

MFA
(MASTER OF FINE ARTS: PAINTING, SCULPTURE & APPLIED ART)

PROGRAMME STRUCTURE AND SYLLABUS

2019-20 ADMISSION ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATIONS 2019)



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MAHATMA GANDHI UNIVERSITY

2019

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MFA DEGREE PROGRAM (PAINTING, SCULPTURE & APPLIED ART)

(Mahatma Gandhi University Regulations PGCSS2019 from 2019-20 Academic Year)

INTRODUCTION

MFA -Master of Fine Arts, is a practice-based postgraduate degree in Arts subjects, that is well-established qualification for work in Art, Design and other creative professions. An MFA differs from other Masters programmes in that it is normally a final or 'terminal' degree. The program (Painting, Sculpture and Applied Art) serves as a platform for motivated and creative artists to pursue their own goals and advance personal vision through intense, focused and individual studio activity. The curriculum is designed in such a way to enhance their technical skills and enrich theoretical knowledge.

ADMISSION PROCEDURE (Common for all the three streams)

MFA admission should be taken place under certain criteria

1. The candidate should have minimum **50%** of marks in his/her respected Bachelors degree.
2. A proper entrance exams should be introduced for the theory and practical subjects along with the interview. The Rank list will be published according to the mark obtained in the Admission Test. Those who are not passing the entrance exam and interview, are not eligible for the admission. Relaxation in percentage of marks will be applicable according to the reservation rules.

Distribution of marks for the Admission Test	
Practical test	50%
Written test	20%
Interview	20%
Academic Merit	10%
Total	100%

3. The interview marking should include other qualification rather than BFA mark weight, portfolio and interview performance.

4. The interview board should be constituted including Principal, Head of the Department and two senior most teaching staff for each departments separately (in the unavailability of two senior teaching staff, at least one senior teaching staff should be included).

RECOMMENDATIONS (under semester system)

- Duration of MFA Degree Program : **4 semesters** (2 years) approximately **90** days/ semester .
- Studio course : **315 Hrs**
- Theory : **135 Hrs**
- The ratio of studio course & theory: **70 : 30** (total 450 hrs)

Examination/Jury: At the end of each semester

- There shall be university examinations at the end of each semester.
- Studio course examinations shall be conducted by exhibiting the studio works done at the end of each semester.
- Viva voce, if any, shall be conducted along with studio course- examination cum exhibition.
- Project evaluation shall be conducted at the end of each semester.
- Examination/Jury will consist of the internal and external examiners.

Assessment Rules

- Internal Component 40%
- External Component 60%
- Internal assessment for each semester to be done by the internal committee constituted for such purpose by the head of the respective department.
- The external component will be graded by a jury consisting of two teachers of the concerned department (other than class teacher) and at least one external jury member. This part of the assessment will be known as '**Semester Jury**'.
- The final semester (4th semester) will present their works in a exhibition called Degree show and will be assessed by a Grand Jury. Grand Jury will be constituted by a panel of two jury from the Controller of Examination approved panel.
- Three external Jury members should be the norm but in case of unavailability minimum one jury members from outside the faculty of Grand Jury is required. This penultimate jury will be known as **Grand Jury**.
- The external jury should be constituted by including academic personalities or eminent artists from the same academic decline.

Promotion Rules and Criteria

- Grade 'Dropped' will mean partial or incomplete submission in either project, classwork/exam assigned and also absence during submission etc.
- A student who gets 'Dropped' also means he/she has not been able to score pass grade in one subject but passes in other subjects in the internal/external jury.
- A student with an 'incomplete' grade in internal, will be given one more chance to complete the internals. If he/she failed to do so, needs to repeat the semester with the following semester batch.
- A student who gets 'Dropped' in the same internal in two consecutive semesters, will be barred from continuing the course.
- A student with an 'incomplete' grade in 1st 2nd and 3rd semester external will be allowed to move to the next semester and will be required to clear the concerned course(s) during the next semester.
- A student who gets 'Dropped' in the same external in two consecutive semesters, needs to take readmission by following the Universities readmission procedures.
- A student who gets 'Dropped' in the same external in more than two consecutive semesters will be barred from continuing the course.
- A student who gets 'Dropped' grade in the Grand Jury will also be required to Repeat the last two semesters.
- The student who failed to take readmission in the next three years time period will be barred from continuing the course.

(The above recommendations made by the expert committee should be followed as it is, switching the 2 year practical oriented fine arts program successfully to semester pattern without affecting the courses, studio hours and program structure)

MFA PAINTING

Course Outline

Overall Aim : Department. of Drawing and Painting

The Aim of the study in the department of Painting and Drawing is to enrich Student's self and the ideas originating in that Individual Artistic Space, and it's Abilities along with the skills to critically analyse the theoretical, the practical in-order to look deep into enquires raised by specific areas of the study subject throughout history and at the same time its position in the present day.

Students's learning will be structured by their own individual artistic plans , and their individual artistic positions will be strengthened by the interplay between practical and conceptual projects. the core area of this course of study is therefore the actual artistic praxis, which includes the technical painting and drawing process as well as printmaking techniques (such as woodcut ,etching etc.,) Students will also gain knowledge in planning and working strategy , presentation, ..etc.

Students will be able to nurture the areas of technical , art form specific , aesthetic theoretical knowledge and learn to carry out a self chosen , autonomous development plan largely under their own guidance focusing individual expression .

THE PROGRAM STRUCTURE

(Total credit for MFA Painting is 80)

SEMESTER 1

SI No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA010101	Creative Painting 1	7
2	Core Practical 02	FA010102	Creative Painting 2	5
3	Core Practical 03	FA010103	Contemporary perspectives in Drawing & Painting	2
4	Core theory 01	FA500101	Modern Western Art	3
5	Core theory 02	FA500102	Modern Indian Art	3
Total Credits				20

SEMESTER 2

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA010201	Creative Painting 1	7
2	Core Practical 02	FA010202	Creative Painting 2	5
3	Core Practical 03	FA010203	Contemporary perspectives in Drawing & Painting	2
4	Core theory 01	FA500201	Art of China, Japan and South East Asia	3
5	Core theory 02	FA500202	Tribal and folk art	3
6	Core theory 03	FA010204	Preliminary Dissertation presentation	2
Total Credits				22

1.'Contemporary perspectives in Painting' should have a minimum 8 days of 'Historical site Visiting Program' that includes the visit of Historically important sites, Museums, Galleries, other art institutions etc. 'Historical site Visiting Program' should be taken place during second semester.

2.By the end of second semester students should take the permission and the consent letter for their internship from the respective head of the departments.

3.As an internship, students have to select an area of interest outside their regular programme and train/work under an expert concerned from outside Faculty **during the Summer break** and submit a documentation/report on the programme in the third semester.

