emphasis lies on analyzing and incorporating diverse philosophical, historical, and contemporary viewpoints in the understanding and execution of the students. The course aims to contextualize individual artistic practices, bridging them with external knowledge and seamlessly integrating this wealth of insights into studio methodologies.

The overarching objective is to elevate students' skills, foster creativity, and facilitate personal growth through research and methodology encompassing various styles and visual approaches within the realm of sculpture.

MFA (SCULPTURE) SEMESTER-I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE - I DSC-1	4	0	0	4	BFA PASS	Student must have studied portrait in BFA
CREATIVE SCULPTURE - I DSC-2	4	0	0	4	-Do-	Student must have studied sculpture in BFA
MURAL - I DSC-3	4	0	0	4	-Do-	Student must have studied Composition in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING – I and 3D PRINTING-I DSE-1	2+2=4	0	0	04	-Do-	Student must have studied Drawing in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE – I (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-2	04	00	00	04	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART - 1	02	01	1	00	BFA PASS	Student must have studied Art

							History in BFA
	Total						22

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE -I DSC-1	40	40	80	160	4	6 Hr
	CREATIVE SCULPTURE -I DSC-2	40	40	80	160	4	6 Hr
	MURAL - I DSC-3	40	40	80	160	4	6 Hr
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	DRAWING – I and 3D PRINTING-I DSE-1	20+20=40	20+20=80	40+40=80	160	04	6 Hr
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – I (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-2	40	40	80	160	04	6 Hr
SBC-1 (SKILL BASED COURSE)							
	20 th CENTURY ART – 1 SBC-1	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS**1. THE FOLLOWING THREE (DISCIPLINE SPECIFIC CORE COURSE)**

12Weeks- 480 Hours-160 Marks (12 Credits)

1. PORTRAITURE: (DSC-1)

4Weeks-120 Hours-160 Marks (4Credits)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE: (DSC-2)

Weeks-120 Hours-160 Marks (4-Credits)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

3. MURAL:-(DSC-3)

Weeks-120 Hours-160 Marks (4-Credits)

The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to create meticulous drawings, scale models, and various preparatory studies. The emphasis is on a comprehensive approach that encompasses both the planning and execution phases of the artistic process.

4. DRAWING:-

02 Weeks-60 Hours-80 Marks (2-Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

&

3D PRINTING:- (DSE-1)

02 Weeks-60 Hours-80 Marks (2-Credits)

Duration: 2 Weeks

Software Options: Autodesk Maya / 3ds Max / ZBrush & Blander

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

- Sketching and drawing of basic geometric forms for 3D Printing.
- Introduction to Fundamentals of digital sculpting interfaces.
- Basic modelling techniques; preparation of simple geometric forms.
- File preparation for 3D printing (STL/OBJ).
- Introduction to ABS 3D printing, slicing, and basic finishing.

Final Submission:

5 Drawings and one small 3D-printed sculpture (5–7 inches)

5. PROJECT BASED COURSE – I (SCULPTURE) (DSE-2)

REPORT & VIVA VOCE & PPT PRESENTATION –I (SCULPTURE)

16 Weeks - 64 Hours /160 Marks (4-Credits)

Developing research topics for the report that has relevance to one's practice and Interests.

Developing writing skills, articulating argument

6. THEORY SUBJECTS:- SBC-1 (SKILL BASED COURSE)

16 Weeks - 32 Hours/ 80 Marks

20th CENTURY ART - I

UNIT 1 (8 - Hours)

- Fauvism- Henri Matisse, Andre Derain
- Cubism- Braque, Picasso
- Expressionism- Die Brucke (The Bridge) (Munch, Emil Nolde, Erenest Ludwig Kirchner
- Expressionism- Der Blaue Reite (The Blue Rider) ,Kandinsky, Paul Klee, Franz Marc

UNIT 2 (8 - Hours)

- Futurism- Balla, Boccioni
- Constructivism- Vladimir Tatlin, Alexander Rodchenko, Naum Gabo
- Dadaism- Duchamp, Max Ernest, Jean Arp, Picabia, Hannah Hoch
- Surrealism- Giorgio De Chirico, Dali, Joan Miro, Rene Magritte, Meret Oppenheim

UNIT 3 (8 - Hours)

- Abstract Expressionism- Piet Mondrian, Jackson Pollock
- Abstract Expressionism- Mark Rothko, Willem De Kooning, Louise Nevelson
- Neo Dada- Robert Rauchenburg, Jasper Johns
- POP Art- Andy Warhol, Roy Lichtenstein, Claes Oldenburg

UNIT 4 (8 - Hours)

- Other Important Artists (Barbara Hepworth, Henry Moore, Constantin Brancusi, Alberto Giacometti, Louise Bourgeois, Frida Kahlo)
- Post Modernism (Minimalism and Kinetic Art)
- POST Modernism (An introduction to Conceptual Art, Performance and Happenings, Installation Art, Fluxus, Land Art, Feminist Art, Post-Minimalism, Neo-Pop Art)

