

**SYLLABUS FOR MASTER OF FINE ART (MFA) DEGREE COURSES
UNDER CHOICE BASED CREDIT SYSTEM
PAINTING**

SEMESTER-I			
COURSECODE		COURSE TITLE	
CORE COURSE	MFA-P-1	PR	<p><u>Advanced Composition - I</u> Self reflective critical creative composition together with rigorous practice of Different Paint Mediums Such as - Oil /Acrylic / Tempera / Gouache / Wash or Individual Creative methods.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-P-2	PR	<p><u>Composition on other Surface -I</u> Cut out images by relief process: such as stencil. Wood, Linoleum or such other soft synthetic surfaces. Image by Serigraphic process (Manual & Photomechanical process).</p> <p>No. of Assignment: (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>
CORE COURSE	MFA-P-3	PR	<p><u>Advanced Drawing</u> Exploration and Exercise of an individual approach to drawing, practice in a broader context of contemporary art and exercise of different traditional techniques A preliminary discussion about composition, terminologies, methods & materials by concern teachers</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>

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CORE COURSE	MFA-AH-1	TH	<u>Modern Indian Art: The beginning</u> (Raja Ravi Verma Amrita Sher Gil and Jamini Roy, Art and Nationalism, Abanindranath Tagore and Bengal School, The beginning of Santiniketan School and Quest for Modernism)
CORE COURSE	MFA-AH-2	TH	<u>Modern Western Art: Break from the Tradition</u> (Impressionism, Post Impressionism, Expressionism, Fauvism, Cubism, Dadaism and Surrealism, Abstract Expressionism and Pop Art)
Reference Books:- Drawing from the Modern Times 1975-2005(MOMA), Vitamin-P,P2,P3(New Perspectives in Painting), Vitamin –D- New perspectives in Drawing (Phaidon), Indian contemporary Painting(Nevil Tulli), Binode Behari Mukherjee (R Siva Kumar).			
Objective	Students are encouraged to focus on a self reflective process of engaging with process and making. It encourages students to explore an open ended process of engaging with different tools of visual art particular and visual culture in general and generate an individual perspective to the history of making and representation.		
Outcome	Students experience an wider perspective of art practice beyond the binary of local and the global and generate an holistic understanding of visual art and culture towards a critical understanding of both individuality and collectivism in the process of making art.		

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SEMESTER-II

COURSECODE			COURSE TITLE
CORE COURSE	MFA-P-4	PR	<p><u>Advanced Composition – II</u></p> <p>Practice of alternative methods, Computer generated works / Focus on multiple interpretation of 2D Space in reference to History as documentation, Social Condition, Utopia, nostalgia and retro ,Painting by mixed medium (assemblage with different objects)</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-P-5	PR	<p><u>Book Art</u></p> <p>Book Art, Exercise with computer generated image or digital media, other contemporary tools to enhance own content, take reference from different Genre of Art, improvisation with natural fiber and Book binding</p> <p>Develop a practice of functional mixing with variable aesthetics depending on personal understanding of idea or content</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>
CORE COURSE	MFA-P-6	PR	<p><u>Composition on other Surface -II</u></p> <p>Self reflective critical creative composition together with rigorous practice of Different Paint. Practice for unconventional Methods, such as –Alternative Photography/on non-conventional surface.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>
CORE COURSE	MFA-AH-3	TH	<p><u>Modern to Contemporary Indian Art: 1940s to the present</u></p> <p>1940s – Calcutta Group and Bombay Progressive Group. Post-Independence generation of artists till 1970s (Stylistic diversities), and the new trends from 1980s.</p> <p>*[Specific artists will be chosen by the respective subject teacher]</p>

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CORE COURSE	MFA-AH-4	TH	<p><u>Contemporary Global Art and The New Media</u></p> <p>Installation Art, Performance art, Body Art, Site Specific Art, Land Art, Digital Art, Video Art, Environmental art. *[More topics can be added here]</p>
<p>Reference Books:-Drawing from the Modern Times 1975-2005(MOMA), Vitamin-P,P2,P3(New Perspectives in Painting), Vitamin –D - New perspectives in Drawing(Phaidon), Contemporary Indian art: Other Realities (Yasodhara Dalmia),New vision (Arab Contemporary Art in 21st century), New China new Art(Richard Vine)Installation Art, Performance Art(World of Art,-Phaidon), Body in Contemporary Art(World of Art),Space, Site, Intervention: Situating Installation Artby Erika Suderburg</p>			
Objective	<p>Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post colonial society.</p>		
Outcome	<p>Students engage with an wider history of representation beyond their cultural specificity and develop a cosmopolitan approach to art and culture. Students develop a critical understanding of their individual process and making</p>		