SEMESTER 3

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA010301	Creative Painting 1	6
2	Core Practical 02	FA010302	Creative Painting 2	2
3	Core Practical 03	FA010303	Internship	2
4	Core Practical 04	FA010304	Contemporary perspectives in Drawing & Painting	2
5	Elective 01	FA800301	Graphics	4
			Site specific Art Practice	
			Performance Art & Video Art	
			Curation	

Sl No	Course Type	Course Code	Title of the Course	Credits
9	Core theory 01	FA010305	Critical theory and Methodology	3
Total Credits				19

SEMESTER 4

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA010401	Creative Painting 1	7
2	Core Practical 02	FA010402	Creative Painting 2	3
3	Core theory 01	FA010403	Critical theory and Methodology	3
4	Core theory 02	FA010404	Dissertation and viva voce	4
5	Core Practical 03	FA010405	Final display	2
Total Credits				19

Scheme of examination

SEMESTER 1

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Painting 1	-	3	4	7
2	Creative Painting 2	-	2	3	5
3	Contemporary perspectives in Drawing and Painting	-	2	-	2
4	Modern Western Art	3 Hrs	1	2	3
5	Modern Indian Art	3 Hrs	1	2	3

SEMESTER 2

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Painting 1	-	3	4	7
2	Creative Painting 2	-	2	3	5
3	Contemporary perspectives in Drawing & Painting	-	2	-	2
4	Art of China, Japan and South East Asia	3 Hrs	1	2	3
5	Philosophy of Western Art	3 Hrs	1	2	3
6	Preliminary Dissertation presentation	-	2		2

SEMESTER 3

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Painting 1	-	2	4	6
2	Creative Painting 2	-	1	1	2
2	Internship	-	2	-	2
3	Contemporary perspectives in Drawing & Painting	-	2	-	2
4	Elective practical	-	2	2	4
6	Critical theory and Methodology	2.5 Hrs	1	2	3

SEMESTER 4

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Painting 1	25hur	3	4	7
2	Creative Painting 2	25hur	1	2	3
4	Critical theory and Methodology	-	2	-	2

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
5	Dissertation viva voce	-	-	2 2	4
6	Final display	-	-	2	2

* Grand Jury will be taken place along with the Final Display. The work and the understanding about the display will be valued along with the final assessment by the Grand Jury.

COURSE DETAILS

Title: Creative Painting 1

Venue: Painting Studio

Type of Course: Core Practical

No of Credits: 27

Semester and Year Offered: 1,2,3 and 4th semester

Aim

This course is to introduce the students to give an extension to the creative realm from the technical skills that they earned from their Bachelor's course. This course is an attempt to find out one's own language in the creative expression. Students will get introduced into the new experimental possibilities of image making. There will be an attempt to grow the visual sensibilities, gradually from their previous art experience through new experimentation by taking into account of the contemporary as well as the traditional visual art practices.

Course outcome

- 1.To enable the student to enrich their creative sensibility and protect the individuality.
- 2.Help them to understand how to use their technical skills for their creative expressions.
- 3.Introduce them to the practice of developing an individual language from the experimentations.
- 4.Help them to understand the technicality of contemporary as well as traditional art practices.
- 5.The gradual progress will help the student to identify themselves with the practice.

Module: 1

Course Code: FA010101

Forming individual-studio relationship; critically analysing and problematising 'artist in Painting studio' from the History of Art

Module: 2**Course Code:** FA010201

Practice based on critical observations on Artists in private spaces; Veteran's studio visits, Library visits, making bibliographies, class room discussions on the theme of artists in past etc,...

Module: 3**Course Code:** FA010301

Understanding art and activism in art practice

Module: 4**Course Code:** FA010401

Understanding context and culture in art practice

Title: Creative Painting 2**Venue:** Painting Studio**Type of Course:** Core Practical**No of Credits:** 15**Semester and Year Offered:** 1,2, and 4th semester**Aim**

This course is to introduce the students to give an extension to the creative realm as they advance in their practice. This course is an attempt to find out one's own language in the creative expression and practical knowledge especially focusing on various media, materials, methodologies and their respective meaning making possibilities. Students will get introduced into the possibilities of image making. There will be an attempt to grow the visual sensibilities, gradually from their previous art experience through experimentation by taking into account of the contemporary as well as the traditional visual art practices.

Course outcome

- 1.To enable the student to enrich their creative sensibility and protect the individuality.
- 2.Help them to understand how to use their technical skills for their creative expressions.
- 3.Introduce them to the practice of developing an individual language from the experimentations.
- 4.Help them to understand the technicality of contemporary as well as traditional art practices.
- 5.The gradual progress will help the student to identify themselves with the practice.

Module: 1**Course Code:** FA010102

Critical understanding of the medium; possibilities and explorations of various mediums in the genre of painting.

Module: 2**Course Code:** FA010202

Discussing approaches towards material, sustainability, ecology... of the Artists practicing in the state and national scenario¹.

Module: 3**Course Code:** FA010302

Understand and reflect the history of Painting with a focus on the relationship between concepts, ideations and forms. (Group discussion method preferred)

Module: 4**Course Code:** FA010402**Title:** Contemporary perspectives in Drawing & Painting**Venue:** Painting Studio**Type of Course:** Core Practical**No of Credits:** 6**Semester and Year Offered:** 1,2 and 3rd semester**Aim**

The prime objective of this Course is to induce judgemental and critical capabilities in students towards the theme of contemporary Painting and Drawing. various methodologies can be followed in class rooms to bring the awareness and vocabulary of contemporary art and at the same time students goes through rigours grooming to handle h6multiplicity of "the curatorial" and "the practical". course deals with materiality , form , surface etc ... in painting , to a class room based discussion and articulation. this course also gives students new insights into the act of drawing and its possibilities as an independent mode of expression. taking up drawing to centre stage and how artists in different places uses drawing as serious expression. emerging subjects like drawing as performance , audio video sketch books etc.. will be discussed and practiced.

Course outcome

- 1.Contemporary awareness of the Subject for the students.
- 2.Students can rapidly absorb the acumen of changing practices
- 3.Students tries to experiment more in their varying degrees of modality

Module: 1**Course Code:**FA010103

Lineage of the contemporary painting-critical perspectives in contemporary painting- innovations in contemporary Painting & Drawing - introduction to the eminent global artists (contextual to the classroom) and their practices.

¹ The circumference of the subject can be expanded accommodating the subject expertise and the individuality of varying faculty handling the session.

Module: 2**Course Code:** FA010203

Relational and participatory aesthetics in contemporary art practice - public art practices in contemporary art-collaborative and collective art practices

Module: 3**Course Code:**FA010304

Understanding installations-use of new media in visual art. introduction to the Indian contemporary artists and their practices.

Module: 4

A minimum 8 days of 'Historical site Visiting Program' that includes the visit of Historically important sites, Museums, Galleries, other art institutions etc. 'Historical site Visiting Program' should be taken place during second semester.

Title: Elective (Graphics , site specific art , performance art &Video Art , curation)**Venue:** Painting Studio**Type of Course:** Core Practical**No of Credits:** 4**Semester and Year Offered:** 3rd semester**Aim**

Specialization on Transformation and Exchange of form to and from different media are of importance here. One need to be practiced into such different kinds of mediums of expression. This is to understand the function of a material as a subject for creative work. The student will get to familiarise one of these methods to extend their subjective thoughts through a specific medium.