REFERENCE BOOKS

1. Edvard Munch - Painting, Sketches & Studies Arne Eggum
2. Munch Thomas M. Messer
3. Klee Norbert Lynton
4. Paul Klee (with Grohmann) The Library of Great Painters
5. Naum Gabo of Divers Arts National Gallery of Art, Washington
6. The Expressionists (Wolf Dieter Dube) Thames and Hudson
7. The Documents of 20th century Art Futurists Manifestos edited by Umbro Apollonio
8. Artist of Art from the 14th to 20th century Robert Goldwater and Marco Treves
9. The Artist in his Studio James Thrall Soby
10. Joan Miro - Selected Writings and Interviews Margit Rowell
11. Surrealism - Theatre, Arts, Ideas
12. De Chirico Labella Far
13. Chagall (Werner Haftman) The Library of Great Painters
14. Futurism Giovanni Lista
15. German Painting from Romanticism to Ulrich Finke Expressionism
16. Modem European Art Alan Bowness
17. Surrealism Patrick Waldberg
18. Abstract Art Anna Moszynska
19. Edvard Munch J.P.Hodin
20. Abstract Expressionism Anthony Everitt
21. Max Ernst Loplop-The Artist in the Third Person Werner Spies
22. Picabia Maria luisa Borrás

23. The Complete works of Marcel Duchamp Arturu Schwarz
24. Duchamp Ediciones Poligrafa
25. Dada and Surrealism Robert short 32
26. Dictionary of Twentieth Century Art Phaidon
27. Visual Arts in the 20th century Edward Lucie Smith
28. Futurism Giovanni Lista
29. Lives of the Great 20th century Artists Edward Lucie Smith
30. Modern Art - Painting, Sculpture, Architecture Sam Hunter and John Jacobus

MFA (SCULPTURE) SEMESTER-II

DSC -4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE - II DSC-4	4	0	0	4	MFA-1 ST Sem Pass	Student must have studied portrait in MFA-1sem
CREATIVE SCULPTURE - II DSC-5	4	0	0	4	-Do-	Student must have studied Creative Sculpture in MFA 1 st Sem
MURAL - II DSC-6	4	0	0	4	-Do-	Student must have studied Mural in MFA1 st Sem
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
DRAWING – II and 3D PRINTING-II DSE-3	2+2=4	0	0	04	-Do-	Student must have studied Drawin-1 and 3D Printing-1 in MFA-1sem

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Continued Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE – II (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-4	04	00	00	04	MFA-1 ST Sem Pass	Student must have studied Research Methodology MFA-1sem

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
20 th CENTURY ART – II	02	01	1	00	MFA-1 ST Sem Pass	Student must have studied 20 th Century Art in MFA-1sem
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE - II DSC-4	40	40	80	160	4	6 Hr
	CREATIVE SCULPTURE -II DSC-5	40	40	80	160	4	6 Hr

	MURAL – II DSC-6	40	40	80	160	4	6 Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	DRAWING – II and 3D PRINTING-II DSE-3	20+20=4 0	20+20 =80	40+40=80	160	04	06Hr
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE – II (SCULPTURE) (Report and Viva-Voce and PPT Presentation) DSE-4	40	40	80	160	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	20 th CENTURY ART – II SBC-2	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS DSC 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)

1. CHOICE OF ANY ONE OF THE FOLLOWING THREE

12 Weeks - 360 Hours / 480 Marks (4+4+4=12 Credit)

1. PORTRAITURE – II (DSC 4):

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE- (DSC 5):

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

6. MURAL- (DSC 6): The course involves the conceptualization and realization of sculptural murals in relief, focusing on the desired subject. To support these projects, students are required to on a mm ^{IC⁰US} drawings, scale models, and various preparatory studies. The emphasis is pensive approach that encompasses both the planning and execution phases of the artistic process.

7. DRAWING – II

02 Weeks- 60 Hours /80 Marks (2-Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings with creative elements that capture the essence and individuality of the models.

AND

3D PRINTING:- (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Credits)

Duration: 2 Weeks

Software Options: Autodesk Maya / 3ds Max / ZBrush

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

- Sketching and drawing of simple organic forms for 3D Printing
- Introduction to Organic modelling.
- Modelling in Maya/Max/ZBrush.
- Preparation of simple organic forms.
- ABS printing, assembly, and surface refinement.

Final Submission:

5 Drawings and one organic sculpture fully assembled and finished.

8. PROJECT BASED COURSE – II (SCULPTURE) (DSE-4)

REPORT & VIVA VOCE & PPT PRESENTATION – II

16 Weeks - 64 Hours / 160 Marks (4-Credits)

1. Select an area of practice self or otherwise and develop a research methodology to analyze, reflect and contextualize.
2. Develop a bibliography of related texts to generate the research.
3. Research in a specific topic and data collection.
4. Ability to apply critical thought, Organize data applying analysis and draw conclusion.
5. A comprehensive presentation in the form of written text and visuals.
6. Research on a specific topic and preparing a report.

9. THEORY SUBJECTS- SBC-2 (SKILL BASED COURSE)

16 Weeks - 32 Hours/ 80 Marks

20th CENTURY ART - II

UNIT 1 (8 - Hours)

- Early Modernism – Company paintings, Kalighat paintings (folk to urban milieu), Battola (popular) woodcut prints, Establishment of Art Schools (Calcutta, Madras, Bombay)
- Pre-Independence Modernism – Jadunath Pal, G. K. Mhatre, Fanindranath Bose, V. K. Karmakar, D. P. Roy Choudhury

- Raja Ravi Verma, Revivalism, Bengal School (Abanindranath Tagore, A.R. Chughtai, Sunaynai Devi, Asit Kumar Haldar, Gaganendranath Tagore, Jamini Roy)
- An Alternative Modernism – Shantiniketan - Rabindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Ram Kinker Baij

UNIT 2 (8 - Hours)

