

Kurukshetra University, Kurukshetra

(Established by the State Legislature Act-XII of 1956)

(“A++” Grade, NAAC Accredited)



Syllabus for Post Graduate Programme Master of Fine Arts (MFA)

as per NEP 2020

Curriculum and Credit Framework for Postgraduate Programme

With Multiple Entry-Exit, Internship and CBCS-LOCF

With effect from the session 2025-26 (in phased manner)

**DEPARTMENT OF FINE ARTS
FACULTY OF INDIC STUDIES**

**KURUKSHETRA UNIVERSITY, KURUKSHETRA -136119
HARYANA, INDIA**

Session: 2025-26			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	First		
Name of the Course	HISTORY OF MODERN WESTERN ART-I		
Course Code	M25-MFA-101		
Course Type	CC-1		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Trace the development of Modern Western art from the 18 th century to 20 th century. CLO 2: Develop a critical understanding of western Art Movements and its relevance and impact on art. CLO 3: Critical understanding of the art work of some of the seminal/prominent artists and their contributions to modern art. CLO 4: Develop a critical understanding of History of Western Art and its relevance and impact on art.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Introduction to Romanticism: Francisco Goya, Eugène Delacroix, John Constable, J.W.M. Turner. Realism: Gustave Courbet, Jean-François Millet, Camille Corot, Honoré Daumier.		15
II	Impressionism: Claude Monet, Edouard Manet, Edgar Degas, Pierre-Auguste Renoir. Neo-Impressionism: Georges Seurat, Camille Pissarro Post-impressionism: Henri de Toulouse-Lautrec, Paul Cézanne, Paul Gauguin, Vincent Van Gogh.		15
III	Expressionism: Die Brücke group - Edvard Munch, Emil Nolde, Ernst Ludwig Kirchner, Der Blaue Reiter group - Franz Marc, Paul Klee, Wassily Kandinsky. Figurative Expressionism- Oskar Kokoschka.		15
IV	Fauvism: Henri Matisse, André Derain Cubism: Pablo Picasso, Georges Braque Futurism: Umberto Boccioni.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)			
2. Crespelle – The Fauves.			
3. Razanl, Modern Paining, Skira – Useful references from plates and text.			
4. Lake and Maillard – Dictionary of Modern Painting.			
5. Herbert Read – A concise History of Modern Paining.			
6. William Vaughan – Romantic Art.			
7. European Modern Movements in Encyclopedia of World Art.			
8. Leymarie – Impressionism (Skira).			
9. J. Rewald – History of impressionism – Museum of Modern Art, New York.			
10. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).			
11. Madsen – Art Nouveau.			
12. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.			
13. Rosenblum – Cubism and 20 th Century Art.			
14. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.			
15. Ritchie – German 20 th Century Art – Museum of Modern Art.			
16. Barr – Fantastio Art; Dada and Surrealism.			
17. Scuphor – Dictionary of Abstract Art.			
18. Motherwell Dada Poets and Painters (Anthology of Dada Writings).			
19. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)			
20. Herbert Read – Surrealism (Mainly documents)			
21. Rubin – Dada & Surrealism.			
22. F.Pepper – Kinetic Art.			
23. H.H.Arnason – A history of modern art, Pearson Prentice hall, new Jersey, 2004.			
24. H.W.Janson – History of art, Pearson Prentice hall, new Jersey.			
25. E.H.Gombrich- The Story of Art, Phaidon Press Ltd.,London, 2001.			

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	First		
Name of the Course	Indian Philosophy of Art (Oriental Approach)		
Course Code	M25-MFA-102		
Course Type	CC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO1: To know about the concept of Indian aesthetics and philosophy that would help them understand paintings and artworks. CLO 2:To gain knowledge about the principles of paintings in Hindi Shilpa texts. CLO 3:To understand the use of Rasa and its types in creating beautiful paintings. CLO 4:To understand the concept of different theories in Indian aesthetics.		
Credits	Theory	Tutorial	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question.All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Definition of Indian Philosophy (Darshan) and basic principles and religious thoughts Four Vedas – Rig, Sama, Yajur, Atharva Introduction to Upanishads.		15
II	Fundamentals of Indian Arts, Principles and Iconography in the Shilpa Texts like Chitrasutram, Chitralakshanam.		15
III	Concept and Types of Rasa Sutra by Bharat Muni and Abhinav Gupta. Shadanga- Six Limbs of Indian Painting (Rupabheda, Pramana, Bhava, Lavanya Yojanam, Sadrihsyam, and Varnika Bhangam		15
IV	Theory of Alamkar, Dhvani, Auchitya, Riti.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Aesthetic Meaning by Rekha Jhanji			
2. An Introduction to Indian Aesthetics by Mini Chandran and V.S. Srinath			
3. Saundarya Shastra by Mamta Chaturvedi			
4. Indian Aesthetics- Convergence and divergence by Priyadarshani Patnaik and Joy Sen			
5. A Students Handbook to Indian Aesthetics by Neerja A. Gupta			
6. Indian Aesthetics- An Introduction by V. S. Seturaman.			
7. The Bloomsbury research handbook of Indian Aesthetics and the philosophy of Art by editor Arindam Chakrabarti			

Session: 2025-26			
Part A – Introduction			
Name of Programe	MASTER OF FINE ARTS		
Semester	First		
Name of the Course	Fundamental of Advertising		
Course Code	M25-MFA-103		
Course Type	CC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Explain the historical development and significance of early art and graphic design. CLO 2: Analyze the impact of modern art movements and development of modern advertising. CLO 3: Understand advertising and different forms of trademarks. CLO 4: Understand about advertising agencies and contributions of its renowned personalities.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: Nine questions will be set in all. All questions will carry equal marks. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.			
Unit	Topics		Contact Hours
I	Introduction to Advertising, Define Advertising; Graphic Design, Types of Advertising, Functions of Advertising, Trademark: Logo/ Logotype, signature, Seal, Monogram, Symbol, Emblem, Insignia etc.		15
II	Photography: Introduction, meaning & brief history. Introduction of Camera: Aperture, Shutter Speed, ISO; Introduction of Lens.		15
III	Print Media: Newspapers& MagazinesAdvertising; Outdoor Advertising: Posters& Hoardings: Broadcast Media: Radio&TelevisionDirect Mail Advertising; Window Display& Counter Display		15
IV	Campaign planning, objectives and basic principles – Campaign objectives & Types, Factors influencing the planning of advertising campaign. The selling methods, Advertising Appeal, Types of Appeal.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.			
2. Advertising and Sales Promotion: S.H.H kazmi, Satish Batra.			
3. Social Dimension of Advertising: S.S Kaptan.			
4. Advertising theory and practice: C.H Sandage, Vernon Fryburger.			
5. Advertising and Promotion AN IMC Approach,Shimp Cengage Learning India Pvt. Ltd., New			
6. Delhi Contemporary Advertising: William F. Arens, Courtland L. Bovee.			
7. foKkiu *rduhd ,oaf\}kUr* : ujsUnz ;kno			
8. foKkiufMtkbu : ujsUnz ;kno			
9. foKkiudyk: ,ds'ojizlkngVoky			
10. foKkiu : v'kksdegktu			

Session: 2025-26			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	First		
Name of the Course	TECHNICAL THEORY OF SCULPTURE-I		
Course Code	M25-MFA-104		
Course Type	CC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO1: Knowledge of the scientific and logical chemical and natural behavior of paint on metal techniques CLO 2: Students will have knowledge traditional and modern techniques casting process different temperaments of the furnaces. CLO :3 Students will understand the value of our Ancient, Modern casting process for sculpting, right proportion of the material CLO 4: Knowledge Modern techniques with moral values towards our Art and casting, carving.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	Types of metal, Lost wax process (Cire Perdue), Dogra/ Baster/ Sand casting process, The Built-up runner & investment, Patina & Coloring	15	
II	Knowledge about foundry, Pit blast furnace, Blast furnace, Gas furnace, Coal furnace, Diesel furnaces, Mould baking Procedure.	15	
III	Cement concrete casting, , P.O.P. casting, Fiber glass casting, Paper pulp casting. Paper meshy, Ceramic Mural	15	
IV	Stone carving techniques on marble, sand stone, & granite, Understanding about stone carving techniques and tool, Wood carving techniques according to the maquette, Understanding about wood carving techniques and tool, Colouring on wood & seasoning	15	
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1 Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta			
2 Sculpting in steel and other metals- Arthur Zaidenberg			
3 Modeling a figure in clay –Albert pounteney			
4 Principles of metal casting – Richard W. Heine &Philip C. Rosenthal			
5 Manual of Direct Metal Sculpture – Thames and Hudson			
6 Sculpture of primitive man – Warner Muensterberger			
7 George Segal – Sem hunter/Don howthorne			
8 Early Chola Bronze – Dougles Barrett			
9 Contemporary Stone Sculpture – DonazMeilach			
10 Marino Marini – A.M. Hammacher			
11 Birbhum Terracottas – Lalit kala Academy			
12 Terracottas of Bengal – S.S. Biswas			
13 Masterpieces of Indian Terracottas – M.K. Dhavalikar			
14 Sculpture in plastic arts – Nicholas Roukas			
15 Modern Sculpture – Harbeart Read			
16 The complete sculpture of Barbara Hepworth – Alan			
17 Masterpieces of western sculpture – Howard Hibbard			

Session: 2025-26			
Part A - Introduction			
Name of Programme	Master of Fine Arts		
Semester	First		
Name of the Course	TECHNICAL THEORY OF PRINTMAKING		
Course Code	M25-MFA-105		
Course Type	CC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop to understand the history and techniques of a variety of print processes used in making unique and limited-edition fine art prints. CLO 2: Expression is to be supported by mastery of means. Problem solving, critical thinking skills, aesthetic judgment, and self-confidence which comes from accomplishment by this subject. CLO 3: Knowledge about the Master Printmakers of the origin of representational Printmaking in Europe. CLO 4: Analyze the formal, technical characteristic work of art print.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	This Subject provides an in-depth theoretical exploration of printmaking techniques. Students will engage with the historical, technical, and conceptual foundations of various printmaking methods. Through lectures, readings, discussions, and written assignments, students will develop a comprehensive understanding of the technical theory behind printmaking. Historical and Conceptual Foundations - Introduction to Printmaking History - Overview of the history of printmaking from ancient times to contemporary practices - Key milestones and influential printmakers - Understanding the evolution of printmaking techniques and materials	15	

	- The Conceptual Framework of Printmaking - Exploring the conceptual underpinnings of printmaking as an art form - The role of multiples, reproduction, and originality in printmaking - Printmaking as a tool for communication and social change	
II	Technical Aspects of Relief and Intaglio Printmaking - Relief Printmaking Techniques - Detailed study of woodcut, linocut, and other relief methods - Tools, materials, and processes involved in relief printmaking - Analyzing the visual language and aesthetic qualities of relief prints - Explorative effect of Ukieo- E, Japanese Technique of Wood cut. - Intaglio Printmaking Techniques - Comprehensive exploration of etching, engraving, drypoint, aquatint, and mezzotint - Technical aspects of preparing plates, applying grounds, and etching Examining the tonal and textural possibilities in intaglio printmaking	15
III	Planographic and Stencil Techniques - Lithography - The chemical principles and processes of lithography - Materials and equipment used in traditional and contemporary lithography - Analyzing the unique qualities of lithographic prints - Screen Printing (Serigraphy) - Technical aspects of screen preparation, stencil methods, and printing - Exploring different types of screens, inks, and substrates The impact of screen printing on graphic design, art, and popular culture	15
IV	Contemporary and Experimental Printmaking - Digital and Photographic Printmaking - Integration of digital technologies in printmaking - Exploring digital printmaking techniques such as giclée, digital etching, and photogravure - The impact of digital media on the evolution of printmaking - Experimental Techniques and Contemporary Practices - Investigating mixed media, installation, and experimental approaches in printmaking - The role of innovation and interdisciplinary practices in contemporary printmaking	15
Total Contact Hours		60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Graphic Arts Encyclopedia – George A Stevenson			
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.			
3. Visual Imagination			
4. Prints of Twentieth Century – Phanes			
5. Dictionary of Print Making Terms – Rosemary Simmons.			
6. How to Identify Prints – Bamber Gaspoigne.			
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.			
8. Collecting Original Prints – Rosemary Simmons Hanre			
9. Printmaking Today – Jules Heller.			
10. Contemporary Art (Journal) – Lalit Kala Academy			
11. Graphic Art in India since 1850 – Lalit Kala Academy.			
12. Hkkjrh; Nkikfp= dyk : Mk- Luhudekj			
13. Graphic Art of 18 th Century : Jean Adhemer			
14. A history of Etching and Engraving- Arthur Hind			
15. An Introduction of History of Wood cut – A.M. Hind			
Reference Journals:			
• JOA - Journal of Arts			
• ShodhKosh: Journal of Visual and Performing Arts			
• Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities			
• Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities			
• Contemporary Art (Journal) – Lalit Kala Academy			
• Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.			