Course outcome

- 1.The student will get a chance to specialize on a specific medium.
- 2.Enable the student to explore further creative possibilities.

Module: 1**Course Code:** FA800301

Enable the technical understanding of the medium; enable the subjective understanding of the medium; bring an interdisciplinary medium exploration. Develop flexibility in Curatorial Practices.

Venue: Outside Faculty

Course Code: FA010303

Title: Internship

Type of Course: Core Practical

No of Credits: 2

Semester and Year Offered: 3rd semester

Aim

An internship assists with career development by providing real work experiences that gives students with opportunities to explore their interests and develop professional skills. This will be an opportunity for the students to get access to the traditional and industrial knowledge from the ground level.

Course outcome

1. Students could practice art in a different social space.
2. Student could understand the realistic production environments and artistic ecosystems.

Core Theory

Art History Subjects (Common for Painting & Sculpture Department)

Venue: Lecture Hall

Course Code: FA500101

Title: Modern Western Art

Type of Course: Core Theory

No of Credits: 3

Semester and Year Offered: 1st semester

Module: 1

19TH CENTURY

- **Realism.** Ideological position of Realism. Bohemianism, Realism in allied fields. Class awareness in Realism and Courbet. Millet, Corot, Rousseau and Barbizon school.
- **Impressionism.** Impressionism as the ideological premise. Impressionism as the avant-garde movement. Impressionism and the techniques of painting. Impressionist exhibitions. Manet, Monet, Degas, Renoir, Marry Cassatt, Berthe Morisot.
- **Post Impressionism.** Neo impressionism, Chromo Luminarism, Pointillism, Cloisionism, Synthesisism. Different approaches of Post Impressionism. Post Impressionism and its influence on 20th century art. Van Gogh, Gauguin, Lautrec, Seurat and Cezanne.

20TH CENTURY

1. Cubism

- Influence of Post-Impression on Cubism
- Prominent artists -Pablo Picasso, Georges Braque, Fernand Leger, Juan Gris
- Pablo Picasso Blue Period, Red Period
- Analytic cubism and Synthetic Cubism
- George Braque

2. Futurism

- Notion of a manifesto
- Artists - Umberto Boccioni, Luigi Russolo, Giacomo Balla, Gino Sevrini, Carlo Carrà

3. Fauvism

- Three regions / groups Académie Carrère (under Gustav Moreau), from Châtou and from Le Havre
- Artists at Académie Carrère :Henri Matisse, Albert Marquet, Charles Camoin, Henri Manguin, Jean Puy
- Artists from Châtou:Andre Derain, Maurice de Vlaminck
- Artists from Le Havre: Emile Othon Friesz, Raoul Dufy, Georges Braque
- Reaction from critics

4. Dadaism 1916

- A mid-world war art movement
- Jean Arp and Marcel Janco Zurich
- Marcel Duchamp, Man Ray, and Francis Picabia New York
- Andre Breton with the above members in Paris
- Richard Huelsenbeck went to Berlin to draw - John Heartfield and George Grosz
- Max Ernst Cologne
- Kurt Schwitters in Hanover
- Writers - Hugo Ball, Tristan Tzara, Richard Huelsenbeck
- Manifesto, Sound poems; Anti-art and art
- Accidental poetry, music, skits, storytelling and manifestos ; Aim to Liberate art

5. Surrealism 1924

- Manifesto
- Psychic automatism
- Prominent artists- Salvador Dali , René Magritte Joan Miró , Max Ernst, Man Ray, André Masson, Yves Tanguy, Giorgio de Chirico ,

6. German Expressionism

- Die Brücke, (The Bridge) 1905
- Ernst Ludwig Kirchner
- Erich Heckel

- Emil Nolde
- Iv. Other artists - Otto Mueller or Müller ,
- Erich Heckel Fritz Bleyl , Karl Schmidt-
- Rottluff
- b. Der Blaue Reiter (The Blue Raider) 1911
- Wassily Kandinsky
- Franz Marc
- Iii. Gabriele Münter

7. Abstract Expressionism

- Two distinct categories
- i. Action or Gesture painters Jackson Pollock, Williem de Kooning, James Brook, Franz Kline, Krasner, Robert Motherwell, Bardley Walter Tomlin
- ii. Colour Field pictures Barnett Newman, Mark Rothko, A.D. Reinhardt - simple, unified blocks of colour
- b. Two periodicals Possibilities and Tiger's Eye

8. Suprematism

- Kazimir Malevich (1879 1935)

9 Constructivism

- Valdimir Tatlin (1885 1953)
- Naum Gabo (1890 - 1977)
- Aleksander Rodchenko

10 De Stijl

- Theo van Doesburg
- Piet Mondrian

11. Bauhaus

- a. Eclectic attitude and multidisciplinary approach

12. Pop Art

- Overview of - late capitalism, consumerist society, mass production, advertising and mass media
- Great Britain - Formation of the Independent Group
- Broadening taste into more popular, less academic art c. North America lived in experience
- Difference in -Fine Art and Pop Art objects or mass culture objects
- Prominent Artists -Andy Warhol, Roy Lichtenstein, Richard Hamilton, Jasper Jones, David
- Hockney, R. B. Kitaj, Sigmar Polke, Robert Rauschenberg

13. Conceptual Art

- Dominance of cerebral over emotive aspect of art - Dematerialization
- Concept as a machine to make art
- Prominent Artists - Joseph Beuys, Joseph Kosuth, Yves Klein, Piero Manzoni, Gilbert Proesch and George Passmore
- Feminist artists - Cindy Sherman, Kiki Smith, Barbara Kruger, Guerrilla Girls, Judy Chicago

14. Neo-Conceptual Art

- Stuckists
- YBA Young British Artists
 - i. Show titled - Brilliant!
 - ii. Prominent artists - Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, etc

Venue: Lecture Hall

Course Code: FA500102

Title: Modern Indian Art

Type of Course: Core Theory

No of Credits: 3

Semester and Year Offered: 1st semester

Module: 1

PRE- INDEPENDENCE PERIOD

1. Nineteenth century colonial India

- Western impact and Indian response in Political, Social and Cultural Spheres
- Rise of Urban Centres- Printing, English language, Education
- Middle class and the Bhadrlok - Nationalist thought, intellectuals and activists
- Bankimchandra Chattopadhyay - Mahatma Gandhi - Rammohan Roy - Brahma Samaj
- Dayananda Saraswati and Arya Samaj - Ranade and Prarthana Samaj

2. Western Impact on Indian Art

- Indian Painting in the 19th century
- Kalighat- Company School and the impact of Western Realistic Techniques
- British Travellers in India - British Painters in India
- Indian Painters encounter European Techniques
- Lucknow Murshidabad patna Benaras Delhi Tanjore- Trichinapally Mysore Western India

3. Positioning Raja Ravi Varma

4. Other Developments

- Archaeological excavations, discovery of ancient arts and their interpretations
- Indian society of Oriental Art - Establishment of Art Schools
- Madras, Bombay, Calcutta and Lahore
- The Bichitra club- E B Havell- Kokuzo Okakura his pan Asianism- Coomaraswamy

5. Abanindranath Tagore and questions of revivalism

- Early training- First Indian style Painting- Wash phase
- Phalguni Phase- Landscapes- masks, portraits, and relation with Rabindranath's theatre

6. Gaganendranath Tagore and his Internationalism

- Early accounts of his painting activity- Early sketches
- Jivansmriti in Japanese techniques- Chaitanya series
- Pilgrims, Nocturnes - Landscapes- Satirical drawings, caricatures
- Confrontation with Cubism and post cubist phase

7. Rabindranath Tagore and his eclecticism

- Initiation
- Growth association to his poetry, literary works and theatrical compositions.