- Art during 1940's - Zainul Abedin, Chittoprosad, Somnath Hore
- Calcutta Group (1943), Progressive Painters Association (1944)
- Choramadamal Artists Village
- Post-Independence Modern Developments in Sculpture – Chintamani Kar, Shankho Chaudhary, Dhanraj Bhagat, Meera Mukharjee, Pilo Pochkhanawala,

UNIT 3 (8 - Hours)

- The Progressive Artist's Group (PAG) – 1947 – M. F. Hussain, F. N. Souza, S. H. Raza, S. K. Bakre
- Krishen Khanna, V. S. Gaitonde, Tayab Mehta
- Delhi Shilpi Chakra – 1949 - B. C. Sanyal, K. S. Kulkarni, Satish Gujral, Arpita Singh, Jag Mohan Chopra, Anupam Sud, Rameshwar Broota
- The Baroda Group – 1956 - N. S. Bendre, K.G. Subramanyan, Jyoti Bhatt, G.M. Sheikh

UNIT 4 (8- Hours)

- Post-Independence Modern Developments in Painting – Laxma Goud, Krishna Reddy, Ganesh Pyne, A. Ramachandran, R. B. Bhaskaran
- Anjolie Ela Menon, Arpana Caur, Gogi Saroj Pal
- Lattika Katt, Ira Chaudhary, Mrinalini Mukharjee,
- Nalini Malani, Nilima Sheikh

REFERENCE BOOKS

1. Nalini Malani Irish Museum of Modern Art
2. Anupam Sud Transgression in print -Four decades Anupam Sud
3. Tyeb Mehta - Ideas Images Exchanges Vadhera Art Gallery
4. The Vertical Women reminiscences of B.C. National Gallery of Modern Art Sanyal from 1947 to the present (Santo Datta)
5. K.G.Subramanyan - a retrospective National Gallery of Modern Art
6. The world of Satish Gujral in his own words UBS Publishers
7. K.G.Subramanyan (Geeta Kapur) Lalit kala Akademi, New Delhi
8. Anjolie Ela Menon - Paintings in private Essay by Isana Murti compiled by Collections Indira Dayal
9. Anjolie Ela Menon-Through the Patina text Isana Murti
10. A Brush with life - An Autobiography Satish Gujral
11. Lalit Kala Contemporary 18 September 1974
12. Contemporary Indian Artists Series (Krishen Mapin Publishing Lund Humphries Khanna) Images in my time
13. The Flamed Mosaic - Indian Contemporary Neville Tuli Painting
14. A guide to 101 modern and contemporary Indian Amrita Jhaveri Artists
15. Your history gets in the way of my memory- Geeti Sen Essays on Indian Artists
16. My brush with art - An Anthology of Laksmi Lal Contemporary Indian art
17. Image and imagination - Five contemporary Geeti Sen Artists in India
18. Contemporary Art in Asia tensions
19. Contemporary Art in India- A Perspective Pran Nath Mago
20. Indian Art - an overview Gayatri Sinha
21. Indian Art - The new International Sensation Dr. Alka Pandey-A Collector's Handbook
22. IndianContemporary Art post independence Vadhera Art Gallery

23. Expressions and Evocations-Contemporary Gayatri Sinha Women Artists of India

SCULPTURE SEMESTER-III**DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title & Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE – III DSC-7	4	0	0	4	MFA II-Semester PASS	Student must have studied Portraiture in Semester-II
CREATIVE SCULPTURE -III DSC-8	4	0	0	4	MFA II-Semester PASS	Student must have studied Creative Creative sculpture in Semester-II

DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING – III and 3D PRINTING-III DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Mural in Semester-II
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DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorials	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – I DSE-6	04	03	01	00	MFA II-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-I

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-III (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- I)	06	00	00	06	MFA II-Semester PASS	PROJECT BASED COURSE – II (SCULPTURE)
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time

	PORTRAITURE –III DSC-7	40	40	80	160	4	06Hr	
	CREATIVE SCULPTURE -III DSC-8	40	40	80	160	4	06Hr	
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – III and 3D PRINTING-III DSE-5	40	40	80	160	04	06Hr	
DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – I DSE-6	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-I								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	End Term Paper	Total	Credit	
	PROJECT BASED ACADEMIC COURSE-III (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- I)	60	20	40	120	240	06	

PRACTICAL SUBJECTS -DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

8 Weeks - 240 Hours / 320 Marks (4+4=08 Credits)

1. PORTRAITURE: (DSC -7)

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of capturing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE: (DSC -8)

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic

forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and techniques serves to empower students in the development of their distinctive artistic voices, fostering a strong foundation for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

3. DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING - III DSE-5

02 Weeks-60 Hours/80 Marks (2 Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to use their drawings with creative elements that capture the essence and individuality of the models.

AND

3D PRINTING:- (DSE-5)

02 Weeks- 60 Hours /80 Marks (2-Credits)

Syllabus:-

- Sketching and Drawing for composition combining organic and geometric form.
- Composing Geometric and Organic form together for sculpture.
- Modelling and sectional slicing.
- Interlocking joints and structural reinforcement.
- ABS printing, assembly, and surface refinement.