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SEMESTER-III

COURSECODE		COURSE TITLE	
CORE COURSE	MFA-P-7	PR	<p><u>Advanced Composition – III</u> Development of Visual Language practice of different approach to paint mediums on multiple surfaces. Focus on Multiple interpretation of space in reference to archival documentation and Social networks in reference to Pastiche, Cliché, An interaction with the students regarding technical experiment, to explore their own creative languages No. of Assignment: - (A) Studio Assignment, Minimum – 2 (B) Additional Assignment:-Any Number</p>
CORE COURSE	MFA-TH-5.1	TH	<p><u>Dissertation: Synopsis Presentation and Documentation</u> (Select any topic/subject related to Fine arts or it's allied or fringe area including one's own practice and contextualize the work done during the course of study. The Synopsis should have the following guide lines)</p> <ul style="list-style-type: none"> ● Introduction ● Objective of the research ● Contextualize research questions and research gap ● Tentative chapters ● Develop a bibliography of related texts to generate the research ● Any Other supportive documents ● Documentations, readings and other research works like field-works, visits to artists and museums/galleries done so far. <p><u>Mode of Examination:</u> The assessment will take place on the basis of the submitted Written/Printed Synopsis of the Dissertation and the preliminary works and the documentation with viva-voce related to the Dissertation Topic. Therefore, no paper setting is required.</p>
MAJOR ELECTIVE	MFA-P-8	PR	<p><u>Project (Installation Art)</u> Installation Art / Performance Art / Video Art Explore an interdisciplinary, interactive art practice in reference to the temporary/real time experience of site-specific art and also develop the process of documentation of a temporary art project • Exercise on assemblage/installation /video art/performance in reference to organic and readymade materials exploring the idea of asymmetrical symmetry in reference to real time and space Medium: Develop, test and employ readymade materials and tools, process and mediums in a way that activates your ideas and concepts.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>

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<p>MAJOR ELECTIVE</p>	<p>MFA-P-9</p>	<p>PR</p>	<p><u>Project (New Media Art)</u></p> <p>Develop a practice of functional mixing of variable mixed techniques depending on context and rhetoric, Dichotomy Ambiguity and allegory. Exercise with digital media photo documentation, different print medium, typography and other contemporary tools to enhance content and skills.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:-Any Number</p>
<p>INTERDISCIPLINARY ELECTIVE</p>	<p>MFA-P-10</p>	<p>PR</p>	<p><u>Inter Disciplinary Project</u></p> <p>Fiber Art or assemblage or Installation or paper making from Natural Fibre’ Photo-montage by using camera/Smart phone etc.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:-Any Number</p>
			<p>Reference Book’s- Art 21 Complete series of Videos (Season 1-9)</p>
<p>Objective</p>	<p>Students are introduced to new media practices. Specific workshops are generated to site-specific art, video art and site-specific new media practices. Dialogue around live process based activity are introduced together with a conversation with archive.</p>		
<p>Outcome</p>	<p>Students engage with a wider history of representation beyond their cult Students develop a critical understanding of their individual process and making and develop a cosmopolitan approach to art and culture.</p>		

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SEMESTER-IV

COURSE CODE			COURSETITLE
CORE COURSE	MFA-P-11	PR	<p><u>Community Engagement Course</u></p> <p>Artistic activities: documentation project & dialogue in and around College Campus on Ecology, Historicity, Climatic Condition, Geo-Politics & Cultural phenomena with different kinds of communities and specific environments.</p> <p>No. of Assignment: - (A) Video Documentation, Photography, other means of Project Documentation – Minimum-1 (B) Additional supporting Assignment:-Any Number</p>
CORE COURSE	MFA-P-12	PR	<p><u>Advanced Composition – IV</u></p> <p>Locate your practice within the broader context of contemporary practice in reference to visual dialogue and configuration of space Establish, analyze and employ appropriate contextual and practical research material in support of studio work Medium: select and exercise with materials, process and mediums in a way that activates your ideas and concepts</p> <p>No. of Assignments:- A) Studio assignment minimum – 2 B) Additional assignment:-Any Number.</p>
CORE COURSE	MFA-TH-5.2	TH	<p><u>Dissertation: Submission of Written, Printed Dissertation & Soft Copy (PDF format)</u></p> <p>written text based on documentation and field works on the area selected in the previous semester. Emphasis on empirical data, personal understanding and presentation of a critical and theoretical analysis on the subject. Enough supportive visual materials. Written Text: minimum 6000 words Digital documentation and bibliography</p> <p><u>Mode of Examination:</u> The assessment will take place on the basis of the submitted Written, Printed Dissertation and Soft copy (PDF format) Text of the Dissertation and Viva-voce related to the Dissertation with equal weightage on the written text and viva-voce.</p>

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CORE COURSE	MFA-P-13	PR	<p><u>Self organized Project & Presentation</u></p> <p>A project on self curation to explore a critical, conceptual relation in time and space of individual practice and process towards a final exhibition project.</p> <p>No. of Assignments:- A) Studio assignment minimum –1 B) Additional assignment:-Any number</p>
MAJOR ELECTIVE	MFA-P-14	PR	<p><u>Multimedia generated Composition</u></p> <p>Explore possibilities of Digital image making using soft ware, smart phone, still camera, Tab etc.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:-Any Number</p>
MAJOR ELECTIVE	MFA-P-15	PR	<p><u>Public Art</u></p> <p>Engagement with Land, Location and Locality, different kinds of public space and Architecture. Different kinds of indoor and outdoor murals, Flex or Vinyl Print at the public space and other forms of material dialogue.</p> <p>No. of Assignment: - (A) Project Assignment, Minimum – 1 (B) Additional Assignment:-Any Number</p>