8. Regional responses to the spirit of Revival

- Bengal, Gujarat, Western India, South India

9. Nandlal Bose and Shantiniketan

- His contribution as a teacher and a muralist
- Association with Gandhi, Stella Kramrisch

10. Benode Bihari Mukherjee

- Contribution as a muralist and position for the subaltern.
- Ramkinkar Baij
- Personality, Various influences, Use of unconventional materials, Primitivism and subaltern content

12. Jamini Roy

- Father of folk renaissance, Writings on Roy, Discussion of works

13. Amrita Shergill

- Early career-Encounter with Indian art and architecture - Participation in art shows
- Extensive travels-Communication with scholars- Thematic variances through out her career
- Geeta Kapur on Amrita Shergill-Feminist reading of Shergill

POST INDEPENDENCE ART

1. Bengal famines (1943):

- Prominent Artists : Chittaprosad Bhattacharya, Zainul Abedin, Govardhan Ash, Atul Bose, Gopal Ghosh The Bengal Painters' Testimony: Asit Kumar Haldar, D. P. Roy Choudhury, Sudhir Khastagir, Nirode Majumder
- Tebhagar Diary Somnath Hore

2. The Calcutta Group (1943-53):

- Prominent artists - Prodosh Das Gupta, Paritosh Sen, Kamala Das Gupta, Govardhan Ash, Gopal Ghosh, Abani Sen, Rathin Maitra, Prankrishna Pal, Sunil Madhava Sen. Amongst the other artists Hemant Mishra, Subho Tagore, Paritosh Sen

3. Progressive Artists' Group:

- Study of the post-independence political, social and cultural scenario. Reference to other mediums of expression literature, films, theatre both street and mainstream; progressive groups from different fields theatre, writers, etc.
- Detail study of the works of the members of the group - F. N. Souza, K. H. Ara, S. H. Raza, M. F. Husain, S. K.
- Bakre, H. A. Gade
- Role of Critics and collectors - Rudy von Leyden, art critic at Times of India, Walter Langhammer, Art Director, at Times of India and E. Schlesinger

4. Other Progressive Schools/ Groups:

- Cholamandal Artists' Village : K. C. S. Paniker, M. Reddeppa Naidu, J. Sultan Ali, P. V. Janakiraman, C. Dakshinamurthy, S. Nandagopala, S. G. Vidhyashankar Stpathy
- Delhi Silpi Chakra: B. C. Sanyal and P. N. Mago, other artists - Shankar Pillai, Kanwal Krishna, K. S. Kulkarni, Dhanraj Bhagat, Harkrishan Lall, Satish Gujral, Ram Kumar, Jaya Appasamy, Bishamber Khanna, Krishen Khanna

5. Baroda School Faculty of Fine Arts.

- Years of Inception, Faculty members- N. S. Bendre, Prodosh Das Gupta, Sankho Chaudhuri, K. G. Subramanyan, V. R. Amberkar
- Study of the contribution of other individuals too - V. P. Karmarkar, K. K. Hebbar, Sivax Chavda, Ravishankar Raval, Somalal Shah, Herman Goetz, Markand Bhatt, Hansa Mehta
- 1950's onwards - Shanti Dave, G. R. Santosh, Jyothi Bhatt, Kumud Patel, Jyotsna Bhatt, Mahendra Pandya, Krishna Chhatpar, Nagji Patel
- 1960's onwards
 - i. Group 1890 Ambadas, Jeram Patel, Gulammohammad Sheikh, Himmat Shah, Jyoti Bhatt, Raghav Kaneria, S. G. Nikam, Rajesh Mehra, Reddeppa Naidu, Eric Bowen, Balkrishna Patel, J. Swaminathan ; Reference to Octavio Paz
 - ii. Bhupen Khakhar

6. Feminism :

- Introduction to feminist theory and study of the same through works of artists : Arpita Singh, Navjot Altaf, Nalini Malani, Rumanan Hussain, Anita Dube, Aparna Caur, Nilima Sheikh, Rekha Rodwittiya,
- Newer ways of looking at feminism through New Media works, lesbianism, consumerism, etc - Mithu Sen, Tejal Shah, Pushpamala N., Koumudi Patil

7. 1980's onwards the change in the Indian art scenario with the advent of globalization:

- Study of notions of - global economy, internationalism, identity : Reference to prominent show - Place for People, 1981 -Gulammohammed Sheikh, Vivan Sundaram, Nalini Malani, Bhupen Khakhar, Sudhir Patwardhan and Jogen Chowdhury
- 'Kerala Radical movement' - K.P. Krishnakumar, Alex Mathew, Prabhakaran, K. M. Madhusudhanan, E. H. Pushkin, Jyothibas, D. Alexander, Babu, Hareendran, K. Reghunathan, and N. N. Rimson etc.
- The exhibition 'Questions & Dialogues'

8. Subaltern art movements in India

Venue: Lecture Hall

Course Code: FA500201

Title: Art of China, Japan and South East Asia

Type of Course: Core Theory

No of Credits: 3

Semester and Year Offered: 2nd semester

Module: 1

CHINA

- Time line chronology of dynastic rule in china
- Geographical distribution of important archaeological sites in major provinces and material culture. Mapping of landmarks in art, architecture and sculpture
- Origin of art in china, decorative arts in ancient china from shang, chou and Han dynasty - from Neolithic to modern times -porcelain , ceramic and bronze wares/vassels
- Techniques of bronze casting significance of bronze vessels in Chinese's culture, classification, motifs and symbols in minor arts in china
- Buddhist art in china and the trading links with outside world through silk route from tang to yuan dynasty painting in palaces and monastery- dun Huang caves
- philosophical thoughts in china - lao tzu - taoism, Confucius Confucianism and its influence on art and culture of china
- origin and development of figurative painting under confucianism based on well known masters
- Taoism and the development of landscape painting in china from sung to ming and ching dynasties
- comparison between the attitudes towards nature in Chinese and western traditions
- six canons of hsieh ho and its comparison with Indian six limbs sadanga, application in aesthetic appreciation
- techniques of Chinese art calligraphy, space, linearity, perspective and other formal elements. Basic architectural forms in Chinese temples and palaces