Final Submission:

5 Drawings and one completed sculpture that combines organic and geometric forms, fully assembled and finished.

4. THEORY SUBJECTS DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks - 64 Hours/ 160 Marks (Credit-4)

AESTHETICS & ART CRITISISM - I

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16 - Hours)

- Rasa Theory of Natyasastra
- Rasa and its later exponents
- Abhinava Gupta's Commentary on Rasa
- Anandavardhana – Dhvani Theory

UNIT 2 (16 - Hours)

- Six canons of Chinese painting – Xie He
- Philosophical and Spiritual approach of Zen theories in Chinese Art

- Shadanga - six limbs of Indian painting
- Critical examination of theories of art and aesthetics in Indian and Chinese Traditions

UNIT 3 (16 - Hours)

- Philosophical writings on Indian art by Modern Indian writers
- Rabindranath Tagore
- Abanindranath Tagore
- Sri Aurobindo

UNIT 4 (16 - Hours)

- Shilpa Shastras (ancient texts on arts and crafts) - Iconography (Pratima Lakshana) and Iconometry (Talamana)
- Chitrasutra of Vishnu Dharmottara Purana
- A comparative study of Indian and Western traditions of Aesthetics
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION & VIVA VOCE & PPT PRESENTATION – I

16 Weeks - 96 Hours/ 240 Marks (6-Credits)

Developing a topic for the dissertation and understanding the methodology of research developing bibliography, researching and writing chapters.

REFERENCNE BOOKS

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattacharya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoii
6. Writer and Critic Georg Lukacs
7. Philosoxy of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beynd aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L. Feagin
15. & Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta *Dr. kanti Chandra pandey*
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

SCULPTURE SEMESTER-IV**DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PORTRAITURE – IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied Portraiture in Semester-III
CREATIVE SCULPTURE -IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Creative Creative sculpture in Semester-III

DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

DRAWING – IV and 3D PRINTING-IV DSE-6	04	0	0	04	MFA III-Semester PASS	Student must have studied Mural in Semester-III
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DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
AESTHETICS & ART CRITISISM – II DSE-7	04	03	01	00	MFA III-Semester PASS	NIL

DISSERTATION/ACADEMIC PROJECT-II

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED ACADEMIC COURSE-IV (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- II)	06	00	00	06	MFA III-Semester PASS	DISSERTATION ACADEMIC PROJECT – I (SCULPTURE)
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	PORTRAITURE –IV DSC-9	40	40	80	160	4	6 Hr

	CREATIVE SCULPTURE -IV DSC-10	40	40	80	160	4	6 Hr	
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	DRAWING – IV and 3D PRINTING-IV DSC- 6	40	40	80	160	04	06Hr	
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credit	
			Attendance	Class Test				
	AESTHETICS & ART CRITISISM – II DSE-7	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT -II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VI VA	End Term Paper	Total	Credit	Time
	PROJECT BASED ACADEMIC COURSE-IV (SCULPTURE) (Dissertations & Viva-Voce & PPT Presentation- II)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

08 Weeks - 240 Hours / 320 Marks (4+4=08 Credits)

with creative elements that capture the essence and individuality of the models.

1. PORTRAITURE – IV- (DSC -9):-

The subject comprises of study in different sizes from live models of different age groups (male & female). This advanced study delves into the intricacies of nursing the essence and form of individuals at different life stages, providing students with a comprehensive understanding of sculpting from direct observation, artistic interpretation, and technical enlargement processes. The emphasis is on honing skills in portraying human figures authentically and adapting them from different sources, contributing to a well-rounded proficiency in sculpture.

2. CREATIVE SCULPTURE - IV(DSC -10):-

The course encompasses the creation of compositions, whether abstract or inspired by pertinent subjects. These compositions are underpinned by thorough preparatory studies and techniques designed to cultivate and enhance individual creative expression. The focus is on guiding students through the process of translating conceptual ideas into tangible artistic forms. This involves exploring abstract concepts as well as drawing inspiration from relevant subjects and the environment, providing a rich and diverse foundation for creative exploration. The incorporation of preparatory studies and for original and expressive artistic endeavours.

(At least one work done during the academic year should be in conventional medium such as metal casting, stone or wood for submission.)

DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

04 Weeks-120 Hours/160 Marks (2+2=4 Credits)

3. DRAWING - IV DSE-4

02 Weeks -60 Hours / 80 Marks (2-Credits)

Life Drawing and Creative Drawing: The subject involves a thorough and comprehensive exploration of male and female life models, coupled with the practice of creative drawing techniques. Students engage in a detailed study of the human form, utilizing life models to deepen their understanding of anatomical nuances, proportions, and the dynamic interplay of light and shadow. The emphasis extends beyond mere representation, encouraging students to infuse their drawings.

AND

3D PRINTING:- (DSE-3)

02 Weeks- 60 Hours /80 Marks (2-Credits)

Software Options: Autodesk Maya / 3ds Max / ZBrush

Equipment: FDM 3D Printer (ABS Filament)

Syllabus

-
- Stylized Composition and digital design.
- High-resolution sculpting on Max/Maya/ZBrush.
- ABS printing strategies for complex forms.
- Assembly, finishing, and exhibition preparation.

Final Submission:

5 Drawings and one stylized composition 3D-printed sculpture

4. THEORY SUBJECTS - DSE-6 (GENERIC DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks - 64 Hours/ 160 Marks (Credit-4)

AESTHETICS & ART CRITICISM - II

DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)

16 Weeks-64 Hours-160 Marks (4 Credit)

UNIT 1 (16- Hours)

- Development of Art History and Criticism as a Human discipline
- Importance and Necessity of Art Criticism
- Visual Analysis and Methodology
- Role of Artist, Art critic and Art Connoisseur

UNIT 2 (16 - Hours)

- Critical modalities Art critics use to interpret meaning in Art.
- Psycho Analytical theory of art – Sigmund Freud
- Karl Jung and Julia Kristeva
- Symbolism and Iconography as means of Art Criticism

UNIT 3 (16 - Hours)

- Anthropological view of Art
- Plato and Aristotle
- A comparative study of Aristotle and Bharata's theories on Drama.
- Giorgio Vasari

UNIT 4 (16 - Hours)

- Kant - Aesthetic Judgment
- Roger Fry and Clive Bell – Formalism
- John Ruskin - Art and morality
- Five projects on the exhibitions visited or a conversation with the contemporary artists.