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	First		
Name of the Course	FIGURATIVE DRAWING-I		
Course Code	M25-MFA-106		
Course Type	PC-1		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To develop practical skills in drawing and painting techniques. CLO 2: Students will gain an understanding of contemporary drawing, including current trends, techniques, and influential artists. CLO 3: To explore the relationship between nature, culture, and artistic expression. CLO 4: To cultivate an appreciation for the diverse approaches to representing landscapes		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Size 30" x 40" (iv) Medium: water colour, ink/ oil colour/acrylic colour etc. (v) Number of assignments: 03 canvases (vi) Sheet work: 8			
Unit	Topics		Contact Hours
I	Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art		15
II	Explore Advance Drawing in different mediums and techniques- oil, acrylic, watercolors, pen, pastels and ink and photocopy, impression, stencil and any other medium.Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool		15
III	Practical exercises focusing on the live study of natural color, texture, composition, perspectives.		15
IV	Observation and Practice of elements of nature like trees, sky, clouds, distant objects etc.		15
Total Contact Hours			60

Practicals			Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>		30
Suggested Evaluation Methods			
Internal Assessment: 30			End Term Examination: 70
➤ Practical		30	➤ Practical
• Class Participation:		5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:		10	
• Weekly Submission		15	
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	COMMERCIAL CAMPAIGN - I		
Course Code	M25-MFA-107		
Course Type	PC - 1		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO	Course Learning Outcomes	
	CLO: 1	Ability to communicate messages visually through a combination of words, artworks, graphic and media.	
	CLO: 2	Ability to sustained artistic engagement with socio-political realities and intensive investigation of contemporary critical issues.	
	CLO: 3	Capable to utilize the art and technology interface for creative outcomes.	
	CLO: 4	Ability to utilize the visual message as a tool of social, moral and scientific awareness.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	18 hours	
Part B – Contents of the Course			
Practical (Product Campaign: Manual)			Total Contact Hours
Instructions: - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal Examiner/ Committee will evaluate the Sessional work. - Market survey and about your campaign - Size: As per requirements Medium: Poster Colors Or other with the permission of the concern teacher. Computer Graphics: Knowledge of basic Computer Application and Knowledge of various software’s mainly Corel Draw, Adobe Page-Maker, Adobe Illustrator, Adobe Photoshop. Microsoft Power-point. Digital Manipulation & its use in advertisement. Total assignments for Sessional work –one campaign (Minimum 12 Assignment per Campaign ie.			60

List of Practical			
Unit-I Logo - 1 Letter head, Visiting Card, Envelope – 1 Set.			15
Unit-II Posters – 4 Hoarding, Banner – 2 Press Layout – 2			15
Unit-III Magazine Layout – 2 Package Design – 1			15
Unit-IV Dangler, Cutouts, Showcard, Standy, Wobbler and Cube Free hand Sketches – 200 Drawing - 10 (Full figure human study, portrait, animal study etc.) Report - 1			15
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS: • Market survey • Different Social NGOs • Visit Different Advertising Agencies			

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	SCULPTURE COMPOSITION-I		
Course Code	M25-MFA- 108		
Course Type	PC-1		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotionmoods focusing on current scenario CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this artform which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of theirthoughts which will help viewers to connect withthe artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Sculpting Techniques Terracotta: - Understanding terracotta's plasticity and workability for additive sculpting techniques. - Techniques for modeling, coiling, and slab-building in terracotta. - Hands-on practice sessions: students will create basic forms and study anatomical details in terracotta. Cement: - Understanding cement's suitability for both additive and subtractive sculpting methods.		60

	- Techniques for modeling, carving, and casting in cement. - Experimentation with texture and surface treatments in cement sculptures. POP (Plaster of Paris): - Introduction to POP's quick setting properties and its application in both additive and subtractive sculpting. Techniques for modeling, carving, and casting with POP : Armature Construction and Support Systems Terracotta: - Understanding the need for armatures in large-scale terracotta sculptures for structural support. - Techniques for constructing armatures using materials like wire, wood, and metal for terracotta sculptures. - Design considerations for creating stable and durable support systems for terracotta sculptures. Cement: - Importance of reinforcing armatures in cement sculptures, especially for outdoor installations. - Techniques for constructing armatures using materials like rebar, wire mesh, and PVC pipe for cement sculptures. - Hands-on sessions: students will experiment with armature construction techniques for cement sculptures. POP (Plaster of Paris): - Introduction to armature construction for POP sculptures: wireframe armatures, internal supports, and reinforcement techniques.s - Hands-on practice sessions: students will create armatures for their POP sculptures using various materials and methods. - Design considerations for creating stable and durable armatures for POP sculptures of different sizes and complexity. Throughout the course, students will engage in hands-on practice sessions, critique sessions, and research assignments tailored to the specific materials and techniques used in terracotta, cement, and POP Note: Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36" x 36"x 36" No. of Assignments : 2 sketches : 250 Number of assessments 05	
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Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. William Vaughan – Romantic Art.			
2. European Modern Movements in Encyclopedia of World Art.			
3. Leymarie – Impressionism (Skira).			
4. J. Rewald – History of impressionism – Museum of Modern Art, New York.			
5. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).			
6. Madsen – Art Nouveau.			
7. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.			
8. Rosenblum – Cubism and 20 th Century Art.			
9. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.			
10. Ritchie – German 20 th Century Art – Museum of Modern Art.			
11. Barr – Fantastio Art; Dada and Surrealism.			
12. Scuphor – Dictionary of Abstract Art.			
13. Motherwell Dada Poets and Painters (Anthology of Dada Writings).			
14. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)			
15. Herbert Read – Surrealism (Mainly documents)			
16. Rubin – Dada & Surrealism.			
17. F.Pepper – Kinetic Art.			

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	PRINTMAKING ART - I		
Course Code	M25-MFA- 109		
Course Type	PC-1		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1	Develop creative ways to solve problems using a variety of strategies for making prints by utilizing monoprints, relief and basic intaglio processes.	
	2	Enhancing to Create personal hand-printed artwork, which demonstrate an introductory level of understanding printmaking ideas, and the processes, materials, and techniques associated with different method.	
	3	Establish self-critiquing skills to develop autonomous expression through printmaking.	
	4	Scientific and logical knowledge of reproduction of art works.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This Subject belongs to practical exploration of printmaking techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of printmaking as an art form. Fundamental Techniques and Processes • Introduction to Printmaking • Overview of printmaking history and its significance in contemporary art • Introduction to the printmaking studio, safety protocols, and equipment • Relief Printing (Woodcut and Linocut) • Techniques for carving wood and linoleum blocks • Inking and printing methods • Creating multi-block and reduction prints		60

Intaglio Techniques - Etching and Drypoint - Preparing metal plates, applying grounds, and etching in acid baths - Drypoint techniques for direct scratching on plates - Printing processes and paper preparation - Aquatint and Mezzotint - Techniques for creating tonal variations using aquatint - Introduction to mezzotint for rich, velvety blacks and gradients - Combining techniques for complex compositions Planographic and Stencil Techniques - Lithography - Preparing lithographic stones and plates - Drawing and processing images on lithographic surfaces - Printing lithographs with attention to detail and consistency - Screen Printing (Serigraphy) - Screen preparation using photo emulsion and stencil methods - Techniques for multi-color printing and registration - Experimenting with different inks and substrates Advanced Techniques - Experimental Printmaking - Exploring collagraphy, mono printing, and mixed media prints - Combining printmaking techniques for unique effects - Using non-traditional materials and methods in printmaking No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	
Suggested Evaluation Methods	
Internal Assessment: 30	
➤ Practicum	30
• Class Participation:	5
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10
• Mid-Term Exam:	15
End Term Examination: 70	
➤ Practicum	70
Lab record, Viva-Voce, write-up and execution of the practical	
Part C - Learning Resources	
Recommended Books/e-resources/LMS:	
- The Printmaking Ideas Book Paperback – Illustrated, August 20, 2019 - Reddy, Krishna, New ways of color printmaking: signification of materials - Lalit Kala Academy, Graphic Art in India since 1850 - Hoskins, Steve, Water Based Screen Printing - Paul Croft, Stone Lithography - George Whale and Naren Barfield, Digital Printmaking. - John Ross/Clare Romano/Tim Ross, The Complete Printmaker (Techniques/Traditions/Innovations) - John Ross/Clare Romano/Tim Ross G. Ahlberg and O. Jarneryd. Block and Silk Screen Printing - Kapoor, Geeta, Three Graphic Artist (Journal) – Lalit Kala Academy. D. Kauffmann., Graphic Art and Craft - Biegeleisen and Cohn, Silk Screen Techniques - Eichenberg, Fritz, The Art of the Print. - Heller, Jules, Print Making Today	

Session: 2025-26			
Part A – Introduction			
Name of the Programme	MASTER OF FINE ARTS		
Semester	First		
Name of the Course	CREATIVE PAINTING -I		
Course Code	M25-MFA-110		
Course Type	PC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO1: Identify and synthesis the connection between process and concept in reference to collage/ collision. CLO 2: Exercise with different methods and traditions of representation of space, form and colour in reference to history and visual culture, Proportions, anatomy and measurements in compositional rhythm. CLO 3: Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts CLO 4: Use of Diverse artistic styles and approaches to representing the compositional balance.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	4 hours (or as decided by PGBOS)	
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Minimum Size: 30" x 40" (iv) Medium: water colour, ink/ oil colour/acrylic colour etc. (v) Number of assignments: 04 canvases (vi) Sheet work: 25			
Part B - Contents of the Course			
Unit	Topic		Contact Hours
I	Introduction to Painting Techniques & Mediums - Oil painting fundamentals - Acrylic painting techniques - Watercolour applications - Mixed media exploration		30
II	Surface Preparation & Layering - Canvas and paper preparation - Gesso, primers, and textures - Layering methods and glazing		30

III	Contemporary Art Practices and New Media This unit examines contemporary art movements, focusing on postmodernism, conceptual art, installation art, and the integration of digital technologies in painting	30
1V	Personal Artistic Development Students will explore ways to develop their personal artistic voice and style by identifying themes and concepts that resonate with them	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	30	➤ Practical
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
•Weekly Submission:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	VISUAL COMMUNICATION - I		
Course Code	M25-MFA-111		
Course Type	PC – 2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO	COURSE LEARNING OUTCOME	
	CLO: 1	Student will be able to Understand the meaning of Social Campaign Design.	
	CLO: 2	Student will be able to Understand the Purpose & Function of Social Campaign.	
	CLO: 3	Student will be able to describe various advantages &disadvantages of Social Campaign.	
	CLO: 4	Student will be able to describe the role of Social Campaign in Modern Society.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	18 hours	
Part B- Contents of the Course			
Practical (Social Campaign: Digital)			Total Contact Hours
- Market survey and about your campaign - Size: As per requirements Medium : Poster Colors Or other with the permission of the concern teacher. Computer Graphics: Knowledge of basic Computer Application and Knowledge of various software’s mainly Corel Draw, Adobe Page-Maker, Adobe Illustrator, Adobe Photoshop. Microsoft Power-point. Digital Manipulation & its use in advertisement. Total assignments for Sessional work –one campaign (Minimum 12 Assignment per Campaign ie.			120

List of Practical			
Unit-I Logo - 1 Letter head, Visiting Card, Envelope – 1 Set.			30
Unit-II Posters 4 Hoarding, Banner - 1			30
Unit-III Press Layout – 2 Magazine Layout – 2			30
Unit-IV Illustration – 2 Calendar, Cutout, Bunting and Pamphlet Free hand Sketches – 200 Drawing - 10 (Full figure human study, portrait, animal study etc.) Report - 1			30
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
• Market survey • Different Social NGOs • Different Advertising Agencies			

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	ADVANCE SCULPTURE COMPOSITION-I		
Course Code	M25-MFA- 112		
Course Type	PC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario. CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Sculpting Techniques Exploring Mixed Media Sculpture • Introduction to mixed media sculpture techniques: assemblage, collage, and found object sculpture. • Integration of non-traditional materials such as found objects, textiles, and recycled materials into sculptural compositions. • Creative approaches to combining materials and textures in mixed media sculpture.		30

Unit-II	Mold Making and Casting Techniques • Introduction to mold making materials and methods: silicone, plaster, and alginate. • Techniques for creating one-part and multi-part molds for sculptures. • Exploring casting materials and processes: resin, plaster, and metal casting.	30
Unit-III	Large Scale Sculpture Construction • Considerations for scaling up sculptural works for outdoor or architectural settings. • Techniques for working with large-scale materials such as steel, concrete, and stone. • Engineering principles for creating structurally sound and weather-resistant large-scale sculptures.	30
Unit-IV	Installation and Site-Specific Sculpture • Understanding the relationship between sculpture and its environment. • Techniques for site analysis and conceptual development for site-specific sculpture projects. • Installation techniques and considerations for outdoor and indoor exhibition spaces. • Note: Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36” x 36”x 36” No. of Assignments : 4 sketches : 250 Number of assessments 05	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1. Rosenblum – Cubism and 2^{0th} Century Art. 2. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art. 3. Ritchie – German 20th Century Art – Museum of Modern Art. 4. Barr – Fantastio Art; Dada and Surrealism. 5. Scuphor – Dictionary of Abstract Art. 6. Motherwell Dada Poets and Painters (Anthology of Dada Writings). 7. Marcel Jean – A History of Surrealist Painting (Comprehensive Study) 8. Herbert Read – Surrealism (Mainly documents) 9. Rubin – Dada & Surrealism. 10. F.Pepper – Kinetic Art.		

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	ADVANCE PRINTMAKING COMPOSITION-I		
Course Code	M25-MFA-113		
Course Type	PC-2		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1 Develops the artistic skill to work interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture, emotion, and performance in contemporary art. 2 Enhances the knowledge to find possibilities of creating artwork using emerging technologies within the context of a hands-on studio art environment. 3 This inculcates to execute projects challenge, tradition and embrace new forms of aesthetic thinking. 4 Inculcates the Moral values with emotional intelligence through the knowledge of art and aesthetics.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This subject provides an in-depth, practical exploration of advanced printmaking techniques. Students will engage with complex methods and materials, refining their skills to produce sophisticated and innovative compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of advanced printmaking as an art form. Advanced Intaglio Techniques - Multi-plate Etching - Techniques for aligning and printing multiple plates - Layering colors and textures for complex compositions - Experimenting with various etching grounds and resists - Photogravure - Introduction to photogravure processes - Preparing photographic images for transfer to metal plates - Printing photogravure images with intaglio presses		30

Unit-II	Advanced Lithography and Planographic Methods - Color Lithography - Techniques for creating multi-color lithographs - Understanding registration and overlaying colors - Experimenting with different drawing materials and techniques on lithographic plates	30
Unit-III	- Polyester Plate and Photo Lithography - Using polyester plates for quick and efficient lithographic prints - Exploring photo-lithography techniques for transferring photographic and digital images - Combining traditional and digital methods for innovative compositions	30
Unit-IV	Contemporary and Experimental Techniques - Screen Printing Innovations - Advanced screen printing techniques (e.g., CMYK process printing, split fountains) - Incorporating photographic and digital elements in screen prints - Experimenting with unconventional substrates and inks (e.g., metallic, fluorescent) No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS: - The Printmaking Ideas Book Paperback – Illustrated, August 20, 2019 - Reddy, Krishna, New ways of color printmaking: signification of materials - Lalit Kala Academy, Graphic Art in India since 1850 - Hoskins, Steve, Water Based Screen Printing - Paul Croft, Stone Lithography - George Whale and Naren Barfield, Digital Printmaking. - John Ross/Clare Romano/Tim Ross, The Complete Printmaker (Techniques/Traditions/Innovations) - John Ross/Clare Romano/Tim Ross G. Ahlberg and O. Jarneryd. Block and Silk Screen Printing - Kapoor, Geeta, Three Graphic Artist (Journal) – Lalit Kala Academy. D. Kauffmann., Graphic Art and Craft - Biegeleisen and Cohn, Silk Screen Techniques - Eichenberg, Fritz, The Art of the Print		
E-Resources: - The Printmaking Bible: The Complete Guide to Materials and Techniques Hardcover – Import, 1 September 2008 by <u>Ann d'Arcy Hughes</u> (Author), <u>Hebe Verno, Morris</u> (Author) https://www.youtube.com/watch?v=A1LAyCSIAUw https://www.dailyartmagazine.com/seven-indian-printmakers/ https://www.scribd.com/presentation/437130387/ARTS-6-Elements-of-Art-Printmaking#		