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Reference Books:-

1. Artistic Citizenship: A Public Voice for the Arts by Mary Schmidt Campbell
2. Public Art: Theory, Practice and Populism by
3. The Artist's Guide to Public art by Lynn Basa, Published by Allwerth Press
4. Dialogues in Public Art by Tom Finke pearl.
5. Mapping the Terrain: New Genre Public Art, Lacy Suzanne.
6. The Every Day Practice of Public Art; Art Space and Social inclusion Edited by Cameroh Cartiere, Martin Zebracki Published by Routledge
7. Art and The Public Sphere edited by W J Mitchell, University of Chicago Press, 1992

Objective	Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post colonial society. Tools for Research based practice through a self reflective engagement with theory and practice are introduced
Outcome	Students develop a process for critical research based practice and engage with the notions of sharing as an extension of practice. Different modes of exhibition making beyond display are explored. Students develop a critical understanding towards theorizing their own practice in context to the contemporary global art practice.

*The B.O.S Members are strongly recommending for getting the Final Dissertation paper approved by the concerned supervisor and H.O.D failing which the dissertation paper can't be accepted for evaluation.

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**SYLLABUS FOR MASTER OF FINE ART (MFA) DEGREE COURSES
UNDER CHOICE BASED CREDIT SYSTEM
PAINTING**

Semester	Course Code	Course Type	Course Title	Marks Distribution (End Sem + Int. Asst.)	Credit Value of the Course
I	MFA-P-1 101	PR	Advanced Composition - I	40+10=50	5
	MFA-P-2 102	PR	Composition on other Surface -I	40+10=50	5
	MFA-P-3 103	PR	Advanced Drawing	40+10=50	5
	MFA-AH-1 104	TH	Modern Indian Art: The beginning	40+10=50	5
	MFA-AH-2 105	TH	Modern Western Art: Break from the Tradition	40+10=50	5
	Sem – I Total				250
II	MFA-P-4 201	PR	Advanced Composition – II	40+10=50	5
	MFA-P-5 202	PR	Book Art	40+10=50	5
	MFA-P-6 203	PR	Composition on other Surface -II	40+10=50	5
	MFA-AH-3 204	TH	Modern to Contemporary Indian Art: 1940s to the present	40+10=50	5
	MFA-AH-4 205	TH	Contemporary Global Art and the new media	40+10=50	5
	Sem – II Total				250
III	MFA-P-7 301	PR	Advanced Composition – III	40+10=50	5
	MFA-TH-5.1 302	TH	Dissertation: Synopsis Presentation and Documentation	40+10=50	5
	MFA-P-8 303	PR	Project (Installation Art)	40+10=50	5

	MFA-P-9 304	PR	Project (New Media Art)	40+10=50	5
	MFA-P-10 305	PR	Inter Disciplinary Project	40+10=50	4
	DEPT-305 (A/B/C/D)	However, students may opt for a 4 Credit course from SWAYAM Platform and can avail the option of credit transfer			
	Sem – III Total			250	24
IV	MFA-P-11 400	PR	Community Engagement Course	20+5=25	2
	MFA-P-12 401	PR	Advanced Composition – IV	40+10=50	5
	MFA-TH-5.2 402	TH	Dissertation: Submission of written, Printed Dissertation & Soft copy (PDF format)	40+10=50	5
	MFA-P-13 403	PR	Self-organized Project & Presentation	40+10=50	5
	MFA-P-14 404	PR	Multimedia generated Composition	40+10=50	5
	MFA-P-15 405	PR	Public Art	40+10=50	5
	Sem – IV Total			275	27
Program Total				1025	101

**SYLLABUS FOR MASTER OF FINE ART (MFA) DEGREE COURSES
UNDER CHOICE BASED CREDIT SYSTEM
SCULPTURE**

SEMESTER-I			
COURSE CODE			COURSE TITLE
CORE COURSE	MFA-S-1	PR	<p><u>3D Composition-I</u> Concept Development of Sculpture with the experimentation of newly available medium and maintained the integrity of the truth for material (Keeping in mind with time and space).</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>
CORE COURSE	MFA-S-2	PR	<p><u>3D Composition-II</u> Practice with own imaginary conception through social or traditional by yours' available surrounding medium.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:- Any Number</p>
CORE COURSE	MFA-S-3	PR	<p><u>Sketch for Sculpture</u> Drawing with the medium of clay, wax, paper, graphite on paper, fibre and all suitable sculptural medium. (Exploration and Exercise of an individual approach to drawing, practice in a broader context of contemporary art and exercise of different traditional techniques.) A preliminary discussion about composition, terminologies, methods & materials by concern teachers.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>