JAPAN

Chronological time line of Japan

- Origin of painting in Japan based on early phases
- Formal elements in Japanese makimono and kakemono types of scroll painting
- Sources of Japanese painting from nara to kamakura-fuziwara phases till modern times
- Salient features of Japanese painting, sculpture and architecture based on the studies on major landmarks
- surveys of Japanese literature and comparison in approaches with Chinese art
- Japanese decorative art
- origin of wood block printing in Japan against changing socio cultural milieu kabuki dance and theatrical forms and its impact on the art of print making, techniques, purpose ,well

known print makers from different periods till Hokusai and Hiroshige, influence of Japanese print on western modern art

SOUTH EAST ASIA

- Survey of southeast Asian art based on the geographical mapping against ethno-cultural diversity
- Indo-Chinese sources
- influence of Buddhist and brahminical iconography in art and architecture based on well known landmarks from Vietnam, Laos, Thailand, Cambodia, Indonesia, Myanmar(Burma), Java, Sumatra and Balia
- most recent modern trends in this region under changing identities in global art

Venue: Lecture Hall

Course Code: FA500202

Title: Tribal and Folk Art

Type of Course: Core Theory

No of Credits: 3

Semester and Year Offered: 2nd semester

Module: 1

1. General outline

- Background of present day interest in Primitive arts
 - Introduction to the growth, development and various trajectories of Anthropology as a discipline.
 - Contribution and methods of enquiry of scholars such as Tylor, Fraser, Morgan, Durkheim, Radcliffe Brown, Levi Strauss, and others.
 - Introduction to seminal terms such as animism, fetishism, magic, fertility cult, ancestor cult, secret societies, etc.
 - Relationship between art and religion.
 - Discussion on art and handicrafts manipulation of material, cultural traits, etc.
 - Art and Craft movement and the interface between traditional craft practices and them being adopted for urban use for sustenance.
 - Role of government bodies and NGO's in promoting artists and repercussions and/or consequent art forms.
 - Role and place of artist in tribal and folk society.
- SPECIFIC AREAS:

2. INDIA

- Introduction to tribal/folk India and geographical distribution.
- Descriptive accounts of all kinds of
 - Terracotta traditions (Molera, Gujarat, Tamil Nadu, Bengal)
 - Metal casting traditions (Dhokra casting of Bastar, Mannar Kerala tradition, Kunjimangalam Kerala tradition)
 - Wall painting traditions (Madhuban, Warli, Pitthoro, Gonds)
 - Textile painting traditions (Mata ni Pachedi, Phads, Puri Patas)
 - Weaving traditions (Chanderi, Maheswar, Ikat, Patola, Benarasi etc.)

- Puppetry tradition
- Their religious and ritualistic significance.
- Contribution of various scholars to the field of Folk and Tribal learning such as Jyotindra Jain, Haku Shah, Stephen Huyler, K G Subramanian, etc.
- Role of J Swanimathan and Bharat Bhawan.
- Cases of artists picked up for India fairs and the complex question of tribal/folk high art interface.

3. AFRICA

- Introduction to prominent tribes, geographical distribution, religious manifestations
- Nyama
- Cultural concepts underlying primitive art such as animism, fetishism, magic, sorcery, mythology.
- Introduction to cults employing sculptures
- Ancestor cult
- Cult of death
- Cult of totemism
- Cult of secret societies and initiation rites
- Characteristic forms of sculptures
- Nature spirits
- Ancestor spirits
- Magical statues
- Animal carvings
- Masks
- Areas and Tribes
- Bhambara, Dogon, Senufo, Baga, Kissi, Mendi, Baule, Dan, Ashanti, Yoruba, Ibibo, Ife, Benin, Bakota, Pangwe, Bakongo, Bakuba, Baluba, Basonge, Bapende, Bateke. Etc.
- Description and Analysis of art of above tribes.
- Forms and functions
 - Masks
- Contemporary situation of tribal art in the post colonised, Christianised era.
- Selected study of Afro- American artists working in ethnic styles.

Venue: Lecture Hall

Course Code: FA010305

Title: Critical theory and Methodology

Type of Course: Core Theory

No of Credits: 6

Semester and Year Offered: 3rd and 4th semester

Module: 1

Formalism an overview

Semiotics

- Saussure

Structuralist Theories

- The linguist background
- Structuralist narratology and Levi Strauss
- Metaphor and metonymy
- The scope of structuralism

Marxist criticism

- Introduction Beginning and basic Marxism
- Lukac and Brecht
- The Frankfurt school: Adorno and Walter Benjamin
- Structuralist Marxism: Althusser
- New Left Marxism: Terry Eagleton, Jameson

Post Structuralism and Deconstruction

- Theoretical difference between Structuralism and Post Structuralism
- Roland Barthes
- Deconstruction and American Deconstruction
- Derrida, Michel Foucault

Psychoanalytic criticism

- Freudian interpretation
- Lacan
- Julia Kristeva
- Deleuze and Guattari

Module: 2

Course Code: FA010404

Understand and reflect the history of Painting with a focus on the relationship between concepts, ideations and forms. (Group discussion method preferred)

Post modernist Theories

- What is post modernism? What is modernism?
- Landmarks in post modernism Habermas, Lyotard, Baudrillard

Feminist Theories

- Feminism and feminist criticism
- French feminism Kristeva, Irigaray, Cixous
- Marxist Feminism Griselda Pollock

Post colonial theories

- Background
- Post colonial readings
- Orientalism
- Edward Said and Aijaz Ahmed
- Homi Bhabha
- Race and Ethnicity

New Historicism and Cultural materialism
Subaltern theories

- Baba Saheb Ambedkar
- Gayatri Chakravorty Spivak

MFA SCULPTURE

THE PROGRAM STRUCTURE (Total credit for MFA Painting is 80)

SEMESTER 1

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA030101	Creative Sculpture	7
2	Core Practical 02	FA030102	Other media	5
3	Core Practical 03	FA030103	Contemporary perspectives in Sculpture	2
4	Core theory 01	FA500101	Modern Western Art	3
5	Core theory 02	FA500102	Modern Indian Art	3
Total Credits				20

SEMESTER 2

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA030201	Creative Sculpture	7
2	Core Practical 02	FA030202	Other media	5
3	Core Practical 03	FA030203	Contemporary perspectives in Sculpture	2
4	Core theory 01	FA500201	Art of China, Japan and South East Asia	3
5	Core theory 02	FA500202	Tribal and folk art	3
6	Core theory 03	FA030204	Preliminary Dissertation presentation	2
Total Credits				22

* 'Contemporary perspectives in Sculpture' should have a minimum 8 days of 'Historical site Visiting Program' that includes the visit of Historically important sites, Museums, Galleries, other art institutions etc. 'Historical site Visiting Program' should be taken place during second semester.

* By the end of second semester students should take the permission and the consent letter for their internship from the respective head of the departments.