5. DISSERTATION AND VIVA VOCE & PPT PRESENTATION - II

16-Weeks/ 96-Hours/ 240 Marks (6-Credits)

Developing the dissertation with understanding off the methodology of research required.

Developing bibliography, researching and writing chapters in the format prescribed by the University of Delhi.

REFERENCE BOOKS

1. Comparative Aesthetics Vol 2 Dr. kanti Chandra pandey
2. Aesthetics: The Big Question Carolyn Korsmeyer
3. The Oxford book of Aesthetics Jerrold Levinson
4. Dhvanyaloka of Anandavardhana Dr. Bishnupada bhattachaiya
5. The Aesthetic experience according to Abhinavagupta Raniero Gnoli
6. Writer and Critic Georg Lukacs
7. PhilosoHy of the Arts Gordon Graham
8. Studies in Aesthetics Prabas Jiban Chaudhury
9. Elements of Indian Aesthetics Dr. S.N.Ghoshal Sastri
10. Aesthetics and Ethics Jerrold Levinson
11. Introductory readings in Aesthetics John Hospers
12. Beynd aesthetics philosophical essays Noel Carroll
13. Rasa in Aesthetics Priyadarshi Patnaik
14. Aesthetics Susan L, Feagin
15. Patrick Maynard
16. The concept of Rasa S.C.Pande
17. Abhinavagupta Dr. kanti Chandra pandey
18. Comparative Aesthetics: East and west Prof. Angraj Chaudhary
19. Natyashastra Acharya Revaprasad Dwivedi
20. Bhartiya darshan Dr. radhakrishnan
21. Dhvani Siddhant Dr. rammurti Sharma
22. Chinese art and culture Robert L. Thorp &
23. Richard E. Vinograd
24. Natyashastram Sh. Babulal Shukla Shastri
25. The Arts of china Michael Sullivan

VISUAL COMMUNICATION SPECIALIZATION

OBJECTIVE

In a world where environmental, social, political, religious and professional issues and structures are changing kaleidoscopically, an area of culture activity is more challenging than the field of communication. With traditional boundaries between disciplines dissolving, the structure and ethos of training demands an ideally equipped program of pre-professional experimentation tailored to the individual needs and skills of the learner. The aim of this two year duration post-graduate Specialization Course is to create an understanding of industry needs by enhancing knowledge and technical skills through exposure to professional examples; the ability to use appropriate Visual media, including freehand drawing and computer technology in order to convey an advanced level, the thought of the essential formal elements at each stage of the creative process; to execute complex creative concepts in detail using digital tools accurately; ability to rapidly visualize sophisticated creative ideas and images for the purpose of conceptual communication.

Ability to communicate in terminology as in reference to various international norms; ability to express concepts and strategies in a clear and professional manner with correct sentence construction and grammar for effective communication.

MFA (VISUAL COMMUNICATION) SEMESTER- I

DSC -1 TO 3 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING – I DSC-1	4	0	0	04	BFA PASS	Student must have studied allied subjects in BFA
PRODUCT AND PACKAGING - I DSC-2	4	0	0	04	-Do-	Student must have studied allied subjects in BFA
MOVEMENT & MEANING 2D/3D - I DSC-3	4	0	0	04	-Do-	Student must have studied allied subjects in BFA
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA - I DSE-1	4	0	0	04	-Do-	Student must have studied allied subjects in BFA

DSE-2- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE –I (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation DSE-2	04	01	00	03	BFA PASS	Student must have studied Research Methodology in BFA

SBC (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING –I SBC-I	02	01	1	00	BFA PASS	Student must have studied Contextual Studies in BFA
	Total 22					

MARKING SCHEME (CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time	
	CREATIVE IMAGE MAKING –I DSC-1	40	40	80	160	04	18Hr	
	PRODUCT AND PACKAGING - I DSC-2	40	40	80	160	04	18Hr	
	MOVEMENT & MEANING 2D/3D - I DSC-3	40	40	80	160	04	18Hr	
DSE-1 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA - I	40	40	80	160	04	06Hr	
DSE-2 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Continued Assessment	P P T	VIV A	Subm ission	Total	Credits	Time
	PROJECT BASED COURSE –I Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	40	10	30	80	160	04	06Hr
SBC-1 (SKILL BASED COURSE)								
	BUSINESS & MARKETING -I	20	0	60	80	02	02Hr	

PRACTICAL SUBJECTS

CORE COURSE- Three

- **CREATIVE IMAGE MAKING (DSC-1)**
4 Weeks-120 Hours-160 Marks (Credits 4)

CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

- **PRODUCT & PACKAGING DESIGN (DSC-2)**
4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore, How and why the consumers buy, and, Product and packaging- A global prospective.

- **MOVEMENT & MEANING - 2D / 3D (DSC-3)**
4 Weeks-120 Hours-160 Marks (Credits 4)

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing, straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc.

Practical experience in sound recording and background music. Project 2D or 3D short film (3 minutes) with the voice-over and music.