CORE COURSE	MFA-AH-1	TH	<p><u>Modern Indian Art: The beginning</u></p> <p>(Raja Ravi Verma Amrita Sher Gil and Jamini Roy, Art and Nationalism, Abanindranath Tagore and Bengal School, The beginning of Santiniketan School and Quest for Modernism)</p>
CORE COURSE	MFA-AH-2	TH	<p><u>Modern Western Art: Break from the Tradition</u></p> <p>(Impressionism, Post Impressionism, Expressionism, Fauvism, Cubism, Dadaism and Surrealism, Abstract Expressionism and Pop Art)</p>
<p>Reference Books:- *SCULPTURE from Antiquity to the present day. TASCHEN, * 1000 Sculpture of Genius, * MODERN SCULPTURE A CONCISE HISTORY, Herbert Read, Thames & Hudson World of Art, * SCULPTURE TODAY, PHAIDON, Judith Collins.</p>			
Objective	<p>Students are encouraged to focus on a self reflective process of engaging with process and making. It encourages students to explore an open ended process of engaging with different tools of visual art particular and visual culture in general and generate an individual perspective to the history of making and representation.</p>		
Outcome	<p>Students experience an wider perspective of art practice beyond the binary of local and the global and generate an holistic understanding of visual art and culture towards a critical understanding of both individuality and collectivism in the process of making art.</p>		

SEMESTER-II			
COURSE CODE		COURSE TITLE	
CORE COURSE	MFA-S-4	PR	<p><u>3D Composition – III</u> Implementation of minimalistic approach through different kinds of traditional as well as contemporary medium in making three dimensional sculptural space/ architecture or design.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>
CORE COURSE	MFA-S-5	PR	<p><u>Assemblage</u> Assemblage with junk/man-made object/natural object/industrial object/natural as well as synthetic fiber.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 1 (B) Additional assignment - any number</p>
CORE COURSE	MFA-S-6	PR	<p><u>Project-I</u> Project for Installation / Site-specific Installation etc.</p>
CORE COURSE	MFA-AH-3	TH	<p><u>Modern to Contemporary Indian Art: 1940s to the present</u> 1940s – Calcutta Group and Bombay Progressive Group. Post-Independence generation of artists till 1970s (Stylistic diversities), and the new trends from 1980s. *[Specific artists will be chosen by the respective subject teacher]</p>
CORE COURSE	MFA-AH-4	TH	<p><u>Contemporary Global Art and the New Media</u> Installation Art, Performance art, Body Art, Site Specific Art, Land Art, Digital Art, Video Art, Environmental art. *[More topics can be added here]</p>

Reference Books: *SCULPTURE from Antiquity to the present day. TASCHEN, * 1000 Sculpture of Genius, * MODERN SCULPTURE A CONCISE HISTORY, Herbert Read, Thames & Hudson World of Art, * SCULPTURE TODAY, PHAIDON, Judith Collins.

Objective	Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post colonial society.
Outcome	Students engage with a wider history of representation beyond their cultural specificity and develop a cosmopolitan approach to art and culture. Students develop a critical understanding of their individual process and making

SEMESTER-III			
COURSE CODE			COURSE TITLE
CORE COURSE	MFA-S-7	PR	<p><u>3D Composition - IV</u></p> <p>Application of Portraiture as a modern concept of making sculpture with different medium.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:- Any Number</p>
MAJOR ELECTIVE	MFA-S-8	PR	<p><u>Project-II</u></p> <p>Installation / Site-specific Installation etc.</p> <p>Reference Books: Installation Art, Performance Art(World of Art)(Phaidon), Body in Contemporary Art(World of Art) ,Space, Site, Intervention: Situating Installation Art by Erika Suderburg</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 2 (B) Additional Assignment:- Any Number</p>
MAJOR ELECTIVE	MFA-S-9	PR	<p><u>Creative Composition -I</u></p> <p>Development of 3 Dimensionality and 3D Space for figurative or non-figurative with the medium of traditional as well as modern medium.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:- Any Number</p>

CORE COURSE	MFA-TH-5.1	TH	<p><u>Dissertation: Synopsis Presentation and Documentation</u></p> <p><u>(Select any topic/subject related to Fine arts or it's allied or fringe area including one's own practice and contextualize the work done during the course of study. The Synopsis should have the following guide lines)</u></p> <ul style="list-style-type: none"> • <u>Introduction</u> • <u>Objective of the research</u> • <u>Contextualize research questions and research gap</u> • <u>Tentative chapters</u> • <u>Develop a bibliography of related texts to generate the research</u> • <u>Any Other supportive documents</u> • <u>Documentations, readings and other research works like field-works, visits to artists and museums/galleries done so far.</u> <p>Mode of Examination: The assessment will take place on the basis of the submitted Written/Printed Synopsis of the Dissertation and the preliminary works and the documentation with viva-voce related to the Dissertation Topic. Therefore, no paper setting is required.</p>
INTER DISCIPLINARY ELECTIVE	MFA-S-10	PR	<p><u>3D Creative Composition</u></p> <p>Application of Portraiture and 3D composition as a modern concept of making sculpture with different medium.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 1 (B) Additional Assignment:- Any Number</p>
<p>Reference Books: *SCULPTURE from Antiquity to the present day. TASCHEN, * 1000 Sculpture of Genius, * MODERN SCULPTURE A CONCISE HISTORY, Herbert Read, Thames & Hudson World of Art, * SCULPTURE TODAY, PHAIDON, Judith Collins.</p>			
Objective	Students are introduced to new media practices. Specific workshops are generated to site-specific art, video art and site-specific new media practices. Dialogue around live process based activity are introduced together with a conversation with archive.		
Outcome	Students engage with a wider history of representation beyond their cult Students develop a critical understanding of their individual process and making and develop a cosmopolitan approach to art and culture.		