* As an internship, students have to select an area of interest outside their regular programme and train/work under an expert concerned from outside Faculty **during the Summer break** and submit a documentation/report on the programme in the third semester.

SEMESTER 3

SI No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA030301	Creative Sculpture	6
2	Core Practical 02	FA030302	Other media	2
3	Core Practical 03	FA030303	Internship	2
4	Core Practical 04	FA030304	Contemporary perspectives in Sculpture	2
5	Elective 01	FA820301	Video Art	4
			Curation	
			Performance Art	
			Site Specific Art	
6	Core Theory 01	FA030305	Critical Theory and Methodology	3
Total Credits				19

SEMESTER 4

SI No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA030401	Creative Sculpture	7
2	Core Practical 02	FA030402	Other media	3
3	Core Practical 03	FA030403	Final display	2
4	Core theory 01	FA030404	Critical theory and Methodology	3
5	Core theory 02	FA030405	Dissertation and viva voce	4
Total Credits				19

* Grand Jury will be taken place along with the Final Display. The work and the understanding about the display will be valued along with the final assessment by the Grand Jury.

Scheme of Examination

SEMESTER 1

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Sculpture	-	3	4	7
2	Other media	-	2	3	5
3	Contemporary perspectives in Sculpture	-	2	-	2
4	Modern Western Art	3Hrs	1	2	3
5	Modern Indian Art	3Hrs	1	2	3

SEMESTER 2

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Sculpture	-	3	4	7
2	Other media	-	2	3	5
3	Contemporary perspectives in Sculpture	-	2	-	2
4	Art of China, Japan and South East Asia	3Hrs	1	2	3
5	Philosophy of Western Art	3Hrs	1	2	3
6	Preliminary Dissertation presentation	-	2	-	2

SEMESTER 3

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Sculpture	-	2	4	6
2	Internship	-	2	-	2
3	Contemporary perspectives in Sculpture	-	2	-	2
4	Elective practical	-	2	2	4

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
5	Tribal and folk art	2.5 Hrs	1	2	3
6	Critical theory and Methodology	2.5hur	1	2	3

SEMESTER 4

Sl no	Course	Exam duration	Internal credits	External credits	Total credits
1	Creative Sculpture	25hur	3	4	7
2	Other media	25hur	1	2	3
4	Critical theory and Methodology	-	2	-	2
5	Dissertation viva voce	-	-	2 2	4
6	Final display	-	-	2	2

* Grand Jury will be taken place along with the Final Display. The work and the understanding about the display will be valued along with the final assessment by the Grand Jury.

COURSE DETAILS

Title: Creative Sculpture

Venue: Sculpture Studio

Type of Course: Core Practical

No of Credits: 27

Semester and Year Offered: 1,2,3 and 4th semester

Aim

This course is to introduce the students to give an extension to the creative realm from the technical skills that they earned from their Bachelor's course. This course is an attempt to find out one's own language in the creative expression. Students will get introduced into the new experimental possibilities of image making. There will be an attempt to grow the visual sensibilities, gradually from their previous art experience through new experimentation by taking into account of the contemporary as well as the traditional visual art practices.

Course Outcome

- A. To enable the student to enrich their creative sensibility and protect the individuality.
- B. Help them to understand how to use their technical skills for their creative expressions.
- C. Introduce them to the practice of developing an individual language from the experimentations.
- D. Help them to understand the technicality of contemporary as well as traditional art practices.
- E. The gradual progress will help the student to identify themselves with the practice.

Module: 1

Critical perspectives on the History of sculpture- Aesthetic theories related to sculpture- participatory and relational aesthetics.

Module: 2

Critical perspectives on the contemporary notions of beauty and art.

Module: 3

Relationship between art and politics; the social conditions on the production and circulation of art.

Module: 4

Critical understanding of the apparatuses of art; Art and senses; representations in sculpture.

Title: Other Media

Venue: Sculpture Studio

Type of Course: Core Practical

No of Credits: 15

Semester and Year Offered: 1,2,3 and 4th semester

Aim

Apart from the traditional medium of clay, students will get introduced into the mediums like ceramic, all kinds of metals, wood, stone etc. creative drawing will consider as a major area of exploration. This course will also introduce the socio-cultural and political situation of this society and enable the student to identify themselves in it. It will also help to understand how art being intervenes in a social space. This will be the practical space where the students will get an opportunity to bring theory into their practices. Students will be introduced into the experimental possibilities of interactive art making.

Course Outcome

- A. Students will get an opportunity to work with different mediums.
- B. Students will get exposed to different contemporary visual art practices like video art, installations, multimedia practices and performance etc.

- C. Students can explore and extend their creative realm and get a better understanding of the postmodern and contemporary art practices.
- D. This will help the student to develop an understanding of the society they live and bring their art practices the public space.

Module: 1

Understand and reflect the History of sculpture with specific focus on the materiality.

Module: 2

Introduction to new perspectives in materials; materials, significations and meanings.

Module: 3

Techniques and methods to use different materials in sculptural practice.

Module: 4

Understand and reflect the history of sculpture with a focus on the relationship between concepts and materials.

Title: Contemporary perspectives in Sculpture

Venue: Sculpture Studio

Type of Course: Core Practical

No of Credits: 6

Semester and Year Offered: 1,2 and 3rd semester

Aim

Most of the time theory has been treated as a subject that alienated from practical knowledge. It is important to introduce the theory of sculpture from a practical perspective. Students need to understand the history of sculpture from their experiential space. Certain techniques and ideas in history been evolved in different historical circumstances. This historical knowledge should be introduced to the students in a new perspective. This course also aims to introduce the site and real experience of art work.

Course outcome

- A. Students will understand the history from a practical perspective.
- B. This will make the student more confident about what they are doing
- C. It will reduce the growing distance between theory and practice.
- D. Both the subjects will merge together and help the student to find a theory within their practices.

Module: 1

Lineage of the contemporary sculpture- critical perspectives in contemporary sculpture- innovations in contemporary sculpture- introduction to the western artists and their practices.

Module: 2

Relational and participatory aesthetics in contemporary art practice- public art practices in contemporary art- collaborative and collective art practices- introduction to the Far Eastern artists and their practices.

Module: 3

sculptural installations- use of new Medias in sculpture. introduction to the Indian artists and their practices.

Module: 4

A minimum 8 days of 'Historical site Visiting Program' that includes the visit of Historically important sites, Museums, Galleries, other art institutions etc. 'Historical site Visiting Program' should be taken place during second semester.

Title: Elective (Video Art/Curation/Performance Art/ Site Specific Art)

Venue: Sculpture Studio

Type of Course: Core Practical

No of Credits: 4

Semester and Year Offered: 3rd semester

Aim

Specialization on specific materials and idea has given importance here. According to the changing perspective of art, one need to be introduced into such different kinds of mediums of expression. This is to understand the function of a material as a subject for creative work. The student will get to familiarise one of these materials to extend their subjective thoughts through a specific medium.

Course outcome

- E. The student will get a chance to specialize on a specific medium.
- F. A medium as a subject, having a specialization with the other core creative subject and that will enable the student to explore further creative possibilities.