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	First		
Name of the Course	Mural		
Course Code	M25-MFA-114		
Course Type	PC-3		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Study of compositions from imagination and observation with the help of concepts, theme, statements etc. CLO 2: Exercises of different painting techniques: texture work, distortion, symbolism, interpretation of themes. CLO 3: Develop proficiency in large-scale painting techniques, including surface preparation, priming, and layering. CLO 4: Develop test and employ materials, process, and mediums in a way that activates ideas and concept.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	18 hours		
Instructions: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Medium: As per choice (iv) Number of assignments: 02 (v) Sheet work (Layouts): 25			
Part B - Contents of the Course			
Unit	Topics		Contact Hours
I	Study of compositions from imagination and observation with the help of concepts, theme, statements etc.		30
II	Exercises of different painting techniques: texture work, distortion, symbolism, interpretation of themes		30
III	Develop themes and narratives that reflect cultural, social, or personal concepts. Experiment with styles and symbolism to communicate messages effectively through murals.		30
IV	Develop test and employ materials, process, and mediums in a way that activates ideas and concept		30
Total Contact Hours			120

Practicals		Contact Hours
<Instruction regarding practical><Syllabus/ List of Practicals>		30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	30	➤ Practical
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Weekly Submission (Layouts):	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	COMMERCIAL PHOTOGRAPHY - I		
Course Code	M25-MFA-115		
Course Type	PC – 3		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Student will be able to recognize, analyze, and adapt contemporary themes in art and photography.	
	CLO: 2	Student will be able to produce a cohesive group of photographs that demonstrate aesthetic and conceptual development.	
	CLO: 3	Student will be able to create and maintain a web presence for distributing, promoting, and developing visual art work.	
	CLO: 4	Students will gain hands-on experience and build a diverse portfolio suitable for entering the field of advertising photography.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B – Contents of the Course			
Practical			Total Contact Hours
<u>Unit-I</u> Product Photography Choose a small product (e.g., a watch, a perfume bottle, or a piece of jewelry) and create a high-quality, professional advertisement photo.			30
<u>Unit-II</u> Food Photography Create a series of photos for a fictional restaurant menu. Include appetizers, main courses, desserts, and drinks.			30
<u>Unit-III</u> Beverage Photography Create an advertisement photo for a beverage (e.g., coffee, soda or Soft drink).			30
<u>Unit-IV</u> Cosmetics Photography Photograph a set of cosmetic products (e.g., makeup, skincare items) for a beauty brand. • Size: As per requirements • Total Assignments 25 to 40 Minimum Assignments			30

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
•"Light Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua			
•"Commercial Photography Handbook: Business Techniques for Professional Digital Photographers" by Kirk Tuck			
•"The Photographer's Guide to Marketing and Self-Promotion" by Maria Piscopo			
•"The Best of Professional Digital Photography" by Bill Hurter			
•"Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations" by Nick Fancher			
•"Sketching Light: An Illustrated Tour of the Possibilities of Flash" by Joe McNally			
•"Advertising Photography: A Straightforward Guide to a Complex Industry" by Lou Lesko			
•"Professional Commercial Photography: Techniques and Images from Master Digital Photographers" by Lou Jacobs Jr.			
•"The Photographer's MBA: Everything You Need to Know for Your Photography Business" by Sal Cincotta			
•"Pricing Photography: The Complete Guide to Assignment and Stock Prices" by Michal Heron and David MacTavish			

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	SCULPTURE MURALS-I		
Course Code	M25-MFA- 116		
Course Type	PC-3		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario. CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this artform which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Introduction to Mural Sculpture Materials • Overview of materials suitable for indoor and outdoor mural sculptures, such as terracotta, concrete, mosaic tiles, and metal. • Safety protocols and best practices for working with mural sculpture materials. • Basic tools and equipment used in mural sculpture: sculpting tools, trowels, mortar, grout, etc.		30

Unit-II	Indoor Mural Sculpture Techniques - Understanding the scale and spatial considerations for indoor mural sculptures. - Techniques for creating relief sculptures using materials like terracotta and plaster. - Hands-on practice sessions: students will create small-scale relief sculptures suitable for indoor murals.	30
Unit-III	Outdoor Mural Sculpture Techniques - Considerations for durability and weather resistance in outdoor mural sculptures. - Techniques for creating outdoor mural sculptures using materials like concrete, mosaic tiles, and metal. - Hands-on practice sessions: students will experiment with outdoor mural sculpture techniques, focusing on scale, texture, and durability.	30
Unit-IV	Installation and Site-Specific Considerations - Understanding the interaction between mural sculptures and their environment, both indoors and outdoors. - Techniques for planning and installing mural sculptures in indoor and outdoor settings. - Collaborative project: students will design and install a mural sculpture, considering site-specific factors such as lighting, architecture, and community engagement. NOTE Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36’’ x 36’’x 36’’ No. of Assignments : 4 sketches : 250 Number of assessments 05	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. Crespelle – The Fauves.		
2. Razanl, Modern Paining, Skira – Useful references from plates and text.		
3. Lake and Maillard – Dictionary of Modern Painting.		
4. Herbert Read – A concise History of Modern Paining.		
5. William Vaughan – Romantic Art.		
6. European Modern Movements in Encyclopedia of World Art.		
7. Leymarie – Impressionism (Skira).		
8. J. Rewald – History of impressionism – Museum of Modern Art, New York.		
9. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).		
10. Madsen –		

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	First		
Name of the Course	MIXED MEDIA PRINTMAKING -I		
Course Code	M25-MFA-117		
Course Type	PC-3		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1 Apply skill and thoughts to bring realistic and creative Art work. 2 Demonstrate the thoughts and composition to present the viewer in unique way through their prints. 3 Apply advanced working knowledge of Relief and Planography printing. 4 Execute to work freely and independently, implement artistic skill of Printmaking.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This subject explores the integration of various printmaking techniques with other media to create innovative and dynamic compositions. Students will engage with multiple processes and materials, refining their skills to produce sophisticated and experimental works. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of mixed media printmaking. Introduction to Mixed Media Printmaking • Overview of Mixed Media Printmaking Introduction to the concept of mixed media in printmaking Understanding the potential of combining different printmaking techniques Safety protocols and studio setup for mixed media processes • Combining Relief and Intaglio Techniques • Techniques for integrating relief (e.g., woodcut, linocut) and intaglio (e.g., etching, drypoint) processes Experimenting with registration and layering for complex images Exploring different papers and substrates Screen Printing and Collagraph • Advanced Screen Printing • Multi-layer screen printing techniques • Using photographic and hand-drawn imagery in screen prints • Exploring transparency and color blending • Collagraph Techniques		120

	• Building collagraph plates with a variety of textures and materials • Printing collagraphs with intaglio and relief methods Combining collagraph prints with other printmaking processes igital and Experimental Techniques • Digital Printmaking • Integrating digital tools and processes with traditional printmaking • Techniques for creating digital collages and transferring them to printmaking methods • Using software for designing and manipulating print compositions • Experimental Approaches • Exploring unconventional materials and techniques in printmaking • Incorporating found objects, textiles, and mixed media elements Creating 3D prints and sculptural forms No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)		
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
• The Printmaking Ideas Book Paperback – Illustrated, August 20, 2019 • Reddy, Krishna, New ways of color printmaking: signification of materials • Lalit Kala Academy, Graphic Art in India since 1850 • Hoskins, Steve, Water Based Screen Printing • Paul Croft, Stone Lithography • George Whale and Naren Barfield, Digital Printmaking. • John Ross/Clare Romano/Tim Ross, The Complete Printmaker (Techniques/Traditions/Innovations) John Ross/Clare Romano/Tim Ross • G. Ahlberg and O. Jarneryd. Block and Silk Screen Printing • Kapoor, Geeta, Three Graphic Artist (Journal) – Lalit Kala Academy. • D. Kauffmann., Graphic Art and Craft • Biegeleisen and Cohn, Silk Screen Techniques • Eichenberg, Fritz, The Art of the Print. • Heller, Jules, Print Making Today • Adhemer, Jean Graphic Art of 18th Century. • A Fern, A Half Century of American Print Making • Sattler, Oliver Modern Japanese Prints • Berri, D.C., The Art of Lithography . • Harrap, Charles, Offset Printing from stone and plates. • UmetaroAzechi, Japanese Woodblock printing.			

Session: 2025-26			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	SECOND		
Name of the Course	HISTORY OF MODERN WESTERN ART- II		
Course Code	M25-MFA-201		
Course Type	CC-3		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Trace the development of Modern Western art from the 18 th century to 20 th century. CLO 2: Develop a critical understanding of western Art Movements and its relevance and impact on art. CLO 3: Critical understanding of the art work of some of the seminal/prominent artists and their contributions to modern art. CLO 4: Develop a critical understanding of History of Western Art and its relevance and impact on art.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	Introduction to Dadaism and its Characteristics Key Artists: Marchel Duchamp, Francis Picabia Surrealism: Influences and Major works Key Artists: Salvador Dalí, Max Ernst, Joan Miró	15	
II	Introduction to De Stijl Key Artists: Piet Mondrian, Theo Van Doesburg and their major works the Bauhaus Movement- Walter Gropius, Paul Klee	15	
III	Constructivism- Naum Gabo, Atonio Pevsner Key Artist: Vladamir Tatlin, Alexander Rodchenko Pop Art Key Artist: Andy Warhol	15	

IV	Op Art: Victor Vasarely Minimalism Art Key artist: Frank Stella Modern European Sculptors: Constantin Brâncuși, Alberto Giacometti, Henry Moore Contemporary European Art Since 1980- Kinetic art: Alexander Calder	15
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)		
2. Crespelle – The Fauves.		
3. Razanl, Modern Paining, Skira – Useful references from plates and text.		
4. Lake and Maillard – Dictionary of Modern Painting.		
5. Herbert Read – A concise History of Modern Paining.		
6. William Vaughan – Romantic Art.		
7. European Modern Movements in Encyclopedia of World Art.		
8. Leymarie – Impressionism (Skira).		
9. J. Rewald – History of impressionism – Museum of Modern Art, New York.		
10. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).		
11. Madsen – Art Nouveau.		
12. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.		
13. Rosenblum – Cubism and 20 th Century Art.		
14. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.		
15. Ritchie – German 20 th Century Art – Museum of Modern Art.		
16. Barr – Fantastio Art; Dada and Surrealism.		
17. Scuphor – Dictionary of Abstract Art.		
18. Motherwell Dada Poets and Painters (Anthology of Dada Writings).		
19. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)		
20. Herbert Read – Surrealism (Mainly documents)		
21. Rubin – Dada & Surrealism.		
22. F.Pepper – Kinetic Art		
23. John Galloway- Origin of Modern Art, 1905-1914, Mc Graw Hill Book Company, New York, 1965.		

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Second		
Name of the Course	WESTERN PHILOSOPHY OF ART (Occidental approach)		
Course Code	M25-MFA-202		
Course Type	CC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To analyze the psychological mechanisms behind artistic perception, creation, and the role of the conscious/subconscious mind. CLO 2: To evaluate the relationships and intersections between psychology and art. CLO 3: To critically examine major philosophical theories and ideas about art from thinkers like Plato, Aristotle, Hegel, and Marx, assessing their relevance and impact. CLO 4: To explore contemporary concepts like anti-aesthetics, globalization's impact on art, and theories by critics.		
Credits	Theory	Tutorial	Total
	3	1	4
Teaching Hours per week	3	1	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Introduction to Western aesthetics Pre- Socratic School – Milesian school, Eleatic school Ancient Philosophers- Socrates, Plato, Aristotle, Plotinus, Hegel		15
II	Medieval Period philosophers- Augustine of Hippo, Early Modern- David Hume, Immanuel Kant.		15
III	19 Th & 20 Th century Philosophers – Arthur Schopenhauer, Karl Marx, Friedrich, Roger Fry, Herbert Read		15
IV	Benedetto Croce (Theory of intuition), Sigmund Freud & Carl Jung (Relationship between Psychology & art, Gestalt Theory, (Theory of empathy), Clive Bell (Theory of Significant form), contribution of Leo Tolstoy & Susanne Langer in art		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
•Class Participation:	5	Written Examination	
•Seminar/presentation/assignment/quiz/class test etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Aesthetic Meaning by Rekha Jhanji			
2. Introductory Reading in Aesthetics by Hospers John			
3. Art as experience by John Dewey			
8. Aesthetic Meaning by Rekha Jhanji			
9. Philosophy of Art -Aldrich Virgil			
10. Art and Illusion by E. H. Gombrich			

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Second		
Name of the Course	Creative Advertising		
Course Code	M25-MFA-203		
Course Type	CC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Understand the creative process of advertising. CLO 2: Plan and execute advertising skills. CLO 3: Develop skills in creating effective visual and layout design for various media. CLO 4: Understand the marketing and advertising		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B – Contents of the Course			
Instructions for Paper- Setter: Nine questions will be set in all. All questions will carry equal marks. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.			
Unit	Topics		Contact Hours
I	Introduction to Copy Writing, Copy Format: Headline, Sub-Headline, Body copy etc., Types of copy, Characteristics of copy, Publicity& Propaganda, The Advertiser, Target Audience and U.S.P.		15
II	Creative Advertising –Creativity, five stages of Creativity, Creative concept & Creative leap, Creative brief and big Idea, Creative Strategy & Component of creative Strategy, Creative thinking, Creative Thought process.		15
III	Introduction to advertising agency, Types of Advertising agency, Functional department of advertising agency. Brief introduction of Prominent Personalities of Advertising world; Praseon Joshi, Prahlad Kakar, Piyush Pandey, AlyquePadamasi.		15
IV	AdvertisingMarketing: Nature and scope of Marketing, Advertising role in marketing, Types of market. Marketing mix, 4P’s of marketing, Packaging& Transportation, Direct marketing, Motivational research, Brand image.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.			
2. Advertising and Sales Promotion: S.H.H kazmi, Satish Batra.			
3. Social Dimension of Advertising: S.S Kaptan.			
4. Advertising theory and practice: C.H Sandage, Vernon Fryburger.			
5. Advertising and Promotion AN IMC Approach, Shimp Cengage Learning India Pvt. Ltd., New			
6. Delhi Contemporary Advertising: William F. Arens, Courtland L. Bovee.			
7. foKkiu *rduhd ,oaf\}kUr* : ujsUnz ;kno			
8. foKkiufMtkbu : ujsUnz ;kno			
9. foKkiudyk: ,ds'ojizlkngVoky			
10. foKkiu : v'kksdegktu			