SESTER-IV

COURSE CODE			COURSE TITLE
CORE COURSE	MFA-S-11	PR	<p><u>Community Engagement Course</u></p> <p>Artistic activities: documentation project & dialogue in and around College Campus on Ecology, Historicity, Climatic Condition, Geo-Politics & Culturalphenomena with different kinds of communities and specific environments.</p> <p>No. of Assignment: - (A) Video Documentation, Photography, other means of Project Documentation – Minimum-1 (B) Additional supporting Assignment:-Any Number</p>
CORE COURSE	MFA-S-12	PR	<p><u>Advanced Composition</u></p> <p>Locate your practice within the broader context of contemporary practice in referenceto visual dialogue and configuration of space Establish, analyze and employ appropriate contextual and practical research material insupport of studio work Medium: select and exercise with materials, process and mediums in a way thatactivates your ideas and concepts</p> <p>No. of Assignments:- A) Studio assignment minimum – 2 B) Additional assignment:- Any Number.</p>
CORE COURSE	MFA-TH-5.2	TH	<p><u>Dissertation: Submission of Written, Printed Dissertation & Soft copy (PDF format)</u></p> <p>A written text based on documentation and field works on the area selected in theprevious semester. Emphasis on empirical data, personal understanding and presentation of a criticaland theoretical analysis on the subject. Enough supportive visual materials. Written Text: minimum 6000 words Digital documentation and bibliography</p> <p><u>Mode of Examination:</u> The assessment will take place on the basis of the submitted Written, Printed Dissertation and Soft copy (PDF format) Text of the Dissertation and Viva-voce related to the Dissertation with equal weightage on the written text and viva-voce.</p>

CORE COURSE	MFA-S-13	PR	<u>Project & Presentation</u> A project on self curation to explore a critical, conceptual relation in time and space of individual practice and process towards a final exhibition project. No. of Assignments:- A) Studio assignment minimum –5 B) Additional assignment:- Any number
MEJOR ELECTIVE	MFA-S-14	PR	<u>Creative Composition -II</u> Making 3 Dimensional space structure with the medium of direct ceramic, paper machic, natural fiber or synthetic with paper, hard board, etc. by direct application. No. of Assignments:- A) Studio assignment minimum –1 B) Additional assignment:- Any number
MEJOR ELECTIVE	MFA-S-15	PR	<u>Creative Composition - III</u> Terracotta or assimilation of natural or industrial objects for the development of three dimensional concept and creative thinking. No. of Assignments:- A) Studio assignment minimum –1 B) Additional assignment:- Any number
Reference Books: *SCULPTURE from Antiquity to the present day. TASCHEN, * 1000 Sculpture of Genius, * MODERN SCULPTURE A CONCISE HISTORY, Herbert Read, Thames & Hudson World of Art, * SCULPTURE TODAY, PHAIDON, Judith Collins.			
Objective	Students are encouraged to generate a critical point of view of contemporary visual art practice. Students are introduced to the different aesthetic and historical perspective of representation like modernism and postmodernism and are introduced to the complexity of a post colonial society. Tools for Research based practice through a self-reflective engagement with theory and practice are introduced		
Outcome	Students develop a process for critical research-based practice and engage with the notions of sharing as an extension of practice. Different modes of exhibition making beyond display are explored. Students develop a critical understanding towards theorizing their own practice in context to the contemporary global art practice.		

The B.O.S Members are strongly recommending for getting the Final Dissertation paper approved by the concerned supervisor and H.O.D failing which the dissertation paper can't be accepted for evaluation.

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UNDER CHOICE BASED CREDIT SYSTEM
SCULPTURE**

Semester	Course Code	Course Type	Course Title	Marks Distribution (End Sem + Int. Asst.)	Credit Value of the Course
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	MFA-S-2 102	PR	3D Composition-II	40+10=50	5
	MFA-S-3 103	PR	Sketch for Sculpture	40+10=50	5
	MFA-AH-1 104	TH	Modern Indian Art: The beginning	40+10=50	5
	MFA-AH-2 105	TH	Modern Western Art: Break from the Tradition	40+10=50	5
	Sem – I Total				250
II	MFA-S-4 201	PR	3D Composition – III	40+10=50	5
	MFA-S-5 202	PR	Assemblage	40+10=50	5
	MFA-S-6 203	PR	Project-I	40+10=50	5
	MFA-AH-3 204	TH	Modern to Contemporary Indian Art: 1940s to the present	40+10=50	5
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	MFA-TH-5.1 302	TH	Dissertation: Synopsis Presentation and Documentation	40+10=50	5
	MFA-S-8 303	PR	Project -II	40+10=50	5
	MFA-S-9 304	PR	Creative Composition-I	40+10=50	5
	MFA-S-10 305	PR	3D Creative Composition	40+10=50	4
	DEPT-305 (A/B/C/D)	However, students may opt for a 4-credit course from SWAYAM Platform and can avail the option of credit transfer			
	Sem – III Total			250	24
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	MFA-S-12 401	PR	Advanced Composition	40+10=50	5
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	MFA-S-15 405	PR	Creative Composition -III	40+10=50	5
Sem – IV Total			275	27	
Program Total			1025	101	