Module: 1

Enable the technical understanding of the medium; enable the subjective understanding of the medium; bring an interdisciplinary medium exploration.

Title: Internship

Venue: Outside Faculty

Type of Course: Core Practical

No of Credits: 2

Semester and Year Offered: 3rd semester

Aim

An internship assists with career development by providing real work experiences that provide students with opportunities to explore their interests and develop professional skills and competencies. This will be an opportunity for the students to get access to the traditional and industrial knowledge from the ground level.

Course outcome

- G. Students could practice art in a different social space.
- H. Student could understand the sociological and political space of art making

MFA APPLIED ART

OBJECTIVE

The post-graduate programme in Applied Art is aimed at furthering the knowledge of design and skills acquired during the undergraduate studies. It is designed to emphasize upon the professional aspects as well. To gain expertise in directing a full advertising campaign from concept to finish, understanding and working on corporate identity and product publicity, understanding the media and channels involved, industry procedures, management and marketing part. With the advancement in technology and emergence of new media the focus is on instilling in the student the capability of formulating expressions in the digital media and with equal confidence through finished exercises in traditional medium.

THE PROGRAM STRUCTURE

(Total credit for MFA Applied Art is **80**)

SEMESTER 1

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA020101	Visualisation	6
2	Core Practical 02	FA020102	Graphic Design	6
3	Core Practical 03	FA020103	IV and Institutional Visits	2
4	Core Theory 01	FA020104	Advertising & Business Organisation	4
	Presentation			
Total Credits				18

SEMESTER 2

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA020201	Visualisation	6
2	Core Practical 02	FA020202	Graphic Design	6
3	Core Practical 03	FA020203	Group Project	2
4	Core Theory 01	FA020204	Advertising Management & New Media Choices	4
	Presentation			

Sl No	Course Type	Course Code	Title of the Course	Credits
5	Core Theory 02	FA020205	Preliminary Dissertation Presentation	2
Total Credits				20

SEMESTER 3

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA020301	Visualisation	6
2	Core Practical 02	FA020302	Illustration	6
3	Core Practical 03	FA020303	Internship	3
4	Core Theory 01	FA020304	Advertising and Market Research	4
5	Elective	FA810301	Elective A- .Photography/ Videography & Editing/ Animatics	2
	Presentation			
Total Credits				21

SEMESTER 4

Sl No	Course Type	Course Code	Title of the Course	Credits
1	Core Practical 01	FA020401	Illustration	5
2	Core Practical 02	FA020402	Course Project	6
3	Core Theory 01	FA020403	Marketing Management	4
4	Core Theory 02	FA020404	Dissertation and viva voce	4
5	Elective	FA810401	Elective A- .Photography/ Videography & Editing/ Animatics	2
	Presentation			
Total Credits				21

SCHEME OF EXAMINATION

SEMESTER 1

Sl no	Course Code	Course Title	Exam duration	Internal credits	External credits	Total credits
1	FA020101	Visualisation	20 Hrs	2	4	6
2	FA020102	Graphic Design	20 Hrs	2	4	6
3	FA020103	Contemporary perspectives in Applied Art	-	2	-	2
4	FA020104	Advertising & Business Organisation	2 Hrs	1	3	4

SEMESTER 2

Sl no	Course Code	Course Title	Exam duration	Internal credits	External credits	Total credits
1	FA020201	Visualisation	20 Hrs	2	4	6
2	FA020202	Graphic Design	20 Hrs	2	4	6
3	FA020203	Group Project	-	2	-	2
4	FA020204	Advertising Management & New Media Choices	2 Hrs	1	3	4
5	FA020205	Preliminary Dissertation Presentation	-	2	-	2

SEMESTER 3

Sl no	Course Code	Course Title	Exam duration	Internal credits	External credits	Total credits
1	FA020301	Visualisation	20 Hrs	2	4	6
2	FA020302	Illustration	20 Hrs	2	4	6
3	FA020303	Internship	-	3	-	3
4	FA020304	Advertising and Market Research	2 Hrs	1	3	4
5	FA810301	Elective A- .Photography/ Videography & Editing		1	1	2

SEMESTER 4

Sl no	Course Code	Course Title	Exam duration	Internal credits	External credits	Total credits
1	FA020401	Illustration	20 Hrs	2	3	5
2	FA020402	Course Project		2	4	6
3	FA020403	Marketing Management	2 Hrs	1	2	4
4	FA020404	Dissertation and viva voce			4	4
5	FA810401	Elective A- .Photography/ Videography & Editing	15 Hrs	1	1	2

COURSE DETAILS

FIRST SEMESTER COURSES

FA020101: Core Practical 1: Visualisation

Visual communication for media, appropriate to a wide variety of consumer products and services.

FA020102: Core Practical 2: Graphic Design

1. Creation of images for visual communication, advance exercise in designing of symbols, trademarks, logotypes etc. Introduction to identity designs and branding.
2. OOH Advertising: Posters, Hoarding and Transit media.

FA020103: Core Practical 3: IV and Institutional Visits

A 10-14 days programme, which will be a part of their first semester, where the students will be directed to visit the ad and design firms, studios animation labs, production houses and also other fine art institutes and design schools. The objective is to provide an exposure to students about practical working environment and understand the latest trends, academic and industrial practises It lets's the student to know things practically through interaction, working methods and employment practises. It also provides an insight on how companies work and also useful information related to the practical aspects of the course which provides cannot be visualized in lectures.

The students should document the IV & Institutional Visit and submit a detailed report based on their understandings and observations. The team should be lead by department head and two senior most faculty members.

FA020104: Core Theory 1: Advertising and Business Organisation

Importance and functions of advertising. Establishment of agency procedures, its pros and cons .Advertising as a vocation. Advertising in Indi- past and present. The philosophy of image building. Publicity and public relations.

SECOND SEMESTER COURSES

FA020201: Core Practical 1: Visualisation

1. Visual communication for media, appropriate to problems and ideas with social relevance to the present time.
2. Continuation of the course selected in the first semester.

FA020202: Core Practical 2: Graphic Design

1. Understanding the new media: the possibilities and challenges. Introduction to interaction and interface design.
2. Familiarizing and getting into product and instore branding.

FA020203: Core Practical 3: Group Project

Students will form a group and work closely on a selected theme/subject which is either non-commercial or that has a public welfare nature. The final presentation should be organized and presented it before the jury first for the assessment and then for a public display. A group can have a maximum of 4-5 members.

FA020204: Core Theory 1: Advertising Management & New Media Choices

The advertising management process and role of agencies. The creative aspects of ad management process. Analysis of traditional advertising media. New media, effectiveness and recent consumer trends.

FA020205: Core Theory 5: Preliminary Dissertation Presentation

Students should select a suitable topic for their dissertation in consultation with the Head of the Department. At the end of the semester, the synopsis of the proposed dissertation should be presented before the internal jury and the preliminary dissertation has to be submitted.