Session: 2025-26			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	SECOND		
Name of the Course	TECHNICAL THEORY OF SCULPTURE-II		
Course Code	M25-MFA-204		
Course Type	CC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Knowledge of the scientific and logical chemical and natural behavior of paint on metal techniques CLO 2: Students will have knowledge traditional and modern techniques casting processdifferenttemperaments of the furnaces. CLO 3: Students will understand the value of our Ancient, Modern casting process for sculpting, right proportion of the material CLO 4: KnowledgeModern techniques with moral values towards our Art and casting, carving.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Waste molding and casting, Piece molding and casting, Piece &Mother molding and casting, Flexible molds,Fiber glass mold		15
II	Casting a piece mold with slip, Pressing a piece mold with clay, Ceramic shell casting, Separators, Types of clay.		15
III	Oxyacetylene welding, ARC welding MIG/TIG welding, Gravity process metal casting, Flow process metal casting.		15
IV	Acquiring proper knowledge of theory of firing and glazing. Acquiring properknowledge of making several kinds of bodies earthenware and stoneware and glazes, Acquiring proper knowledge about firing methods, different kilns,country kiln, wood firing, gas firing, oil firing, and coal firing kilns.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1 Masterpieces of Indian Bronze& Metal sculpture Rustam J. Mehta			
2 Sculpting in steel and other metals- Arthur Zaidenberg			
3 Modeling a figure in clay –Albert pounteney			
4 Principles of metal casting – Richard W. Heine &Philip C. Rosenthal			
5 Manual of Direct Metal Sculpture – Thames and Hudson			
6 Sculpture of primitive man – Warner Muensterberger			
7 George Segal – Sem hunter/Don howthorne			
8 Early Chola Bronze – Dougles Barrett			
9 Contemporary Stone Sculpture – DonazMeilach			
10 Marino Marini – A.M. Hammacher			
11 Birbhum Terracottas – Lalit kala Academy			
12 Terracottas of Bengal – S.S. Biswas			
13 Masterpieces of Indian Terracottas – M.K. Dhavalikar			
14 Sculpture in plastic arts – Nicholas Roukas			
15 Modern Sculpture – Harbeart Read			
16 The complete sculpture of Barbara Hepworth – Alan			
17 Masterpieces of western sculpture – Howard Hibbar			

Session: 2025-26			
Part A - Introduction			
Name of Programme	Master of Fine Arts		
Semester	Second		
Name of the Course	HISTORY OF WESTERN PRINTMAKING		
Course Code	M25-MFA-205		
Course Type	CC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop to understand the history and techniques of a variety of print processes used in making unique and limited edition fine art prints. CLO 2: Expression is to be supported by mastery of means. Problem solving, critical thinking skills, aesthetic judgment, and self-confidence which comes from accomplishment by this subject. CLO 3: Knowledge about the Master Printmakers of the origin of representational Printmaking in Europe. CLO 4: Analyze the formal, technical characteristic work of art print.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	This Subject provides an in-depth exploration of the history of European printmaking. Students will engage with the development, techniques, and cultural impact of printmaking from the Renaissance to the contemporary era. Through lectures, readings, discussions, and written assignments, students will develop a comprehensive understanding of the evolution and significance of European printmaking. The Origins and Early Development of European Printmaking - Introduction to Early European Printmaking - Overview of printmaking origins in Europe - The role of religious and secular prints in early European society - Techniques and materials used in early woodcuts and engravings	15	

	- The Renaissance and the Rise of Printmaking - The impact of the Renaissance on printmaking practices - Key figures in early European printmaking The development of etching and its artistic implications, Survey of the development of art of printmaking in Europe from early woodcuts and metal engravings during the beginning of the 15th century onwards to the present day including	
II	Masters of original printmaking, master engravers printmaking's for fulfilling religious and social needs as well as that of individual creative expressions. Significance of Durer, Italian Contribution of Chiaroscuro and woodcuts.	15
III	Print Making of 20 th Century, Pablo Picasso's Graphic work, Francisco Goya, Photo Transfer Techniques, Influence of Advertising, Stanley William Hayter, Printmaking Studio Atelier-17.	15
IV	Modern European Printmaking - Modernist Movements and Printmaking - The role of printmaking in Modernist movements (e.g., Impressionism, Expressionism, Cubism) - Key Modernist printmakers (e.g., Henri Toulouse-Lautrec, Edvard Munch, Andy Warhol,) - The experimentation with form, color, and abstraction in Modernist prints - New Trends in European Printmaking - The influence of contemporary art movements on printmaking (e.g., Pop Art, Postmodernism) Prominent printmakers and their innovations, Workshop and Print Editions.	15
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS: - Graphic Arts Encyclopedia – George A Stevenson - Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen. - Visual Imagination - Prints of Twentieth Century – Phanes - Dictionary of Print Making Terms – Rosemary Simmons. - How to Identify Prints – Bamber Gaspoigne. - The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross. - Collecting Original Prints – Rosemary Simmons Hanre - Printmaking Today – Jules Heller. - Contemporary Art (Journal) – Lalit Kala Academy		
Reference Journals: - JOA - Journal of Arts - ShodhKosh: Journal of Visual and Performing Arts - Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities - Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities - Contemporary Art (Journal) – Lalit Kala Academy - Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.		

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Second		
Name of the Course	FIGURATIVE DRAWING-II		
Course Code	M25-MFA-206		
Course Type	PC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To develop practical skills in drawing and painting techniques. CLO 2: Students will gain an understanding of contemporary drawing, including current trends, techniques, and influential artists. CLO 3: To explore the relationship between nature, culture, and artistic expression. CLO 4: To cultivate an appreciation for the diverse approaches to representing landscapes.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: Size 30" x 40" Medium: water colour, ink/ oil colour/acrylic colour etc. Number of assignments: 03 canvases Sheet work: 8			
Unit	Topics		Contact Hours
I	Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art		15
II	Explore advance drawing in different mediums and techniques- oil, acrylic, watercolors, pen, pastels and ink and photocopy, impression, stencil and any other medium.Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool		15
III	Practical exercises focusing on the live study of natural color, texture, composition, perspectives.		15
IV	Observation and Practice of elements of nature like trees, sky, clouds, distant objects etc.		15
Total Contact Hours			60
Practicals			Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>		30

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practical	30	➤ Practical	
•Class Participation:	5		
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Weekly Submission:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Second		
Name of the Course	COMMERCIAL CAMPAIGN - II		
Course Code	M25-MFA-207		
Course Type	PC – 4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Ability to communicate messages visually through a combination of words, artworks, graphic and media.	
	CLO: 2	Ability to sustained artistic engagement with socio-political realities and intensive investigation of contemporary critical issues.	
	CLO: 3	Capable to utilize the art and technology interface for creative outcomes.	
	CLO: 4	Ability to utilize the visual massage as a tool of social, moral and scientific awareness.	
Credits	Theory		Total
	0		4
Teaching Hours per week	0		4
Internal Assessment Marks	0		30
End Term Exam Marks	0		70
Max. Marks	0		100
Examination Time	0		24 hours
Part B – Contents of the Course			
Practical (Social Campaign: Manual)			Total Contact Hours
- Market survey and survey about your selected campaign. - Size: As per requirements Medium: Poster Colors Or other with the permission of the concern teacher. Computer Graphics: Knowledge of basic Computer Application and Knowledge of various software’s mainly Corel Draw, Adobe Page-Maker, Adobe Illustrator, Adobe Photoshop. Microsoft Power-point. Digital Manipulation & its use in advertisement. Total assignments for Sessional work –one campaign (Minimum 14 Assignment per Campaign ie.			60

List of Practical:			
Unit-I Logo - 1 Letter head, Visiting Card, Envelope – 1 Set.			15
Unit-II Posters - 4 Hoarding, Banner - 2			15
Unit-III Press Layout – 2 Magazine Layout – 2			15
Unit-IV Illustration – 2 Calendar, Dangler, Cutouts Free hand Sketches – 200 Drawing - 10 (Full figure human study, portrait, animal study etc.) Report - 1			15
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
• Market survey • Different Social NGOs • Visit Different Advertising Agencies			

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	SECOND		
Name of the Course	SCULPTURE COMPOSITION-II		
Course Code	M25-MFA- 208		
Course Type	PC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with differentExpressions and emotionmoods focusing on current scenario CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this artform which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of theirthoughts which will help viewers to connect withthe artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	Introduction to Sculpture Techniques Overview of Sculpture • Introduction to contemporary sculptural practices and influential modern sculptors • Understanding modern materials and their applications in sculpture3D Printing and Digital Modeling • Basics of digital modeling software (e.g., Tinkercad, Blender) • Introduction to 3D printing technology and techniques • Creating digital models and preparing them for 3D printing Project Development and Contemporary Practices Site-Specific and Installation Art • Understanding the principles of site-specific sculpture and installation art • Techniques for planning and executing large-scale installations • Collaborating and working within a given space or environment		60

Resources: • Modern sculpture studio facilities with access to digital fabrication tools, casting materials, and mixed media resources • Instructor demonstrations and individualized guidance • Recommended readings on contemporary sculptural techniques and notable modern sculptors Note: This syllabus is adaptable to student interests and skill levels. It's essential to provide ample studio time for students to practice techniques and develop their artistic voice within the medium of modern sculpture Note: Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36'' x 36''x 36'' No. of Assignments : 4 sketches : 250 Number of assessments 05			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)			
2. Crespelle – The Fauves.			
3. Razanl, Modern Paining, Skira – Useful references from plates and text.			
4. Lake and Maillard – Dictionary of Modern Painting.			
5. Herbert Read – A concise History of Modern Paining.			
6. William Vaughan – Romantic Art.			
7. European Modern Movements in Encyclopedia of World Art.			
8. Leymarie – Impressionism (Skira).			
9. J. Rewald – History of impressionism – Museum of Modern Art, New York.			
10. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).			
11. Madsen – Art Nouveau.			
12. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.			
13. Rosenblum – Cubism and 20 th Century Art.			
14. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.			
15. Ritchie – German 20 th Century Art – Museum of Modern Art.			
16. Barr – Fantastio Art; Dada and Surrealism.			
17. Scuphor – Dictionary of Abstract Art.			
18. Motherwell Dada Poets and Painters (Anthology of Dada Writings).			
19. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)			
20. Herbert Read – Surrealism (Mainly documents)			

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Second		
Name of the Course	PRINTMAKING ART - II		
Course Code	M25-MFA-209		
Course Type	PC-4		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1. Develop creative ways to solve problems using a variety of strategies for making prints by utilizing monoprints, relief and basic intaglio processes. 2. Enhancing to Create personal hand-printed artwork, which demonstrate an introductory level of understanding printmaking ideas, and the processes, materials, and techniques associated with different method. 3. Establish self-critiquing skills to develop autonomous expression through printmaking. 4. Scientific and logical knowledge of reproduction of art works.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This Subject belongs to practical exploration of printmaking techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of printmaking as an art form. Fundamental Techniques and Processes - Introduction to Printmaking - Overview of printmaking history and its significance in contemporary art - Introduction to the printmaking studio, safety protocols, and equipment - Creating multi-block and reduction prints Intaglio Techniques - Etching and Drypoint - Preparing metal plates, applying grounds, and etching in acid baths - Drypoint techniques for direct scratching on plates - Printing processes and paper preparation		60

• Aquatint and Mezzotint • Techniques for creating tonal variations using aquatint • Introduction to mezzotint for rich, velvety blacks and gradients • Combining techniques for complex compositions Planographic and Stencil Techniques • Lithography • Preparing lithographic stones and plates • Drawing and processing images on lithographic surfaces • Printing lithographs with attention to detail and consistency • Screen Printing (Serigraphy) • Screen preparation using photo emulsion and stencil methods • Techniques for multi-color printing and registration • Experimenting with different inks and substrates Advanced Techniques • Exploring collagraphy, mono printing, and mixed media prints • Combining printmaking techniques for unique effects • Using non-traditional materials and methods in printmaking No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	
Suggested Evaluation Methods	
Internal Assessment: 30	
➤ Practicum	30
• Class Participation:	5
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10
• Mid-Term Exam:	15
End Term Examination: 70	
➤ Practicum	70
Lab record, Viva-Voce, write-up and execution of the practical	
Part C - Learning Resources	
Recommended Books/e-resources/LMS:	
• The Printmaking Ideas Book Paperback – Illustrated, August 20, 2019 • Reddy, Krishna, New ways of color printmaking: signification of materials • Lalit Kala Academy, Graphic Art in India since 1850 • Hoskins, Steve, Water Based Screen Printing • Paul Croft, Stone Lithography • George Whale and Naren Barfield, Digital Printmaking. • John Ross/Clare Romano/Tim Ross, The Complete Printmaker (Techniques/Traditions/Innovations) • John Ross/Clare Romano/Tim Ross • G. Ahlberg and O. Jarneryd. Block and Silk Screen Printing • Kapoor, Geeta, Three Graphic Artist (Journal) – Lalit Kala Academy. • D. Kauffmann., Graphic Art and Craft • Biegeleisen and Cohn, Silk Screen Techniques • Eichenberg, Fritz, The Art of the Print. • Heller, Jules, Print Making Today • Adhemer, Jean Graphic Art of 18th Century. • A Fern, A Half Century of American Print Making • Sattler, Oliver Modern Japanese Prints • Berri, D.C., The Art of Lithography . • Harrap, Charles, Offset Printing from stone and plates.	

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Second		
Name of the Course	CREATIVE PAINTING-II		
Course Code	M25-MFA-210		
Course Type	PC-5		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Capture likeness, expression, and character of the HUMAN EXPRESSION CLO 2: Light and shadow study on the Human Face, 3D facial study, NON - FIGURATIVE FORM OR PATTERN. CLO 3: Techniques: pencil shading, blending, oil color study, acrylic color study, color mixing Medium: Develop, test and employ materials, process and mediums in a way that activates your ideas and concepts. CLO 4: Study of the composition used in figure study by composing objects like vase and other object along with THE DIFFERENT FORM, TEXTURE AND PATTERNS.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Minimum Size: 30" x 40" (iv) Medium: water colour, ink/ oil colour/acrylic colour etc. (v) Number of assignments: 04 canvases (vi) Sheet work: 20			
Unit	Topics		Contact Hours
I	Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art		30
II	Explore ADVANCE DRAWING in different mediums and techniques- oil, acrylic, watercolors, pen, pastels and ink and photocopy, impression, stencil and any other medium. Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool		30

III	Practical exercises focusing on the live study of natural color, texture, composition, perspectives.	30
IV	Observation and Practice of elements of nature like trees, sky, clouds, distant objects etc.	30
Total Contact Hours		120
Practicals		Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	30	➤ Practical
• Class Participation:	5	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Weekly Submission:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Second		
Name of the Course	VISUAL COMMUNICATION - II		
Course Code	M25-MFA-211		
Course Type	PC – 5		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Student will be able to Understand the meaning of Social Campaign Design.	
	CLO: 2	Student will be able to Understand the Purpose & Function of Social Campaign.	
	CLO: 3	Student will be able to describe various advantages &disadvantages of Social Campaign.	
	CLO: 4	Student will be able to describe the role of Social Campaign in Modern Society.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	18 hours	
Part B – Contents of the Course			
Practical (Product Campaign: Digital)			Total Contact Hours
- Market survey and about your campaign - Size: As per requirements Medium : Poster Colors Or other with the permission of the concern teacher. Computer Graphics: Knowledge of basic Computer Application and Knowledge of various software’s mainly Corel Draw, Adobe Page-Maker, Adobe Illustrator, Adobe Photoshop. Microsoft Power-point. Digital Manipulation & its use in advertisement. Total assignments for Sessional work –one campaign (Minimum 14 Assignment per Campaign ie.			120