**SYLLABUS FOR MASTER OF FINE ART (MFA) DEGREE COURSES
UNDER CHOICE BASED CREDIT SYSTEM
APPLIED ART**

SEMESTER-I			
COURSE CODE		COURSE TITLE	
CORE COURSE	MFA-AA-1	PR	<p><u>Graphic design</u></p> <p>Visualization / Creation of images for communication ad. / Advanced study and exercises in various type of designing.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-AA-2	PR	<p><u>Product design</u></p> <p>Ideas and different types of product design –imagining creating and the key to successful product Design. History and tools of Product Design-Product plan.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-AA-3	PR	<p><u>Illustration-I</u></p> <p>Finished work on appropriate size using airbrush and other techniques subject like nature and perspective study / prepare Book illustration / book cover / book jacket etc. A complete book design or comic-strips.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-AH-1	TH	<p><u>Modern Indian Art: The beginning</u></p> <p>(Raja Ravi Verma Amrita Sher Gil and Jamini Roy, Art and Nationalism, Abanindranath Tagore and Bengal School, The beginning of Santiniketan School and Quest for Modernism)</p>

CORE COURSE	MFA-AH-2	TH	<p><u>Modern Western Art: Break from the Tradition</u> (Impressionism, Post Impressionism, Expressionism, Fauvism, Cubism, Dadaism and Surrealism, Abstract Expressionism and Pop Art)</p>
<p>Reference Books:- Art & Print Production by N.N.Sarkar. Ogilvy on Advertising by Davidd Ogilvy Advertising and Promotion (an integrated marketing communication) Hegarty on creative thinking by John Hegarty. The Art of creative thinking by Rod Judkins.The Advertising concept Book . Think now , Design later. By PeteBarmy.</p>			
Objective	<p>Students are encouraged to focus on a self reflective process of engaging with process and making. It encourages students to explore an open ended process of engaging with different tools of Advertising art .</p>		
Outcome	<p>Students experience an wider perspective of Advertising art practice beyond the binary of local and the global and generate an holistic understanding of advertising art and culture towards a critical understanding of both individuality and collectivism in the process of making advertising art.</p>		

SEMESTER-II

COURSE CODE		COURSE TITLE	
CORE COURSE	MFA-AA-4	PR	<p><u>Ad. Campaign Planning –I</u></p> <p>Objectives and basic principles of design, Campaign objectives, factors in flouncing the planning of Advertising Campaign, Campaign a new product. Visualization complete AD campaign on two or three product or service with selecting of 24 medias.</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-AA-5	PR	<p><u>Digital Advertising</u></p> <p>Event base design using various techniques / Webpage design or 2D animation ... product page layout, Computer graphics / TV commercials / interactive presentation etc.(computer class all Applied Art students on basic windows, adobe Photoshopy, Illustrator, Freehand and Flash as computer software)</p> <p>No. of Assignment: - (A) Studio Assignment minimum – 2 (B) Additional assignment - any number</p>
CORE COURSE	MFA-AA-6	PR	<p><u>Project-I</u></p> <p>Communication design, indoor Poster , Out door Poster, Showcard Design , Point of Purchase etc.</p>
CORE COURSE	MFA-AH-3	TH	<p><u>Modern to Contemporary Indian Art: 1940s to the present</u></p> <p>1940s – Calcutta Group and Bombay Progressive Group. Post-Independence generation of artists till 1970s (Stylistic diversities), and the new trends from 1980s. *[Specific artists will be chosen by the respective subject teacher]</p>