THIRD SEMESTER COURSES

FA020301: Core Practical 1: Visualisation

1. Introduction to the process involved in planning an ad campaign and its execution.
2. Continuation of the course selected in the second semester.

FA020302: Core Practical 2: Illustration

Advance studies in illustration for graphic expression. Emphasis on forming of individual illustration style. Illustrations for various media such as magazine cover page, characters and story books.

FA020303: Core Practical 3: Internship

Internship provides an opportunity for the students to understand the creative process and needed strategy for taking up a project and executing the same. In addition, they get the much needed exposure, as they work in a professional environment. The students will have to undergo an internship for a period of 2-3 months at any well known Ad Agency, Design Studio or a Production House, keeping in mind the Final Course Project, their skills and interests. The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the Internship.

The students' comprehensive report along with their works done during this period will be submitted to the Head of Department for evaluation. A faculty member will monitor the students during the Internship.

FA020304: Core Theory 1: Advertising and Market Research.

The economics and functions of advertising, importance of research in product and market. marketing as central function of an organization. marketing environment. strategic marketing planning. market segmentation.

FA810301: Elective A: Photography/ Videography & Editing

The students can choose from any of the three subjects as their elective course depending upon their interests.

Photography: Introduction to digital photography, understanding lenses, basic lighting, black and white photography, location and street photography.

Videography & Editing: Basic video camera settings and operations, introduction to shots, scene composition, camera movements, understanding the basics of editing-footages and audio, timeline, transitions and exporting.

FOURTH SEMESTER COURSES

FA020401: Core Practical 1: Illustration

Introduction to editorial illustrations and digital storyboards.

FA020402: Core Practical 2: Course Project and Final Display.

Each students will have to select a subject of their choice which should be either a product, service or an idea and work on it, after taking the approval from the Head of the Department. The weightage of the final project is substantial such that, the students are expected to bring the best out of them. The final project should be a comprehensive and real one. The knowledge that the students acquired throughout his studies, his/her learning and skills are to be reflected in the final project. It has to be presented before the Internal Jury and Grand Jury for final assessment. The final project along with the selected works done during the course of the programme should be displayed in the fourth and final semester.

FA020403: Core Theory 1: Marketing Management

Concept of product, classifications, brand management, pricing policies and strategies, marketing channels, functions and flows, Integrated marketing communications (IMC) , marketing controls

FA020404: Core Theory 2: Dissertation & Viva –Voce

The final dissertation has to be submitted at the end of the fourth and final semester, followed by a Viva –Voce before an appointed jury

FA810401: Elective A: Photography/ Videography & Editing

Photography: Advance lighting techniques, Introduction to Advertising Photography -Product and Model photography, Portfolio Shoots and post processing, Presentation

Videography & Editing: Learning how to work on scripts and storyboards followed by documentation. Final presentation has to either be a commercial (Product/ Service) , a documentary, or a shortfilm.

Recommended Books for Theory Papers

- Advertising Hand Book – Barton –Roger Boviton Modern Advertising – Hepnar
- Adverting, Theory & Practice – CH Sandge. Vernon Fryburger, Kim Rotzoll
- Advertising Procedure – Otoklepner
- Advertising Practice and Procedure- Sandage
- Advertising, Art & Ideas – Dr. G.M Rege
- Economic effects of Advertising - Borden
- Advertng Management – Robert L Anderson
- International Handbook of Advertising – S Watson Dunn
- Advertising & Promotion –Chris Hackley
- Advertising, Promotion & Other Aspects of Integrated Marketing Communications – Shimp Andrews
- Advertising & Promotion – An Integrated Marketing Communications Perspective – George E. Belch & Michael A. Belch
- Modern Marketing – SA Sherlekhar
- Innovation in Marketing- T Lewit
- Environment of Marketing Behavior – Halloway and Hawrcock
- Marketing Research- Hair Bush Ortinau

Notes

As per university guidelines, the minimum credit of a course is 2 and the maximum credit is 5. But considering the fact that our institution provides a practical based two-year visual arts course. The major subject is 'creative composition'. The subject itself can be a move towards endless limits of possibilities. When one split 'creative composition' in to a few different courses, it will not encourage the limitless possibilities of young talents. The Eminent Universities in India are not following the same as MGU guideline mentions for fine arts courses. The Maharaja Sayajirao University of Baroda gives minimum credits of course as 2 and maximum as 18. SN school of Arts Hyderabad central University gives minimum credit of course as 2 and maximum as 6. So this expert committee like refer to reconsider the university guideline of the minimum credit of a course of 2 and a maximum credit of 5 into a minimum of 2 and maximum to 7.

1. As per university guideline, the weight for internal evaluation of Theory/ Practical/ project/ comprehensive viva-voce 5 and the External evaluation of practical /project/ comprehensive viva-voce 15 and it's maximum weighted grade point (WGP) is 25 and 75 respectively. The internal-external ratio is 1:3. But considering the fact that the Fine Arts course is based on practice and its experimentation and the gradual evolution. In that case, a continuous evaluation is undoubtedly important. That is only possible through internal evaluations. The Eminent Universities like Maharaja Sayajirao University of Baroda follows 40% for internal and 60% for external evaluation. So this expert committee found the weighted grade point given as 25 and 75 for internal and external respectively, will not give enough importance to the internal evaluation. This expert committee likes to refer this weighted grade point to 40 and 60 for internal and external respectively. Then internal and external ration will be 2:3.
2. Expert committees' observation regarding the implementation of this syllabus is given below.
 - MFA offers nine core theory subjects in addition to the preliminary and final dissertation.
 - Modern Western art
 - Modern Indian art
 - Art of China, Japan and South East Asia
 - Tribal and Folk art
 - Critical theory and Methodology
 - Advertising Management and New Media Choices
 - Advertising Management and Business Organisation
 - Advertising and Marketing
 - Marketing Management

All of these subjects are equally important specializations. In the absence of Art history specialization, University should make sure the appointment of minimum Four art history teachers from the beginning of the academic to cover the subjects with all its importance.

4. The fourth semester Core theory subject "Critical theory and Methodology" should be taken along with seminar papers and workshops. This subject should be a platform to bring eminent scholars as resource people.
5. Applied Art being, purely a practical oriented course which is industry focused and which requires adaptation and regular updation owing to its nature, it has to be ensured that students who specialize on MFA Applied Art gets every chance to learn and understand the latest trends and industry standards from the professionals and industry experts, in addition to the curriculum covered under the programme.

In Major design schools and Applied Art Institutes around the world, visiting faculty programme is part of the curriculum. The course is covered by industry experts. The programme itself is that it gets outdated, if not given attention due to the technological advancements and hence the need. If not in the curriculum, enough academic programs should be ensured that serves the purpose.

The Elective Course, as well as the core practical courses chosen under the programmes are the pick of the time under the master programme and much needed, at the same time requiring the inputs of industry professionals and experts. Alternatively, the Permanent faculties should be offered, seminars and practical training sessions and refresher courses, so that they get updated, and be ready for the hour.