List of Practical		
Unit-I Logo - 1 Letter head, Visiting Card, Envelope – 1 Set.		30
Unit-II Posters - 4 Hoarding, Banner – 2		30
Unit-III Press Layout – 2 Magazine Layout – 2 Storybook – 10 Plates		30
Unit-IV Calendar, Dangler, Cutouts, Counter Display, Folder or any other assignment with permission of concern teacher. Free hand Sketches – 200 Drawing - 10 (Full figure human study, portrait, animal study etc.) Report - 1		30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
• "Visual Communication: Images with Messages" by Paul Martin Lester		
• "Graphic Design: The New Basics" by Ellen Lupton and Jennifer Cole Phillips		
• "The Elements of Graphic Design: Space, Unity, Page Architecture, and Type" by Alex W. White		
• "Visual Storytelling: Inspiring a New Visual Language" by Gestalten		
• "Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students" by Ellen Lupton		
• "Visual Communication: From Theory to Practice" by Jonathan Baldwin and Lucienne Roberts		
• "Meggs' History of Graphic Design" by Philip B. Meggs and Alston W. Purvis		
• "Interaction of Color" by Josef Albers		
• "The Designer's Dictionary of Color" by Sean Adams		
• "Making and Breaking the Grid: A Graphic Design Layout Workshop" by Timothy Samara		

Session: 2025-26			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	SECOND		
Name of the Course	ADVANCE SCULPTURE COMPOSITION-II		
Course Code	M25-MFA- 212		
Course Type	PC-5		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Exploring Mixed Media Sculpture • Introduction to mixed media sculpture techniques: assemblage, collage, and found object sculpture. • Integration of non-traditional materials such as found objects, textiles, and recycled materials into sculptural compositions. • Creative approaches to combining materials and textures in mixed media sculpture		30
Unit-II	Mold Making and Casting Techniques • Introduction to mold making materials and methods: silicone, plaster, and alginate. • Techniques for creating one-part and multi-part molds for sculptures. • Exploring casting materials and processes: resin, plaster, and metal casting.		30

Unit-III	Large Scale Sculpture Construction • Considerations for scaling up sculptural works for outdoor or architectural settings. • Techniques for working with large-scale materials such as steel, concrete, and stone. • Engineering principles for creating structurally sound and weather-resistant large-scale sculptures.	30
Unit-IV	Installation and Site-Specific Sculpture • Understanding the relationship between sculpture and its environment. • Techniques for site analysis and conceptual development for site-specific sculpture projects. • Installation techniques and considerations for outdoor and indoor exhibition spaces. Note: Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36” x 36”x 36” No. of Assignments : 4 sketches : 250 Number of assessments 05	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. J. Rewald – History of impressionism – Museum of Modern Art, New York.		
2. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).		
3. Madsen – Art Nouveau.		
4. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.		
5. Rosenblum – Cubism and 20 th Century Art.		
6. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.		
7. Ritchie – German 20 th Century Art – Museum of Modern Art.		
8. Barr – Fantastio Art; Dada and Surrealism.		
9. Scuphor – Dictionary of Abstract Art.		
10. Motherwell Dada Poets and Painters (Anthology of Dada Writings).		
11. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)		
12. Herbert Read – Surrealism (Mainly documents)		
13. Rubin – Dada & Surrealism.		
14. F.Pepper – Kinetic Art.		

Session: 2025-26				
Part A - Introduction				
Name of the Programme		Master of Fine Arts		
Semester		Second		
Name of the Course		ADVANCE PRINTMAKING COMPOSITION-II		
Course Code		M25-MFA-213		
Course Type		PC-5		
Level of the course		400-499		
Pre-requisite for the course (if any)				
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:		1 Develops the artistic skill to work interdisciplinary and collaborative discipline that focuses on our relationship with technology, visual culture, emotion, and performance in contemporary art. 2 Enhances the knowledge to find possibilities of creating artwork using emerging technologies within the context of a hands-on studio art environment. 3 This inculcates to execute projects challenge, tradition and embrace new forms of aesthetic thinking. 4 Inculcates the Moral values with emotional intelligence through the knowledge of art and aesthetics.		
Credits		Theory	Practical	Total
		0	4	4
Teaching Hours per week		0	8	8
Internal Assessment Marks		0	30	30
End Term Exam Marks		0	70	70
Max. Marks		0	100	100
Examination Time		0	24 hours	
Part B - Contents of the Course				
Practicals				Contact Hours
Unit-I	This subject provides an in-depth, practical exploration of advanced printmaking techniques. Students will engage with complex methods and materials, refining their skills to produce sophisticated and innovative compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of advanced printmaking as an art form. Advanced Intaglio Techniques - Multi-plate Etching - Techniques for aligning and printing multiple plates - Layering colors and textures for complex compositions - Experimenting with various etching grounds and resists - Photogravure - Introduction to photogravure processes - Preparing photographic images for transfer to metal plates Printing photogravure images with intaglio presses			30
Unit-II	Advanced Lithography and Planographic Methods Color Lithography Techniques for creating multi-color lithographs Understanding registration and overlaying colors			30

	Experimenting with different drawing materials and techniques on lithographic plates Polyester Plate and Photo Lithography Using polyester plates for quick and efficient lithographic prints Exploring photo-lithography techniques for transferring photographic and digital images Combining traditional and digital methods for innovative compositions	
Unit-III	Contemporary and Experimental Techniques • Screen Printing Innovations • Advanced screen printing techniques (e.g., CMYK process printing, split fountains) • Incorporating photographic and digital elements in screen prints • Experimenting with unconventional substrates and inks (e.g., metallic, fluorescent) • Mixed Media and Collagraph • Creating collagraph plates using a variety of textures and materials • Combining collagraph with other printmaking techniques for layered effects Exploring mixed media approaches in printmaking	30
Unit-IV	Professional Practice and Project Development • Large-scale and Installation Printmaking • Techniques for creating large-scale prints and print installations • Planning and executing print-based installations in a gallery setting • Collaborating on group projects and large-format prints No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	

Part C - Learning Resources

Recommended Books/e-resources/LMS:

- The Printmaking Ideas Book Paperback – Illustrated, August 20, 2019
- Reddy, Krishna, New ways of color printmaking: signification of materials
- Lalit Kala Academy, Graphic Art in India since 1850
- Hoskins, Steve, Water Based Screen Printing
- Paul Croft, Stone Lithography
- George Whale and Naren Barfield, Digital Printmaking.
- John Ross/Clare Romano/Tim Ross, The Complete Printmaker (Techniques/Traditions/Innovations) John Ross/Clare Romano/Tim Ross
- G. Ahlberg and O. Jarneryd, Block and Silk Screen Printing
- Kapoor, Geeta, Three Graphic Artist (Journal) – Lalit Kala Academy.
- D. Kauffmann., Graphic Art and Craft
- Biegeleisen and Cohn, Silk Screen Techniques
- Eichenberg, Fritz, The Art of the Print.
- Heller, Jules, Print Making Today
- Adhemer, Jean Graphic Art of 18th Century.
- A Fern, A Half Century of American Print Making
- Sattler, Oliver Modern Japanese Prints
- Berri, D.C., The Art of Lithography .
- Harrap, Charles, Offset Printing from stone and plates.
- UmetaroAzechi, Japanese Woodblock printing.
- Wonder Day Experiments in Wood Cut.
- Hind, A.M, An Introduction to a History of Wood cut
- Mueller, H.A Wood Cut and Wood Engravings and How I make them
- Bernard, David, The Collograph Print
- Arthur Hind, A History of Etching and Engraving
- Roger Marsh, Silk Screen Printing for the Artist
- Bert, Zahn, Silk Screen Method of Reproduction
- Tokuno.s, Mr., Japanese wood cutting and wood cut printing
- Simmons, Rosemary, Dictionary of Print Making Terms

E-Resources:

- The Printmaking Bible: The Complete Guide to Materials and Techniques Hardcover – Import, 1 September 2008 by Ann d'Arcy Hughes (Author), Hebe Verno, Morris (Author)
- <https://www.youtube.com/watch?v=A1LAyCSIAUw>
- <https://www.dailyartmagazine.com/seven-indian-printmakers/>
- <https://www.scribd.com/presentation/437130387/ARTS-6-Elements-of-Art-Printmaking#>
- <https://archive.org/details/printmakingbible0000darc/page/n9/mode/2up>
- <https://journals.indexcopernicus.com/api/file/viewByFileId/288083.pdf>
- <https://impact-journal-cfpr.uwe.ac.uk/index.php/impact/article/view/96/80>

Session: 2025-26			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Second		
Name of the Course	CONCEPTUAL AND DIGITAL ART		
Course Code	M25-MFA-214		
Course Type	PC-6		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Study of compositions from imagination and observation with the help of concepts, theme, statements etc. CLO 2: Exercises of different painting techniques: texture work, distortion, symbolism, interpretation of themes CLO 3: Exercises on application of different mediums both traditional and contemporary as a drawing tool/digital tool. CLO 4: Develop test and employ materials, process, and mediums in a way that activates ideas and concept.		
Credits	Theory	Practical	Total
	3	4	4
Teaching Hours per week	3	4	4
Internal Assessment Marks	20	30	30
End Term Exam Marks	50	70	70
Max. Marks	70	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: Size: ➤ Installation (Minimum: 3'x 4') ➤ Video Art: 7 Minutes Number of assignments: 02 Sheet work: 8			
Unit	Topics	Contact Hours	
I	Study of compositions from imagination and observation with the help of concepts, theme, statements etc.	30	
II	Exercises of different painting techniques: texture work, distortion, symbolism, interpretation of themes	30	
III	Exercises on application of different mediums both traditional and contemporary as a drawing tool/digital tool.	30	
IV	Develop test and employ materials, process, and mediums in a way that activates ideas and concepts.	30	
Total Contact Hours			120
Practicals			Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>		30

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practical	30	➤ Practical	
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Weekly submission:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Second		
Name of the Course	COMMERCIAL PHOTOGRAPHY - II		
Course Code	M25-MFA-215		
Course Type	PC - 6		
Level of the course	400-499		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Student will be able to recognize, analyze, and adapt contemporary themes in art and photography.	
	CLO: 2	Student will be able to produce a cohesive group of photographs that demonstrate aesthetic and conceptual development.	
	CLO: 3	Student will be able to create and maintain a web presence for distributing, promoting, and developing visual art work.	
	CLO: 4	Students will gain hands-on experience and build a diverse portfolio suitable for entering the field of advertising photography.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B – Contents of the Course			
Practical			Total Contact Hours
Instructions: • Size: As per requirements. • Total Assignments -25 to 40 Minimum Assignments			120

List of Practical		
Unit-I		30
Technology Photography		
Shoot a series of images for a tech gadget (e.g., a smartphone, tablet, or smart watch)		
Unit-II		30
Automotive Photography		
Photograph a car from various angles, in different lighting conditions, and possibly in motion.		
Unit-III		30
Conceptual Advertising Photography		
Create a series of images around a central theme or message (e.g., eco-friendly products, a seasonal campaign).		
Unit-IV		30
Portfolio Development		
Select and refine a series of images from all practical assignments to create a cohesive portfolio.		
Report - 1		
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum		➤ Practicum 70
• Class Participation:		Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:		
• Mid-Term Exam:		
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
• "Light Science & Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua		
• "Commercial Photography Handbook: Business Techniques for Professional Digital Photographers" by Kirk Tuck		
• "The Photographer's Guide to Marketing and Self-Promotion" by Maria Piscopo		
• "The Best of Professional Digital Photography" by Bill Hurter		
• "Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations" by Nick Fancher		
• "Sketching Light: An Illustrated Tour of the Possibilities of Flash" by Joe McNally		
• "Advertising Photography: A Straightforward Guide to a Complex Industry" by Lou Lesko		
• "Professional Commercial Photography: Techniques and Images from Master Digital Photographers" by Lou Jacobs Jr.		
• "The Photographer's MBA: Everything You Need to Know for Your Photography Business" by Sal Cincotta		
• "Pricing Photography: The Complete Guide to Assignment and Stock Prices" by Michal Heron and David MacTavish		

Session: 2025-26			
Part A – Introduction			
Name of the Programme		Master of Fine Arts	
Semester		SECOND	
Name of the Course		SCULPTURE MURALS–II	
Course Code		M25-MFA- 216	
Course Type		PC-6	
Level of the course		400-499	
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:		CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario. CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Introduction to Mural Sculpture Materials - Overview of materials suitable for indoor and outdoor mural sculptures, such as terracotta, concrete, mosaic tiles, and metal. - Safety protocols and best practices for working with mural sculpture materials. - Basic tools and equipment used in mural sculpture: sculpting tools, trowels, mortar, grout, etc.		30
Unit-II	Indoor Mural Sculpture Techniques - Understanding the scale and spatial considerations for indoor mural sculptures. - Techniques for creating relief sculptures using materials like terracotta and plaster. - Hands-on practice sessions: students will create small-scale relief sculptures suitable for indoor murals.		30

Unit-III	Outdoor Mural Sculpture Techniques • Considerations for durability and weather resistance in outdoor mural sculptures. • Techniques for creating outdoor mural sculptures using materials like concrete, mosaic tiles, and metal. • Hands-on practice sessions: students will experiment with outdoor mural sculpture techniques, focusing on scale, texture, and durability.	30
Unit-IV	Installation and Site-Specific Considerations • Understanding the interaction between mural sculptures and their environment, both indoors and outdoors. • Techniques for planning and installing mural sculptures in indoor and outdoor settings. • Collaborative project: students will design and install a mural sculpture, considering site-specific factors such as lighting, architecture, and community engagement. Throughout the course, critique sessions will provide opportunities for students to receive feedback on their work and engage in constructive dialogue. Research assignments will deepen students' understanding of sculptural techniques and historical contexts relevant to mural sculpture. Hands-on practice sessions will allow students to develop their skills through experiential learning, and guest lectures and demonstrations will offer further insight and inspiration for their artistic development in both indoor and outdoor mural sculpture. NOTE Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36” x 36”x 36” No. of Assignments : 1 sketches : 250 Number of assessments 05	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1. Razanl, Modern Paining, Skira – Useful references from plates and text. 2. Lake and Maillard – Dictionary of Modern Painting. 3. Herbert Read – A concise History of Modern Paining. 4. William Vaughan – Romantic Art. 5. European Modern Movements in Encyclopedia of World Art. 6. Leymarie – Impressionism (Skira). 7. J. Rewald – History of impressionism – Museum of Modern Art, New York. 8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).		