ELECTIVE COURSE- One

- **ALTERNATIVE MEDIA (DSE- 1)**
4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECTS

- **BUSINESS MARKETING- I (SBC-1)**
16 Weeks - 32 Hours/ 80 Marks (Credits 2)

UNIT – 1 (8– Hours)

- Advertising industry
- Study of Advertising History
- UI and UX Design
- Design management

UNIT – 2 (8 – Hours)

- Role of advertising agencies
- Integrated Marketing communication
- Business strategies
- Consumer Behaviour

UNIT – 3 (8 – Hours)

- Business practice
- Marketing Fundamentals
- Industry Structure
- Market Research

UNIT – 4 (8 – Hours)

- Campaign planning
- Different types of Advertising Campaign
- Different position holders in advertising Agency
- Case studies of different advertising campaigns

- **PROJECT BASED COURSE-I (Visual Communication) (DSE-2)**
16 Weeks - 64 Hours /160 Marks (4-Credits)

REFERENCE BOOKS

1. The Transformation of Nature in Art, by Ananda Coomaraswamy, Canada, 1934
2. Artists handbook, by Ray Smith, London, 1987
3. Advertising Art & Ideas- a text book, by G. M. Rege, Poona, 1972
4. History of photography (India 1840-1980), by Beaumont Newhall, New York, 1949
5. Advertising Procedure, by Otto KeplenersKepleners's, London, 1986
6. Creative Camera Techniques, by Aves Beuck, New York, 1981
7. Advertising by John s. Wright, Daniel s. Marner, Willis L, Winter Jr. and S.K Zeigler, New Delhi, 1998
8. The Art & Print, by Earl Mueller, Collier, USA, 1969
9. The Text Book, G.M Rege, Poona, India, 1972

MFA (VISUAL COMMUNICATION) SEMESTER-II**DSC - 4 TO 6 (DISCIPLINE SPECIFIC CORE COURSE)**

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING – II DSC-4	4	0	0	4	MFA Semester I PASS	Student must have studied Creative Image Making -I in Semester - I
PRODUCT AND PACKAGING – II DSC-5	4	0	0	4	-Do-	Student must have studied Product & Packaging -I in Semester - I
MOVEMENT & MEANING 2D/3D - II DSC-6	4	0	0	4	-Do-	Student must have studied Movement & Meaning 2D/3D- I in Semester - I
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA –II DSE-3	4	0	0	04	-Do-	Student must have studied Alternative Media- I in Semester - I

DSE-4- (DISCIPLINE SPECIFIC ELECTIVE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
PROJECT BASED COURSE –II (Visual Communication) Academic report/ VIVA VOCE & PPT Presentation DSE-4	04	0	00	04	MFA Semester-I PASS	Student must have studied Research Methodology in BFA

SBC-2 (SKILL BASED COURSE) (Theory)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING – II SBC-2	02	01	1	00	MFA Semester - I PASS	Student must have studied Business & Marketing - I
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING – II DSC-4	40	40	80	160	04	6Hr
	PRODUCT AND PACKAGING –II DSC-5	40	40	80	160	04	6Hr
	MOVEMENT & MEANING 2D/3D - II DSC-6	40	40	80	160	04	6Hr
DSE-3 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	ALTERNATIVE MEDIA –II	40	40	80	160	04	06Hr
DSE-4 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	PROJECT BASED COURSE –II Academic report/ VIVA VOCE & PPT Presentation (Visual Communication)	40	40	80	160	04	06Hr
SBC-2 (SKILL BASED COURSE)							
	BUSINESS & MARKETING – II	20	0	60	80	02	02Hr

PRACTICAL SUBJECTS**CORE COURSE- (Three)****1. CREATIVE IMAGE MAKING – II (DSC-4)****CONCEPTS, SCRIPTING, VISUALIZING, STORY BOARDS**

4 Weeks-120 Hours-160 Marks (Credits 4)

Ability to raise clear and precise questions, use abstract and appropriate ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions to conceptualize the themes as relevant criteria and standards at a professional level.

Ability to gather, assess, record, and apply relevant information for sophisticated strategic and planning through project oriented work that would include new media in visual communication preproduction process involving Promotional, Editorial and information Design.

2. PRODUCT & PACKAGING DESIGN – II (DSC-5)

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding brand building and the ability to tailor marketing efforts to build the equity of a specific goods or service; an examination of materials and processes as they relate to the manipulation of forms for product and packaging; through an understanding of the qualities inherent in various packaging solutions dealing with shape, form and volume. Compositing skills are sharpened by these experiences which will aid in the creation of packaging projects in the subsequent year. Idea generation, concepts and visual techniques leading to Projects that would explore, How and why the consumers buy, and, Product and packaging- A global prospective.

3. MOVEMENT & MEANING - 2D / 3D – II (DSC-6)

4 Weeks-120 Hours-160 Marks (Credits 4)

2-D Animation techniques: To explore drawing to express ideas Timing, walk / run (2 legged and 4 legged) cycles and change; recording and manipulating; lip sync; staging; squash and stretch and stretch; overlapping and follow through; line of action; silhouette; sense of timing; straight ahead and pose to pose; gaining knowledge of the styles of animation; including product cartoon, and games; demonstrative skills for 2D animation that incorporate direct observation and visual research; Knowledge of perspective and anatomy: background design: layout: flash animation.

3-D Animation techniques: An introduction to basics to enhance skills in model based animation and computer 3D Maya/ 3D Studio Max and Final Cut Pro; Animation lighting; simple Model/ Puppet construction and sets. Developing a theme and enhancing skills in animation scripting; Camera angle, direction etc. Practical experience in sound recording and background music.

Project 2D or 3D short film (3 minutes) With voice-over and music.