CORE COURSE	MFA-AH-4	TH	<p><u>History of Advertising</u></p> <ul style="list-style-type: none"> • Advertising and Communication – The communication process, communication phases in advertising. Marketing communication. • Advertising Early days Illustration – Early history – 15th Century through 18th Century, - Early to mid 19th Century. Golden age of illustration, the Industrial Revolution. – The age of Technology. • Visual communication – the evaluation of a good visual communication design - Advertising and social Responsibility. • Ad. Campaign planning basics of design Campaign – Top Advertising Campaign. • The Advertising Agency’s – Jobs of a Communications Agency, - The creative Department – Research – Media – production Department. The craft of advertising copy writing – objectives, strategy and plans. Art Direction. Sales and Promotion - Telemarketing. – public service advertising. Reflections on David Ogilvy/Rosser Reeves/ Leo Burnett – The purpose of advertising. Media choice – media objectives, strategy and planning. – Print media – Electronic media – Direct marketing and out-of-Home – Advertising.
<p>Reference Books:- :- Art & Print Production by N.N.Sarkar. Advertising and Promotion(an integrated marketing communication) Hegarty on creative thinking by John Hegarty. The Art of creative thinking by Rod Judkins. The Advertising concept Book . Think now , Design later. By PeteBarmy. History of Graphic Design, Ogilvy on Advertising by David Ogilvy, Advertising and Promotion(an integrated marketing communication), The Advertising concept Book . Think now , Design later. By PeteBarmy, Organizational Communication by P.L.Rao, Art & Print Production by N.N.Sarkar, Advertising Excellence (International edition).</p>			
<p>Reference Books:- History of Graphic Design, Ogilvy on Advertising by David Ogilvy, Advertising and Promotion(an integrated marketing communication), The Advertising concept Book . Think now , Design later. By PeteBarmy, Organizational Communication by P.L.Rao, Art & Print Production by N.N.Sarkar, Advertising Excellence (International edition).</p>			
Objective	Students are encouraged to generate a critical point of view of contemporary advertising art practice. Students are introduced to the different aesthetic and historical perspective of representation		
Outcome	Students experience an wider perspective of Advertising art practice beyond the binary of local and the global and generate an holistic understanding of advertising art and culture towards a critical understanding of both individuality and collectivism in the process of making advertising art.		

SEMESTER-III

COURSE CODE		COURSE TITLE	
CORE COURSE	MFA-AA-7	PR	<p><u>Ad. Campaign Planning – II</u></p> <p>Visualization complete AD campaign on two or three product or service . Photography Still & Video, Product photography, indoor photography Outdoor such photography or any specified event or service related photography as Ad. Related model photography, sports photography etc.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 2 (B) Additional Assignment:- Any Number</p>
CORE COURSE	MFA-TH-5.1	TH	<p><u>Dissertation: Synopsis Presentation and Documentation</u></p> <p>(Select any topic/subject related to Fine arts or it's allied or fringe area including one's own practice and contextualize the work done during the course of study. The Synopsis should have the following guide lines)</p> <ul style="list-style-type: none"> • Introduction • Objective of the research • Contextualize research questions and research gap • Tentative chapters • Develop a bibliography of related texts to generate the research • Any Other supportive documents • Documentations, readings and other research works like field-works, visits to artists / Designer/galleries/ Ad. agency/ Designing house done so far. <p>Mode of Examination: The assessment will take place on the basis of the submitted Written/Printed Synopsis of the Dissertation and the preliminary works and the documentation with viva-voce related to the Dissertation Topic. Therefore, no paper setting is required.</p>
MAJOR ELECTIVE	MFA-AA-8	PR	<p><u>Illustration-II</u></p> <p>Finished work on appropriate size using airbrush and other techniques subject like nature and perspective study / prepare Book illustration / book cover / book jacket etc. A complete book design or comic-strips</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 2 (B) Additional Assignment:- Any Number</p>

MAJOR ELECTIVE	MFA-AA-9	PR	<p><u>Project-II</u></p> <p>Case study of any brand/ Company/ Product. Ad. Analysis of any brand/ Company/ Product.</p>
INTER DISCIPLINARY ELECTIVE	MFA-AA-10	PR	<p><u>Outdoor Display Advertising</u></p> <p>To reach people out of their homes- Types of outdoor Advertising, key terms, Analysis and application.</p> <p>No. of Assignment: - (A) Studio Assignment, Minimum – 2 (B) Additional Assignment:- Any Number</p>
<p>Reference:- Art & Print Production by N.N.Sarkar Ultimate Guide to Facebook Advertising: how to Access. By Rerry Marshall. Social Media Marketing 2020 secret strategies for advertising your business by Stephen Johnson. Organizational Communication by P.L.Rao, Reality in Advertising by Rosser Reeves Advertising Next: 150 winning Campaign for the new communication Age by Tom Himpe.</p>			
Objective	Students are encouraged to generate a critical point of view of contemporary advertising art practice. Students are introduced to the different aesthetic and historical perspective of representation.		
Outcome	Students experience an wider perspective of Advertising art practice beyond the binary of local and the global and generate an holistic understanding of advertising art and culture towards a critical understanding of both individuality and collectivism in the process of making advertising art.		

SEMESTER-IV			
COURSE CODE		COURSE TITLE	
CORE COURSE	MFA-AA-11	PR	<p><u>Community Engagement Course</u></p> <p>Community engagement such as :- Social campaign and designs for need are important. various types of awareness programmed – Educational displays and community Beautification project etc.</p> <p>No. of Assignment: - (A) Video Documentation, Photography, other means of Project Documentation – Minimum-1 (B) Additional supporting Assignment:-Any Number</p>
CORE COURSE	MFA-AA-12	PR	<p><u>Ad. Campaign Planning – III</u></p> <p>Visualization complete AD campaign on two or three product or service.</p> <p>Photography Still & Video, Product photography, indoor photography Outdoor such photography or any specified event or service related photography as Ad. Related model photography, sports photography etc.</p> <p>No. of Assignment - (A) Studio Assignment, Minimum – 2 (B) Additional Assignment, any number</p> <p>Reference: Art & Print Production Advertising: how to Access. By Rerry Marshall. Social Media Marketing 2020 secret stratagies for advertising your business Reality in Advertising by Rosser Reeves</p>
CORE COURSE	MFA-TH-5.2	TH	<p><u>Dissertation: Submission of Written, Printed Dissertation & Soft copy (PDF format)</u></p> <p>A written text based on documentation and field works on the area selected in the previous semester. Emphasis on empirical data, personal understanding and presentation of a critical and theoretical analysis on the subject. Enough supportive visual materials. Written Text: minimum 6000 words Digital documentation and bibliography</p> <p><u>Mode of Examination:</u> The assessment will take place on the basis of the submitted Written, Printed Dissertation and Soft copy (PDF format) Text of the Dissertation and Viva-voce related to the Dissertation with equal weightage on the written text and viva-voce.</p>