Session: 2025-26			
Part A - Introduction			
Name of the Programme		Master of Fine Arts	
Semester		Second	
Name of the Course		MIXED MEDIA PRINTMAKING -II	
Course Code		M25-MFA-217	
Course Type		PC-6	
Level of the course		400-499	
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:		1 Apply skill and thoughts to bring realistic and creative Art work. 2 Demonstrate the thoughts and composition to present the viewer in unique way through their prints. 3 Apply advanced working knowledge of Relief and Planography printing. 4 Execute to work freely and independently, implement artistic skill of Printmaking.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This subject explores the integration of various printmaking techniques with other media to create innovative and dynamic compositions. Students will engage with multiple processes and materials, refining their skills to produce sophisticated and experimental works. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of mixed media printmaking. Introduction to Mixed Media Printmaking - Overview of Mixed Media Printmaking - Introduction to the concept of mixed media in printmaking - Understanding the potential of combining different printmaking techniques - Safety protocols and studio setup for mixed media processes - Combining Relief and Intaglio Techniques - Techniques for integrating relief (e.g., woodcut, linocut) and intaglio (e.g., etching, drypoint) processes - Experimenting with registration and layering for complex images		30
Unit-II	Exploring different papers and substrates - Advanced Screen Printing - Multi-layer screen printing techniques - Using photographic and hand-drawn imagery in screen prints		30

Unit-III	Digital and Experimental Techniques - Digital Printmaking - Integrating digital tools and processes with traditional printmaking - Techniques for creating digital collages and transferring them to printmaking methods - Using software for designing and manipulating print compositions	30
Unit-IV	- Experimental Approaches - Exploring unconventional materials and techniques in printmaking - Incorporating found objects, textiles, and mixed media elements - Creating 3D prints and sculptural forms No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS: - The Printmaking Ideas Book Paperback – Illustrated, August 20, 2019 - Reddy, Krishna, New ways of color printmaking: signification of materials - Lalit Kala Academy, Graphic Art in India since 1850 - Hoskins, Steve, Water Based Screen Printing - Paul Croft, Stone Lithography - George Whale and Naren Barfield, Digital Printmaking. - John Ross/Clare Romano/Tim Ross, The Complete Printmaker (Techniques/Traditions/Innovations) - John Ross/Clare Romano/Tim Ross G. Ahlberg and O. Jarneryd. Block and Silk Screen Printing - Kapoor, Geeta, Three Graphic Artist (Journal) – Lalit Kala Academy. D. Kauffmann., Graphic Art and Craft - Biegeleisen and Cohn, Silk Screen Techniques - Eichenberg, Fritz, The Art of the Print. - Heller, Jules, Print Making Today - Adhemer, Jean Graphic Art of 18th Century. - A Fern, A Half Century of American Print Making - Sattler, Oliver Modern Japanese Prints - Berri, D.C., The Art of Lithography . - Harrap, Charles, Offset Printing from stone and plates. - UmetaroAzechi, Japanese Woodblock printing. - Wonder Day Experiments in Wood Cut. - Hind, A.M, An Introduction to a History of Wood cut - Mueller, H.A Wood Cut and Wood Engravings and How I make them - Bernard, David, The Collograph Print		

Session: 2025-26			
Part A - Introduction			
Name of the Programme	Common to all PG Programmes		
Semester	Second		
Name of the Course	Constitutional, Human & Moral Values and IPR		
Course Code	M25-CHM-201		
Course Type	CHM		
Level of the course	400-499		
Pre-requisite for the course (if any)	-		
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO-1: Learn the different Constitutional Values, Fundamental rights and duties enshrined in the India Constitution. CLO-2: Understand humanism, human virtues and values, and ide of International peace. CLO-3: Grasp the basic concepts of Moral Values and Professional Conduct which are required to become a part of the civil society and for developing professionalism. CLO-4: Understand concepts of Intellectual Property Rights, Copyright, Patent, Trademark etc., and about threats of Plagiarism.		
Credits	Theory	Practical	Total
	2	0	2
Teaching Hours per week	2	0	2
Internal Assessment Marks	15	0	15
End Term Exam Marks	35	0	35
Max. Marks	50	0	50
Examination Time	3 hours		
Part B-Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question. All questions will carry equal marks.			

Unit	Topics	Contact Hours	
I	Constitutional Values: Historical Perspective of Indian Constitution; Basic Values enshrined in the Preamble of the Indian Constitution; Concept of Constitutional Morality; Patriotic Values and Ingredients Nation Building; Fundamental Rights and Duties; Directive Principles of the State Policy.	8	
II	Humanistic Values: Humanism, Human Virtues and Civic Sense; Social Responsibilities of Human Beings; Ethical ways to deal with human aspirations; Harmony with society and nature; Idea of International Peace and Brotherhood (Vasudhaiv Kutumbkam).	7	
III	Moral Values and Professional Conduct Understanding Morality and Moral Values; Moral Education and Character Building; Ethics of Relations: Personal, Social and Professional; Introduction to Gender Sensitization; Affirmative approach towards Weaker Sections (SCs, STs, OBCs, EWS& DAs); Ethical Conduct in Higher Education Institutions; Professional Ethics.	8	
IV	Intellectual Property Rights: Meaning, Origins and Nature of Intellectual Property Rights (IPRs); Different Kinds of IPRs – Copyright, Patent, Trademark, Trade Secret/Dress, Design, Traditional Knowledge; Infringement and Offences of IPRs – Remedies and Penalties; Basics of Plagiarism policy of UGC.	7	
	Note: Scope of the syllabus shall be restricted to generic and introductory level of mentioned topics.		
Total Contact Hours		30	
Suggested Evaluation Methods			
Internal Assessment: 15		End Term Examination: 35	
➤ Theory	15	➤ Theory	35
•Class Participation:	4	Written Examination	
•Seminar/presentation/assignment/quiz/class test etc.:	4		
•Mid-Term Exam:	7		
Part C-Learning Resources			
Recommended Books/e-resources/LMS:			
- Ahuja, V K. (2017). <i>Law relating to Intellectual Property Rights</i>, India, IN: Lexis Nexis. - Bajpai, B. L., <i>Indian Ethos and Modern Management</i>, New Royal Book Co., Lucknow, 2004. - Basu, D.D., <i>Introduction to the Constitution of India</i> (Students Edition) Prentice Hall of India Pvt. Ltd., New Delhi, 20th ed., 2008. - Dhar, P.L. & R.R. Gaur, <i>Science and Humanism</i>, Commonwealth Publishers, New Delhi, 1990. - George, Sussan, <i>How the Other Half Dies</i>, Penguin Press, 1976. - Govindarajan, M., S. Natarajan, V.S. Sendilkumar (eds.), <i>Engineering Ethics (Including Human Values)</i>, Prentice Hall of India Private Ltd, New Delhi, 2004. - Harries, Charles E., Michael S. Pritchard & Michael J. Robins, <i>Engineering Ethics</i>, Thompson Asia, New Delhi, 2003.			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	HISTORY OF MODERN INDIAN ART-I		
Course Code	M25-MFA-301		
Course Type	CC-5		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To develop a keen insight into the contribution of movements and artists in shaping modern art in India. CLO 2: Introduction to postmodern art and theories. Analytical study of some of the prominent artists of post- independence. CLO 3: Identify and analyze the discourse of postmodernism and its relevance to visual art practice. CLO 4: Critical understanding of the work of some of the seminal post-70s artists of Indian Art to develop a critical understanding of the transitions from modernism to postmodernism and Contemporary art trends and enhancement in the knowledge of Folk Art , Tribal Art and Indian Culture.		
Credits	Theory	Tutorial	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	Company School: subjects, style, and major artists Impact of British colonialism on Indian art	15	
II	Pre -Independence Art Schools and Institutions- Madras, Bombay, Calcutta Early Modernist Artist – Raja Ravi Verma, Amrita Sher Gill, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy	15	

III	Bengal School and its philosophy Key figures of Bengal School- Abanindranath Tagore, Nandlal Bose, Benode Bihari Mukherjee, Ram Kinker Baij, Asit Kumar Haldar	15
IV	Calcutta Group- Paritosh Sen, Pradosh Das Gupta, Nirod Majumdar, Bikashbattacharya, Ganesh Pyne, Jogen Chaudhury, Ganesh Haloi Bengal Femine – Chittoprasad, Somnath Hore	15
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. Aesthetic Meaning by Rekha Jhanji		
2. Introductory Reading in Aesthetics by Hospers John		
3. Art as experience by John Dewey		
4. Aesthetic Meaning by Rekha Jhanji		
5. Philosophy of Art -Aldrich Virgil		
6. Art and Illusion by E. H. Gombrich		

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	CONTEMPORARY INDIAN ART-1		
Course Code	M25-MFA-302		
Course Type	CC-6		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1:	To discuss the thematic and stylistic characteristics of figurative art in India.	
	CLO 2:	To understand the role of art criticism in shaping the discourse of modern and contemporary Indian art.	
	CLO 3:	To understand the significance of installation art in contemporary Indian art.	
	CLO 4:	To explore contemporary concepts like anti-aesthetics, globalization's impact on art, and theories by critics.	
Credits	Theory	Tutorial	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Figurative Artists: Sudhir Patwardhan, Thota Vaikuntam, Shakti Burman, Art Critics: Geeta Kapur, Vinod Bhardwaj, B. N. Goswamy, Partha Mitter		15
II	Female Painter – Nalini Malini, Gogi Saroj Paul, Neeima Sheikh, Anjoli Ela Menon Female Sculptor Artists: Mrinalini Mukherjee, Meera Mukherjee, Piloo Pochkhanawala		15
III	Installation Artists: Sheela Gowda, Reena Saini Kallat, Shilpa Gupta, Shukla Sawant, Mithu Sen		15
IV	Other Female Artists: Arpita Singh, Arpana Caur, Anita Dube, Bharti Kher, Hema Upadhyya, Seema Kohli		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
•Class Participation:	5	Written Examination	
•Seminar/presentation/assignment/quiz/class test etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Art and Visual Culture in India 1857-2007 edited by Gayatri Sinha			
2. Contemporary Art in India: A Perspective by Pran Nath Mago			
3. The Empire Strikes Back: Indian Art Today edited by A. M. Kapoor and N. Malani			
4. Edge of Desire: Recent Art in India edited by Chaitanya Sambrani			
5. India: Contemporary Photographic and New Media Art edited by Steven Evans and Sunil Gupta			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	Art of Advertising Photography		
Course Code	M25-MFA-303		
Course Type	CC-6		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Understanding of the history of photography and fundamental components of a camera. CLO 2: Identify and differentiate various types of photography and its technic. CLO 3: Familiar with significant Indian photographers and their contributions to the field of photography. CLO 4: Understand the concept and purpose of documentary photography and contribution prominent photographers.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
PartB – Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Introduction and history of Indian Photography, Raja Deen Dyal and Swai Man Singh, Advertising photography, Digital Photography, The digital darkroom,		15
II	Types of Photography, Importance of photography in Advertising. Advertising Photography. Drawing/Illustration vs Photography in advertising.		15
III	Photographers of India; Advertising photography of India, Haradesh Dhingra, Prabudha Das Gupta, Prashant Godbole. Atul Kasbekar.		15
IV	Introduction of Documentary Photography, Documentary Photographers: Raghu Rai,SudharakOlwe, Altaf Qadri.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.			
2. In Search of Dignity and Justice: SudharakOlwe			
3. Pinney, christophes, photography, Art of India, Encyclopaedia Britannica			
4. Sinha,Gayatri, Curator, Middleages spread imaging, India			
5. Mother Teresa: A Life of Dedication by Raghu Rai			
6. India: Reflections in Black and White by Raghu Rai			
7. Prabuddha Dasgupta 1956 – 2012 by Prabuddha Dasgupta			
8. QksVksxzkQh *rduhd ,oac;ksx * : ujsUnz ;kno			
9. foKkiufMtkbu : ujsUnz ;kno			
10. Nk;kadu : xykcdksBkjh			

Session: 2026-27			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	THIRD		
Name of the Course	HISTORY OF INDIAN SCULPTURES		
Course Code	M25-MFA-304		
Course Type	CC-6		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will get knowledge about the intense and exaggerated realism during this period. CLO 2: Knowledge of Modern sculptures of western world which leads to understand the difference and similarities between Indian and Western Art. CLO 3: Knowledge will encourage students to understand the value of our Art individualism, ideology Indian sculptors etc. CLO 4: Knowledge of new experiments in Indian contemporary sculpture.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	Development of Modern Sculptures in India, Academic Sculptors: Ram Kinker Baij, D.P. Roy Choudhary, Pardosh Das Gupta Other sculptors: Shanko Choudhary, Dhanraj Bhagat, Nandagopal P.V. Janakiram, Somnath Hore,	15	
II	Compositional Analysis of Modern Sculpture Dhruv Mistry, Satish Gujral, Nagji Patel, Himmat Shah, K.G.Subramaniam, Ankit Patel.	15	
III	Individualism of modern concept and new trends of Experimentation: Chintamani Kar, , Meera Mukhrjee, Ravinder Reddy, Mrinalini Mukherjee, M. Pandya	15	

IV	New Trends and concept of monumental sculpture, Critical Analysis of Contemporary Sculptures of India and their Artist, Sculptural Installations: R.V Sutar, Pooja Irrana, JitishKallat, Subodh Gupta, Sudarshan Shetty,	15
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. Deymatie : Fauvism (good introduction also in Encyclopedia of World Art.)		
2. Crespelle – The Fauves.		
3. Razanl, Modern Paining, Skira – Useful references from plates and text.		
4. Lake and Maillard – Dictionary of Modern Painting.		
5. Herbert Read – A concise History of Modern Paining.		
6. William Vaughan – Romantic Art.		
7. European Modern Movements in Encyclopedia of World Art.		
8. Leymarie – Impressionism (Skira).		
9. J. Rewald – History of impressionism – Museum of Modern Art, New York.		
10. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).		
11. Madsen – Art Nouveau.		
12. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.		
13. Rosenblum – Cubism and 20 th Century Art.		
14. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.		
15. Ritchie – German 20 th Century Art – Museum of Modern Art.		
16. Barr – Fantastio Art; Dada and Surrealism.		
17. Scuphor – Dictionary of Abstract Art.		
18. Motherwell Dada Poets and Painters (Anthology of Dada Writings).		
19. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)		
20. Herbert Read – Surrealism (Mainly documents)		
21. Rubin – Dada & Surrealism.		
22. F.Pepper – Kinetic Art.		