ELECTIVE COURSE- (One)

4. ALTERNATIVE MEDIA-II (DSE- 3)

4 Weeks-120 Hours-160 Marks (Credits 4)

Understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

5. BUSINESS MARKETING-II (SBC- 2)

16 Weeks - 32 Hours/ 80 Marks (Credits 2)

UNIT – 1 (8 – Hours)

- Creative process
- Study of different creative designs
- Developing creativity

- Creative typography

UNIT – 2 (8– Hours)

- Generation of ideas
- Concept mapping
- Branding and rebranding
- Study of creative case studies

UNIT – 3 (8 – Hours)

- Direct and Indirect marketing
- Marketing management
- Brand management
- Marketing strategy

UNIT – 4 (8 – Hours)

- Media strategies
- Different media channels
- Accounts and media budgeting
- Media selection

6. **PROJECT BASED COURSE (Visual Communication) (DSE-4)**
- Weeks - 64 Hours /160 Marks (4-Credits)

REFERENCE BOOKS

1. Photomechanics and Printing, by J.S Mosen, India, 1969
2. The Pemrose Annuals Collection, Penrose Publication, London, 1978
3. Infa Press &Advt Year Books, Infa , New Delhi, 1985
4. Toon Art, by Steven Withrow, Ilex, England, 2004
5. Complete Guide to Digital 3-D design, by Simon Danaher, Ilex, England, 2006
6. Webworks-e-Zines, Rockport Publication, New York, USA, 2002
7. Animation Art, by Beck Jerryu, Ob International, New York, 2005
8. Design Flash, by Curtis Hillman, Rockfort Publications, New York, 2003
9. 2-D and beyond (Animation), Vol-I&II, by Jayne Pilling, Dover Publications, 2002
10. Best New Animation Designs, Vol. I & II, by Rita Street, Welcome Books, New York, USA, 1997

MFA (VISUAL COMMUNICATION) SEMESTER-III

DSC -7 TO 8 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title& Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING –III DSC-7	04	0	0	04	MFA II-Semester PASS	Student must have studied Creative Image Making in Semester-II

MOVEMENT & MEANING 2D/3D - III DSC-8	04	0	0	04	MFA II-Semester PASS	Student must have studied Movement & Meaning 2D/3D in Semester-II
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA –III, DSE-5	04	0	0	04	MFA II-Semester PASS	Student must have studied Alternative Media in Semester-
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING – III DSE-6	04	03	01	00	MFA II-Semester PASS	Student must have studied Business & Marketing in Semester-II

DISSERTATION/ACADEMIC PROJECT

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
DISSERTATION & PROJECT BASED COURSE-I (Visual Communication)	06	0	0	06	MFA II-Semester PASS	NII
	Total 22					

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING –III DSC-7	40	40	80	160	04	6Hr
	MOVEMENT & MEANING 2D/3D -III DSC-8	40	40	80	160	04	6Hr
DSE-5 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
	ALTERNATIVE MEDIA –III	40	40	80	160	04	06Hr
DSE-6 (DISCIPLINE SPECIFIC ELECTIVE COURSE)							
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits
			Attendance	Class Test			

	BUSINESS & MARKETING-III	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-1								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIVA	Submission	Total	Credits	Time
	DISSERTATION & PROJECT BASED COURSE-I Academic report/ VIVA VOCE & PPT Presentation	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

CORE COURSE (Two)

1. CREATIVE IMAGE MAKING – III (DSC- 7)

4 Weeks-120 Hours-160 Marks (Credits 4)

Advancement of the 1st year's program through a negotiated and self-determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals; Graphic novel; Story boarding and character design.

2. MOVEMENT & MEANING -2D/3D – III (DSC-8)

4 Weeks-120 Hours-160 Marks (Credits 4)

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

ELECTIVE COURSE (One)

3. ALTERNATIVE MEDIA – III (DSE- 5)

4 Weeks-120 Hours-160 Marks (Credits 4)

Advance exercises and practical implementation of understanding the principles and methods of design in alternative and new media; interactive environments through explorative projects relating to usability and interface design; corporate and brand website, publication design; and on-line publishing designing; addressing new advertising ideas and opportunities extending beyond traditional media such as on-line mobile, broadcasting and digital design.

THEORY SUBJECT

4. BUSINESS MARKETING- III (DSE- 6)

16 Weeks - 64 Hours/ 160 Marks (Credits 4)

UNIT – 1 (16 – Hours)

- Advertising in various media
- Search engine optimization
- Social media marketing
- Content marketing

UNIT – 2 (16 – Hours)

- Online marketing
- Web analytics
- International marketing
- Retail marketing

UNIT – 3 (16– Hours)

- Broadcasting advertising
- Advertising ethics
- OTT advertising
- Influence and effectiveness

UNIT – 4 (16 – Hours)

- Media relations
- Media management
- Traditional Media
- Digital and interactive media

5. DISSERTATION & PROJECT BASED COURSE (Visual Communication) – I
16 Weeks - 96 Hours /240 Marks (6-Credits)

REFERENCE BOOKS:

1. Advertising in the Market Place, by Burke Barnes, Focal Press, New York, 1973
2. Computer Animation, by neal Weinstock, Focal Press, New York, 2000
3. Computer Graphics, by Edward Angel, Dover, London, 1999
4. The Digital Photography Handbook, by Douglas Hannan, Quereus Publication, New York, 2005
5. Animation Art, by Beck Jerry, OB International Press, New York, 2005
6. Complete Guide to Digital 3D Design, by Simnon Danaher, Ilex, England, 2006
7. Type in Motion, Jeff Ballentoni, Thames & Hudson, New York, 2002
8. Brand Positioning, by S. Sengupta, New Delhi, 1990
9. Contemporary Advertising, By William F. Arens And Courtland L. Bovee, USA, 1994