CORE COURSE	MFA-AA-13	PR	<p><u>Project & Presentation</u></p> <p>A project on self curation to explore a critical, conceptual relation in time and space of individual practice and process towards a final exhibition project.</p> <p>No. of Assignments:- A) Studio assignment minimum –2 B) Additional assignment:- Any Number</p>
MEJOR ELECTIVE	MFA-AA-14	PR	<p><u>3D Design</u></p> <p>Different types of Packaging/ Mock up/ Kiosk design. The graphics that use a three dimensional representation of geometric data. History- overview, layout and model making or computer aided design.</p> <p>No. of Assignments:- A) Studio assignment minimum –1 B) Additional assignment:- Any Number</p>
MEJOR ELECTIVE	MFA-AA-15	PR	<p><u>Advertisement Story Board Design</u></p> <p>To create story board Templates- different ideas of series of Ad. Illustrationsthat gives a representation of the arranged sequences.</p> <p>No. of Assignments:- A) Studio assignment minimum –1 B) Additional assignment:- Any Number</p>
<p>Reference Books:- Art & Print Production Advertising: how to Access. By Rerry Marshall. Social Media Marketing2020 secret strategies for advertising your business Reality in Advertising by Rosser Reeves</p>			
Objective	Students are encouraged to generate a critical point of view of contemporary advertising art practice. Students are introduced to the different aesthetic andhistorical perspective of representation.		
Outcome	Students experience an wider perspective of Advertising art practice beyond the binary of local and the global and generate an holistic understanding ofadvertising art and culture towards a critical understanding of both individuality and collectivism in the process of making advertising art.		

The B.O.S Members are strongly recommending for getting the Final Dissertation paper approved by the concerned supervisor and H.O.D failing which the dissertation paper can't be accepted for evaluation.

**SYLLABUS FOR MASTER OF FINE ART (MFA) DEGREE COURSES
UNDER CHOICE BASED CREDIT SYSTEM
APPLIED ART**

Semester	Course Code	Course Type	Course Title	Marks Distribution (End Sem + Int. Asst.)	Credit Value of the Course
I	MFA-AA-1 101	PR	Graphic design	40+10=50	5
	MFA-AA-2 102	PR	Product design	40+10=50	5
	MFA-AA-3 103	PR	Illustration-I	40+10=50	5
	MFA-AH-1 104	TH	Modern Indian Art: The beginning	40+10=50	5
	MFA-AH-2 105	TH	Modern Western Art: Break from the Tradition	40+10=50	5
	Sem – I Total			250	25
II	MFA-AA-4 201	PR	Ad. Campaign Planning – I	40+10=50	5
	MFA-AA-5 202	PR	Digital Advertising	40+10=50	5
	MFA-AA-6 203	PR	Project-I	40+10=50	5
	MFA-AH-3 204	TH	Modern to Contemporary Indian Art: 1940s to the present	40+10=50	5
	MFA-AH-4 205	TH	History of Advertising	40+10=50	5

	Sem – II Total			250	25
III	MFA-AA-7 301	PR	Ad. Campaign Planning – II	40+10=50	5
	MFA-TH-5.1 302	TH	Dissertation: Synopsis Presentation and Documentation	40+10=50	5
	MFA-AA-8 303	PR	Illustration-II	40+10=50	5
	MFA-AA-9 304	PR	Project -II	40+10=50	5
	MFA-AA-10 305	PR	Outdoor Display Advertising	40+10=50	4
	DEPT-305 (A/B/C/D)	However, students may opt for a 4 Credit course from SWAYAM Platform and can avail the option of credit transfer			
	Sem – III Total			250	24
IV	MFA-AA-11 400	PR	Community Engagement Course	20+5=25	2
	MFA-AA-12 401	PR	Ad. Campaign Planning – III	40+10=50	5
	MFA-TH-5.2 402	TH	Dissertation: Submission of written, Printed Dissertation & Soft copy (PDF format)	40+10=50	5
	MFA-AA-13 403	PR	Project & Presentation	40+10=50	5
	MFA-AA-14 404	PR	3D Design	40+10=50	5
	MFA-AA-15 405	PR	Advertisement Story Board Design	40+10=50	5
	Sem – IV Total			275	27
Program Total				1025	101