Session: 2026-27			
Part A - Introduction			
Name of Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	HISTORY OF INDIAN PRINTMAKING		
Course Code	M25-MFA-305		
Course Type	CC-6		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will demonstrate a thorough understanding of the historical development of printmaking in India, from its origins to contemporary practices. CLO 2: Students will analyze various printmaking techniques and styles used in different periods, identifying the key characteristics and contributions of prominent Indian printmakers. CLO 3: Students will contextualize the evolution of Indian printmaking within broader cultural, social, and political frameworks, understanding its role and impact in different historical eras. CLO 4: Students will conduct advanced research on significant works and artists in Indian printmaking, presenting their findings through well-structured written and oral presentations that demonstrate critical evaluation and original insights.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics	Contact Hours	
I	This course offers an in-depth exploration of the history and development of printmaking in India. Students will engage with the evolution of printmaking techniques, the influence of colonialism, and the contributions of key figures and regions from the 19th and 20th centuries. Through lectures, readings, discussions, and written assignments, students will gain a comprehensive understanding of the historical and cultural context of Indian printmaking.	15	

	Introduction and Early Developments • Introduction to Indian Printmaking • Overview of the history of printmaking globally and its introduction to India • Early printmaking techniques and materials used in India • The cultural and historical context of printmaking in India • Development in Different Regions of India (19th Century) • Exploration of printmaking in various regions of India during the 19th century • Regional differences and similarities in techniques and styles The influence of local traditions and crafts on printmaking practices	
II	Printmaking and Commercial Printing in the 19th Century • Commercial Printing in the 2nd Half of the 19th Century • The rise of commercial printing and its impact on Indian society • Techniques used in commercial printing, including lithography and woodblock printing • Key figures and businesses involved in commercial printing • Colonial Influences and the Arrival of Lithography • The impact of British colonialism on Indian printmaking practices • Introduction and spread of lithographic techniques in India • The role of colonial printing presses and publications in promoting lithography	15
III	Early 20th Century Developments • Printmaking in Bengal in the Early 20th Century • The Bengal School of Art and its influence on printmaking • Techniques and themes popularized by Bengal printmakers • Notable printmakers from Bengal and their contributions • Key Figures in Indian Printmaking • The contributions of pioneers like the Daniell Brothers, Mukul Dey, and the Tagore Brothers	15
IV	Key Figures of Indian Printmaking • The impact of Raja Ravi Varma's work on Indian printmaking • Contributions of Nandalal Bose, Binode Bihari Mukherjee, and Haren Das • Chittaprosad and Political Printmaking • The role of Chittaprosad in using printmaking for social and political commentary • Techniques and themes in Chittaprosad's work • The influence of political movements on printmaking practices.	15
Total Contact Hours		60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Graphic Arts Encyclopedia – George A Stevenson			
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.			
3. Visual Imagination			
4. Prints of Twentieth Century – Phanes			
5. Dictionary of Print Making Terms – Rosemary Simmons.			
6. How to Identify Prints – Bamber Gaspoigne.			
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.			
8. Collecting Original Prints – Rosemary Simmons Hanre			
9. Printmaking Today – Jules Heller.			
10. Contemporary Art (Journal) – Lalit Kala Academy			
11. Graphic Art in India since 1850 – Lalit Kala Academy.			
12- Hkkjrh; Nkikfp= dyk : Mk- Luhdydekj			
12. Graphic Art of 18 th Century : Jean Adhemer			
13. A history of Etching and Engraving- Arthur Hind			
14. An Introduction of History of Wood cut – A.M. Hind			
Reference Journals:			
• JOA - Journal of Arts			
• ShodhKosh: Journal of Visual and Performing Arts			
• Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities			
• Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities			
• Contemporary Art (Journal) – Lalit Kala Academy			
• Early Graphic Art in Bengal (Journal) – Lalit Kala Academy, Pranabranjan Roy.			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	PICTORIAL COMPOSITION-I		
Course Code	M25-MFA-306		
Course Type	DEC-1		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will be able to comprehend the basic of the fundamental of visual arts. CLO 2: Students will be able to figure out the contents of the fundamental of visual arts. CLO 3: Students will be able to develop the skills of research for higher studies through the techniques of sketching, landscapes, still life, object drawing, composition etc. CLO 4: Students will be able to find new knowledge and areas of their interest. CLO 5: Students will be able to develop of communication, reading and writing through the project/ fundamental of visual arts.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Medium: water colour, ink/ oil colour/acrylic colour etc. (iv) Number of assignments: 04 canvases (2 X 2 Feet) (v) Sheet work: 25 (quarter imperial)			
Unit	Topics		Contact Hours
I	Fundamentals of Pictorial Composition (Study of Landscape) - Principles of balance, harmony, rhythm, and focal points - Spatial relationships and depth creation - Perspective techniques in composition		30

II	Techniques and Medium Exploration (Study of Indian Miniature) • Application of acrylics, oils, and watercolours in composition • Layering, glazing, and textural effects • Enhancing visual impact through colour and contrast	30
III	Narrative and Expressive Composition (Folk Art) • Developing storytelling through visual elements • Symbolism and conceptual approaches in composition • Creating movement and dynamism in paintings	30
IV	Copy of Great Master’s artwork • Practical exercises in compositional planning and execution • Sketching and preliminary studies for paintings • Creating a series of compositions reflecting individual artistic vision	30
		120
Practicals		Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practical>	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	30	➤ Practical
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Weekly Submission:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2026-27			
Part A - Introduction			
Name of Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	GRAPHICS DESIGN – I		
Course Code	M25-MFA-307		
Course Type	DEC-1		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1:	To introduce the basics and its need in communication design.	
	CLO 2:	To understand various aspect of graphic design and using it in designing.	
	CLO 3:	Understanding the relevance of design principals in historic and contemporary art & design.	
	CLO 4:	Enhances scientific temperament by application of Design.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B – Contents of the Course			
Practical			Contact Hours
Instructions: - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal Examiner/ Committee will evaluate the Sessional work. - Size: As per requirements Total Assignments: 8			120
List of Practical			
Unit-I	Stationary Set: Visiting Card, Envelope, Letter Head		30
Unit-II	Logo Design, Symbol, Insignia		30
Unit-III	Illustration (Computer based)		30
Unit-IV	Portfolio Development Select and refine a series of images from all practical assignments to create a cohesive portfolio		30

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	THIRD		
Name of the Course	CLAY MODELING -I		
Course Code	M25-MFA- 308		
Course Type	DEC-1		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop Clay Modeling skills with different medium and handling the techniques CLO 2: Understand to research form, materials and techniques as need by the direction of their sculptural work. CLO 3: Inculcation of visual communication by using Clay Modeling CLO4: Imparting knowledge of using natural and metal materials for execution of mural works.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	Terracotta: Overview of terracotta as a sculptural material: its history, characteristics, and contemporary applications. Safety protocols specific to working with terracotta: handling, firing, and glazing considerations. Basic tools and equipment for terracotta sculpture: clay, sculpting tools, kiln, glazes, etc. Knowledge about technique and using clay modeling tools for portrait & composition (round & relief Knowledge about pottery in clay. Fabrication finishing ,colouring and polishing Introduction to sculpture-basic elements and their relationships-sculptural exerci Knowledge about the clay(preparation of clay Study of medium like clay with animals, birds, human figure (parts of body) and other object.(round & relief) figurative sculpture. Experimentation with materials and textures to enhance expressive qualities in sculptural works. Note: Medium: Clay, plaster, Cement, Terra cotta, etc		120

Minimum Size: 1” x 1”x 1”			
No. of Assignments		4	
sketches		: 250	
Number of assessments 05			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Leymarie – Impressionism (Skira). 2. J. Rewald – History of impressionism – Museum of Modern Art, New York. 3. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods). 4. Madsen – Art Nouveau. 5. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art. 6. Rosenblum – Cubism and 20 th Century Art. 7. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art. 8. Ritchie – German 20 th Century Art – Museum of Modern Art. 9. Barr – Fantasio Art; Dada and Surrealism. 10. Scuphor – Dictionary of Abstract Art. 11. Motherwell Dada Poets and Painters (Anthology of Dada Writings). 12. Marcel Jean – A History of Surrealist Painting (Comprehensive Study) 13. Herbert Read – Surrealism (Mainly documents) 14. Rubin – Dada & Surrealism. 15. F.Pepper – Kinetic Art.			

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	RELIEF COMPOSITION		
Course Code	M25-MFA-309		
Course Type	DEC-1		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop Artistic Ability with tools, materials and techniques inherent to basic printmaking processes. CLO 2: Knowledge of solving visual problems with equal emphasis on combining both concept and physical process of Relief printmaking. CLO 3: Understand and discuss the historical and contemporary role of relief printmaking in art, design & culture building. CLO 4: Enhances the knowledge of Indian print culture & tradition.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	Importance of relief printmaking in art history		30
	Tools and Materials • Introduction to tools: carving tools, brayers, barens, inks • Different types of surfaces: linoleum, wood, rubber • Paper types and selection		
Unit-II	Basic Techniques • Transferring images to printing surfaces • Basic carving techniques Safety procedures for handling tools		30
	Advanced Techniques and Color Printing • Introduction to reduction printing (multiple colors from one block) • Registration techniques for aligning prints		
Unit-III	Carving for Multi-Color Prints • Detailed carving techniques for reduction prints • Layering colors and creating depth		30
	Experimental and Non-Traditional Techniques • Using non-traditional surfaces for relief prints • Combining different surfaces in one print		
Unit-IV	Professional Practices and Final Portfolio • Matting and framing prints • Writing artist statements and project descriptions		30
	Total Assignments- 2 (Image Size: 8”x 10”)		

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Graphic Arts Encyclopedia – George A Stevenson			
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.			
3. Visual Imagination			
4. Prints of Twentieth Century – Phanes			
5. Dictionary of Print Making Terms – Rosemary Simmons.			
6. How to Identify Prints – Bamber Gaspoigne.			
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.			
8. Collecting Original Prints – Rosemary Simmons Hanre			
9. Printmaking Today – Jules Heller.			
10. Contemporary Art (Journal) – Lalit Kala Academy			
11. Graphic Art in India since 1850 – Lalit Kala Academy.			
12. Hkkjrh; Nkikfp= dyk : Mk- Luhydekj			
13. Graphic Art of 18 th Century : Jean Adhemer			
14. A history of Etching and Engraving- Arthur Hind			
15. An Introduction of History of Wood cut – A.M. Hind			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	CREATIVE DRAWING		
Course Code	M25-MFA-310		
Course Type	PC-7		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To basics of figure drawing materials and techniques like gestural line, contour, value rendering. CLO 2: To study human anatomical structure, proportions, and understand the figure as a three-dimensional form. CLO 3: To compose full figure drawings using sighting, measuring and constructing techniques. CLO 4: To understand concepts like foreshortening, overlap, figure-ground relationships.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Minimum Size:30" x 40" (iv) Medium: water colour, ink/ oil colour/acrylic colour etc. (v) Number of assignments: 03 canvases (vi) Sheet work: 8			
Unit	Topics		Contact Hours
I	Principles of line, shape, value, and texture Composition and balance in drawing Observational and gesture drawing techniques		30
II	Explore ADVANCE DRAWING in different mediums and techniques-oil, acrylic, watercolors, pen, pastels and ink and photocopy, impression, stencil and any other medium.Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool		30
III	Practical exercises focusing on the live study of natural color, texture, composition, perspectives.		30

IV	Working with graphite, charcoal, ink, and pastels Experimentation with unconventional tools and surfaces Mixed media approaches in drawing	30
Total Contact Hours		120
Practicals		Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	30	Practical Lab record, Viva-Voce, write-up and execution of the practical
•Class Participation:	5	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
•Weekly Submission:	10	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	CAMPAIGN DESIGN - I		
Course Code	M25-MFA-311		
Course Type	PC – 7		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Ability to communicate messages visually through a combination of words, artworks, graphic and media.	
	CLO: 2	Ability to sustained artistic engagement with socio-political realities and intensive investigation of contemporary critical issues.	
	CLO: 3	Capable to utilize the art and technology interface for creative outcomes.	
	CLO: 4	Ability to utilize the visual message as a tool of social, moral and scientific awareness.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	18 hours	
Part B – Contents of the Course			
Practical (Social Campaign: Digital)			Total Contact Hours
Instructions: - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal Examiner/ Committee will evaluate the Sessional work. - Market survey and about your campaign - Size: As per requirements Medium: Poster Colors Or other with the permission of the concern teacher. - Minimum Submission for each Advertising Campaign is 10 works. Computer Graphics: Knowledge of basic Computer Application and Knowledge of various software’s mainly Corel Draw, Adobe Page-Maker, Adobe Illustrator, Adobe Photoshop. Microsoft Power-point. Digital Manipulation & its use in advertisement. Total assignments for Sessional work –one campaign (Minimum 12 Assignment per Campaign ie.			120

List of Practical			
Unit-I Logo – 1 Letter head, Visiting Card, Envelope – 1 Set.			30
Unit-II Posters – 4 Hoarding, Banner – 2			30
Unit-III Press Layout – 2 Magazine Layout – 2			30
Unit-IV Illustration – 2 Table Calendar, Dangler and Cutouts Free hand Sketches – 200 Drawing - 10 (Full figure human study, portrait, animal study etc.) Report - 1			30
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A – Introduction			
Name of the Programme		Master of Fine Arts	
Semester		THIRD	
Name of the Course		FIGURATIVE SCULPTURE-I	
Course Code		M25-MFA- 312	
Course Type		PC-7	
Level of the course		500-599	
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:		CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotion moods focusing on current scenario. CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this artform which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Unit 1: Anatomy and Figure Study Understanding human anatomy through observation and study of the figure. Techniques for sculpting the human form: proportion, gesture, and expression. Analyzing historical and contemporary figurative sculpture for inspiration and		30
Unit-II	Portrait Sculpture Introduction to portrait sculpture techniques: capturing likeness, expression, and character. Techniques for sculpting facial features, including eyes, nose, mouth, and ears. Considerations for portraying emotion and personality in portrait sculpture. Figure in Motion Exploring techniques for sculpting dynamic poses and gestures. Study of movement and balance in figurative sculpture. Techniques for conveying movement and narrative in sculptural compositions		30

Unit-III	Expressive Figurative Sculpture Exploring expressive approaches to figurative sculpture: abstraction, distortion, and symbolism. Techniques for conveying emotion and psychological depth in figurative sculpture. Experimentation with materials and textures to enhance expressive qualities in sculptural works. modern sculpture	30
Unit-IV	Installation and Site-Specific Considerations Understanding the interaction between mural sculptures and their environment, both indoors and outdoors. Techniques for planning and installing mural sculptures in indoor and outdoor settings. Collaborative project: students will design and install a mural sculpture, considering site-specific factors such as lighting, architecture, and community engagement. Throughout the course, critique sessions will provide opportunities for students to receive feedback on their work and engage in constructive dialogue. Research assignments will deepen students' understanding of sculptural techniques and historical contexts relevant to mural sculpture. Hands-on practice sessions will allow students to develop their skills through experiential learning, and guest lectures and demonstrations will offer further insight and inspiration for their artistic development in both indoor and outdoor mural sculpture. NOTE Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36" x 36"x 36" No. of Assignments : 4 sketches : 250 Number of assessments 04	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Razanl, Modern Paining, Skira – Useful references from plates and text.
2. Lake and Maillard – Dictionary of Modern Painting.
3. Herbert Read – A concise History of Modern Paining.
4. William Vaughan – Romantic Art.
5. European Modern Movements in Encyclopedia of World Art.
6. Leymarie – Impressionism (Skira).
7. J. Rewald – History of impressionism – Museum of Modern Art, New York.
8. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
9. Madsen – Art Nouveau.
10. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.
11. Rosenblum – Cubism and 20th Century Art.
12. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.
13. Ritchie – German 20th Century Art – Museum of Modern Art.
14. Barr – Fantastio Art; Dada and Surrealism.