MFA (VISUAL COMMUNICATION) SEMESTER-IV
DSC -9 TO 10 (DISCIPLINE SPECIFIC CORE COURSE)

Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
CREATIVE IMAGE MAKING –IV DSC-9	4	0	0	4	MFA III-Semester PASS	Student must have studied Creative Image Making in Semester-III
MOVEMENT & MEANING 2D/3D - IV DSC-10	4	0	0	4	MFA III-Semester PASS	Student must have studied Movement & Meaning 2D/3D in Semester-III
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
ALTERNATIVE MEDIA – IV DSE-7	04	0	0	04	MFA III-Semester PASS	Student must have studied Alternative Media in Semester-III
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)						
Course Title & Code	Total Credits	Lecture	Tutorial	Practical	Eligibility Criteria	Pre-requisite
BUSINESS & MARKETING- IV DSE-8	04	03	01	00	MFA III-Semester PASS	Student must have studied Business & Marketing in Semester-III

DISSERTATION/ACADEMIC PROJECT-II

Course Title & Code	Continued Assessment	PPT	VIVA	SUBMISSION	Total	Credits	Time
Dissertation & ACADEMIC PROJECT –II / VIVA VOCE & PPT Presentation (Visual Communication)	60	20	40	120	240	06	06 Hr
	Total 22						

MARKING SCHEME (DISCIPLINE SPECIFIC CORE COURSE)

Unique Paper Code	Paper Name	Internal Assessment	VIVA	End Term Paper	Total	Credits	Time
	CREATIVE IMAGE MAKING –IV DSC-9	40	40	80	160	04	6Hr

	MOVEMENT & MEANING 2D/3D –IV DSC-10	40	40	80	160	04	6Hr	
DSE-7 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
	ALTERNATIVE MEDIA –IV	40	40	80	160	04	06Hr	
DSE-8 (DISCIPLINE SPECIFIC ELECTIVE COURSE)								
Unique Paper Code	Paper Name	Internal Assessment	Tutorial		End Term Paper	Total	Credits	
			Attendance	Class Test				
	BUSINESS & MARKETING - IV	30	05	35	90	160	04	03Hr
DISSERTATION/ACADEMIC PROJECT-II								
Unique Paper Code	Paper Name	Continued Assessment	PPT	VIV A	End Term Paper	Total	Credits	Time
	DISSERTATION & ACADEMIC PROJECT –II / VIVA VOCE & PPT Presentation (Visual Communication)	60	20	40	120	240	06	06Hr

PRACTICAL SUBJECTS

CORE COURSE (Two)

- **CREATIVE IMAGE MAKING – IV (DSC-9)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Advancement of the 1st year's program through a negotiated and self-determined assignment which explores a subjects / or an aspect of one's visual communication skills; identifying and describing desired results; establishing an appropriate strategy and plan to achieve projects goals, Graphic novel; Story boarding and character design.

- **MOVEMENT & MEANING - 2D/3D – IV (DSC- 10)**

4 Weeks-120 Hours-160 Marks (Credits 4)

Program covered in the previous year is linked with conceptual, idea-driven solutions to examine key contexts of animation productions; the studio systems and production; Drawing on material and ideas concerned to a body of animation work which may include specialization on the chosen topics (product/story).

ELECTIVE SUBJECT (One)

- **ALTERNATIVE MEDIA – IV (DSE-7)**
4 Weeks-120 Hours-160 Marks (Credits 4)

Interactive multi-media publishing; digital advertising and promotion; design for emerging platforms; To develop comprehensive media plans that include alternative media such as online, mobile, digital and broadcast design in support of strategic plans.

THEORY SUBJECT

- **BUSINESS MARKETING (DSE-8)**
16 Weeks - 64 Hours /160 Marks (4-Credits)

UNIT – 1 (16 – Hours)

- Advertising production
- Advance campaign strategies
- New media and advertising
- Script writing and storyboard

UNIT – 2 (16 – Hours)

- Research in marketing
- AIDDA model
- Different advertising modals
- Consumer psychology and design

UNIT – 3 (16 – Hours)

- Latest advertising and marketing trends
- Production Techniques & Methods
- Different types of printing methods
- Pre and post production

UNIT – 4 (16– Hours)

- Client relations
- Billings
- Outsourcing processes
- Animation industry and experiments

- **DISSERTATION & ACADEMIC PROJECT – II (Visual Communication)**
16 Weeks - 96 Hours /240 Marks (6-Credits)

REFERENCE BOOKS

1. International Handbook of Advertising, by S. Watson Dunn, USA, 1964
2. Confessional of an Advertising Man, by David Oglivy, New York, 1980
3. Graphic Arts Encyclopedia , by George A. Stevenson, Faber and Faber, USA, 1979
4. Photomechanics and printing, by J.S. Martie and Gordon , I Monsen, India- 1969
5. The Penrose Annuals, London- 1978
6. Infa press and Advertising Year Book, New Delhi - 1985
7. What's in a Brand, by John Philip Jones, Mumbai, India, 1968
8. Modern Marketing, by S.A. Aherlekar, Bombay-1988
9. Advertising Management, by David A. Aake& John G Myers. India-1997
10. Advertising Procedure, Kleppner's kleppner, London, 1996