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	FIGURATIVE PRINTMAKING- I		
Course Code	M25-MFA-313		
Course Type	PC-7		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1 Students will demonstrate a high level of skill in various printmaking techniques specifically geared towards the representation of the human figure, including line work, shading, and textural detail. 2 Students will exhibit a thorough understanding of human anatomy and proportion, applying this knowledge to create accurate and expressive figurative prints. 3 Students will develop a distinctive personal style in their figurative prints, effectively communicating mood, emotion, and narrative through their depiction of the human form. 4 Students will engage in critical evaluation of their own figurative works and those of their peers, utilizing feedback and self-reflection to enhance their artistic growth and technical proficiency.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This course focuses on the practical exploration of figurative printmaking techniques, emphasizing drawing methods for the head, full figure, animals, and birds. Students will develop skills in capturing light, shade, and transitioning between semi-abstraction and realism. Through hands-on exercises, projects, and critiques, students will refine their technical abilities and conceptual approaches to figurative art in printmaking. Drawing Foundations and Techniques • Introduction to Figurative Drawing • Overview of anatomical structures and proportions • Basic techniques for drawing the human head and full figure • Capturing gesture and movement in quick sketches • Drawing Animals and Birds • Understanding animal and bird anatomy and proportions • Techniques for capturing the essence and character of animals and birds • Exploring dynamic poses and movements • Light and Shade Techniques • Techniques for shading and creating depth using light and shadow • Understanding light sources and their effects on form		120

	Application of chiaroscuro in figurative drawing Printmaking Techniques for Figurative Art • Techniques for carving detailed figurative imagery in wood and linoleum • Inking and printing methods specific to figurative work • Experimenting with textures and multi-block prints for complex images • Preparing metal plates for detailed etching and drypoint techniques • Focusing on line work and tonal variations to depict the human figure, animals, and birds • Printing processes and achieving fine details in figurative intaglio prints • Preparing lithographic stones and plates for figurative drawing • Techniques for capturing the nuances of the human form, animals, and birds in lithography Multi-color lithography and achieving depth and realism Project Development and Professional Practice • Developing individual projects that integrate multiple figurative printmaking techniques • Concept development, planning, and execution with a focus on figurative imagery • Peer review and critique sessions to refine work Writing artist statements and preparing portfolios with a focus on figurative printmaking. No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)			
Suggested Evaluation Methods				
Internal Assessment: 30			End Term Examination: 70	
➤ Practicum		30	➤ Practicum	70
• Class Participation:		5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:		10		
• Mid-Term Exam:		15		
Part C - Learning Resources				
Recommended Books/e-resources/LMS:				
1. Graphic Arts Encyclopedia – George A Stevenson				
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.				
3. Visual Imagination				
4. Prints of Twentieth Century – Phanes				
5. Dictionary of Print Making Terms – Rosemary Simmons.				
6. How to Identify Prints – Bamber Gaspoigne.				
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.				
8. Collecting Original Prints – Rosemary Simmons Hanre				
9. Printmaking Today – Jules Heller.				
10. Contemporary Art (Journal) – Lalit Kala Academy				
11. Graphic Art in India since 1850 – Lalit Kala Academy.				
12. Hkkjrh; Nkikfp= dyk : Mk- lquhydekj				
13. Graphic Art of 18 th Century : Jean Adhemer				

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	CREATIVE PAINTING-III		
Course Code	M25-MFA-314		
Course Type	PC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop skills in storytelling through compositional techniques. CLO 2: Utilize concepts like hierarchy, focal points, rule of third in creating an attractive composition. CLO 3: Developing layouts for composition on particular topic. CLO 4: Understanding color schemes and paint handling techniques to create convincing form and fresh color tones.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		3 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Minimum Size:30" x 40" (iv) Medium: water colour, ink/ oil colour/acrylic colour etc. (v) Number of assignments: 02 canvases (vi) Sheet work: 9			
Unit	Topics		Contact Hours
I	Study of compositions from imagination and observation with the help of concepts, theme, statements etc.		30
II	Exercises of different painting techniques: texture work, distortion, symbolism, interpretation of themes		30
III	Exercises on application of different mediums both traditional and contemporary as a drawing tool/digital tool.		30
IV	Develop test and employ materials, process, and mediums in a way that activates ideas and concept		30
Total Contact Hours			120
Practicals			Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>		30

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practical	30	➤ Practical	
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Weekly submission:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	PHOTOGRAPHY COMPOSITION - I		
Course Code	M25-MFA-315		
Course Type	PC - 8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Students will be able to describe fundamental principles of photographic composition, such as the rule of thirds, leading lines, symmetry, and framing.	
	CLO: 2	Students will be able to describe fundamental principles of photographic composition, leading lines.	
	CLO: 3	Students will be able to describe fundamental principles of photographic composition, symmetry & Pattern	
	CLO: 4	Students will be able to describe fundamental principles of photographic composition, framing.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B – Contents of the Course			
Practical			Total Contact Hours
Instructions: - Themes/Subject matters/topics will be of multiple choices. - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal examiner will evaluate the Sessional work. - Total Assignments:24			120

List of Practical			
Rule of Thirds Practical Assignment: Take 6 photographs of different subjects (landscapes, portraits, still life) using the rule of thirds.			
Leading Lines Practical Assignment: Capture 6 photographs that utilize leading lines (e.g., roads, pathways, rivers).			
Symmetry and Patterns Practical Assignment: Photograph 6 subjects that exhibit symmetry or patterns (e.g., architecture, nature, everyday objects).			
Framing Practical Assignment: Capture 6 photographs using different types of frames (e.g., windows, doorways, foliage).			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	THIRD		
Name of the Course	CREATIVE SCULPTURE-I		
Course Code	M25-MFA- 316		
Course Type	PC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with differentExpressions and emotion moods focusing on current scenario CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this artform which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect with the artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Exploring Mixed Media Sculpture • Introduction to mixed media sculpture techniques: assemblage, collage, and found object sculpture. • Integration of non-traditional materials such as found objects, textiles, and recycled materials into sculptural compositions. • Creative approaches to combining materials and textures in mixed media sculpture Mold Making and Casting Techniques • Introduction to mold making materials and methods: silicone, plaster, and alginate. • Techniques for creating one-part and multi-part molds for sculptures.		120

- Exploring casting materials and processes: resin, plaster, and metal casting. Large Scale Sculpture Construction - Considerations for scaling up sculptural works for outdoor or architectural settings. - Techniques for working with large-scale materials such as steel, concrete, and stone. - Engineering principles for creating structurally sound and weather-resistant large-scale sculptures. Installation and Site-Specific Sculpture - Understanding the relationship between sculpture and its environment. - Techniques for site analysis and conceptual development for site-specific sculpture projects. - Installation techniques and considerations for outdoor and indoor exhibition spaces. Project Development and Contemporary Practices Site-Specific and Installation Art - Understanding the principles of site-specific sculpture and installation art - Techniques for planning and executing large-scale installations - Collaborating and working within a given space or environment Resources: - Modern sculpture studio facilities with access to digital fabrication tools, casting materials, and mixed media resources - Instructor demonstrations and individualized guidance - Recommended readings on contemporary sculptural techniques and notable modern sculptors Note: This syllabus is adaptable to student interests and skill levels. It's essential to provide ample studio time for students to practice techniques and develop their artistic voice within the medium of modern sculpture Note: Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36" x 36"x 36" No. of Assignments : 5 sketches : 250 Number of assessments 05			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Leymarie – Impressionism (Skira).
2. J. Rewald – History of impressionism – Museum of Modern Art, New York.
3. J. Rewald – Post Impressionism (Both these books are indispensable for the respective periods).
4. Madsen – Art Nouveau.
5. Golding – Cubism: A history and analysis – See Also : Cubism and Futurism in Encyclopedia of World Art.
6. Rosenblum – Cubism and 20th Century Art.
7. Selz : German Expressionism. For Expressionism See Also Encyclopedia of World Art.
8. Ritchie – German 20th Century Art – Museum of Modern Art.
9. Barr – Fantastic Art; Dada and Surrealism.
10. Scuphor – Dictionary of Abstract Art.
11. Motherwell Dada Poets and Painters (Anthology of Dada Writings).
12. Marcel Jean – A History of Surrealist Painting (Comprehensive Study)
13. Herbert Read – Surrealism (Mainly documents)
14. Rubin – Dada & Surrealism.
15. F.Pepper – Kinetic Art.

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	EXPERIMENTAL PRINTMAKING- I		
Course Code	M25-MFA-317		
Course Type	PC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1 Students will demonstrate proficiency in a variety of experimental printmaking techniques, incorporating both traditional and contemporary methods to create unique and innovative prints. 2 Students will develop and articulate original concepts and themes in their printmaking projects, showcasing their ability to convey complex ideas and personal artistic visions through their work. 3 Students will exhibit advanced technical skills in the preparation, execution, and finishing of prints, ensuring high standards of craftsmanship and attention to detail in their completed works. 4 Students will engage in critical analysis of their own work and that of their peers, providing and responding to constructive feedback to foster continuous improvement and deeper understanding of the printmaking process.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	Experimental and Mixed Media Printmaking - Techniques for creating unique prints with mono printing and monotype - Using additive and subtractive methods for image creation - Incorporating drawing, painting, and mixed media elements - Integrating digital tools and processes with traditional printmaking - Techniques for creating digital collages and transferring them to printmaking methods - Exploring software for designing and manipulating print compositions - Experimenting with unconventional materials and techniques - Incorporating found objects, textiles, and other media - Creating 3D prints and sculptural forms		120

	Advanced and Experimental Approaches • Screen preparation using photo emulsion and hand-drawn stencils • Techniques for layering colors and creating dynamic figurative compositions • Experimenting with transparency and blending for realistic effects • Techniques for creating unique figurative prints with mono printing and monotype • Using additive and subtractive methods for expressive imagery • Incorporating drawing, painting, and mixed media elements into prints • Experimenting with unconventional materials and techniques for figurative prints • Blending realistic and semi-abstract approaches to create innovative compositions Developing personal styles through experimentation and mixed media integration. No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS: 1. Graphic Arts Encyclopedia – George A Stevenson 2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen. 3. Visual Imagination 4. Prints of Twentieth Century – Phanes 5. Dictionary of Print Making Terms – Rosemary Simmons. 6. How to Identify Prints – Bamber Gaspoigne. 7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross. 8. Collecting Original Prints – Rosemary Simmons Hanre 9. Printmaking Today – Jules Heller. 10. Contemporary Art (Journal) – Lalit Kala Academy 11. Graphic Art in India since 1850 – Lalit Kala Academy. 12. Hkkjrh; Nkikfp= dyk : Mk- Luhydekj 13. Graphic Art of 18thCentury : Jean Adhemer 14. A history of Etching and Engraving- Arthur Hind 15. An Introduction of History of Wood cut – A.M. Hind		

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Third		
Name of the Course	Fundamentals of Visual Arts		
Course Code	M25- OEC- 316		
Course Type	OEC		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To develop foundational skills in drawing, understanding the basic elements and principles of visual art. CLO 2: To demonstrate proficiency in color mixing and application, understanding how color interacts within a composition and influences visual impact. CLO 3: To develop theoretical proficiency in drawing and painting techniques specific to portraiture, including line work, shading, blending, and color mixing, to create realistic and expressive representations of the human form. CLO 4: To develop a personal artistic voice in due course.		
Credits	Theory	Practical	Total
	0	2	2
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	0	15
End Term Exam Marks	0	0	35
Max. Marks	0	0	50
Examination Time	-	6 hours	
Part B- Contents of the Course			
Instructions for Paper- Setter: Nine questions will be set in all. All questions will carry equal marks. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.			
Unit	Topics		Contact Hours
I	Introduction to Visual Arts: Overview of visual art forms (drawing, painting, sculpture, etc.) Practical Assignment-1		15
II	Practice of Element of Art (Line, Form, Color, Tone, Texture, Shape etc.) Practical Assignment-1		15
III	Principles of Art: Balance, contrast, emphasis, movement, pattern, rhythm, unity Still Life- Object Drawing (Medium- Pencil, Pastel, Poster Colour)- Practical Assignment-1		15
IV	Color Theory: Primary, secondary, and tertiary colors Nature Drawing -Tree Study, Animal Study etc. (Medium- Pencil, Poster, Pestle) - Practical Assignment-2		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 50	
➤ Practical	30	➤ Practical:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Weekly Submission:	15		
Part C-Learning Resources			
The Fundamentals of Drawing" by Barrington Barber			
The Complete Guide to Drawing" by Giovanni Civardi			
Fundamentals of Art and Design" by Robert L. Wicks			
Drawing for the Absolute Beginner" by Mark Willenbrink and Mary Willenbrink			
Keys to Drawing" by Bert Dodson			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Fourth		
Name of the Course	HISTORY MODERN INDIAN ART-II		
Course Code	M25-MFA-401		
Course Type	CC-7		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: To develop a keen insight into the contribution of movements and artists in shaping modern art in India. CLO 2: Introduction to postmodern art and theories. Analytical study of some of the prominent artists of post- independence. CLO 3: Identify and analyze the discourse of postmodernism and its relevance to visual art practice. CLO 4: Critical understanding of the work of some of the seminal post-70s artists of Indian Art to develop a critical understanding of the transitions from modernism to postmodernism and Contemporary art trends and enhancement in the knowledge of Folk Art, Tribal Art and Indian Culture.		
Credits	Theory	Tutorial	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	PAG Group – M.F. Husain, K.H. Ara, F.N Souza, S.H. Raza, S.K. Bakre Delhi Silpi Chakra – B.C. Sanyal. P.N. Mago, Dhanraj Bhagat, K.S. Kulkarni		15
II	Baroda Group – Bhupen Khakar, N.S. Bendre, K.G. Subramaniyn, Gulam. Mohamad Shaeikh, Jyoti Bhatt		15

	Madras Group – D.P. Roy Chaudhury, K.C.S Panikar, S.Nandagopal, P.V. Jankiram		
III	Group 1890 – Ambadas, J.Swaminathan, Jeyram Patel, Himat Shah Chola mandal – K.Jayapal Panikar, K. Ramanujam		15
IV	Group-8 – Anupam Sud, Jagdish Dey, Jagmohan Chopra Tantric Art- G.R.Santosh, Biren Dey, Sohar Qadri, P.T. Reddy, Shobha Baroota		15
Total Contact Hours			60
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Studies in Modern Indian Art – Ratan Parimoo			
2. Moving Focus – K.G. Subrahmanyam			
3. Pictorial Space – Geeta Kapoor			
4. Modern Indian Art – Keshav Malik			
5. Lalit Kala Contemporary			
6. Lalit Kala Monographs			
7. Contemporary Art in India : P.N. Mago			
8. Contemporary Art – The Flamed Mosaic by Naviel Tuli			
9. Contemporary Indian Art- GaytriSinha			
10. Handbook of Indian Art- Sunil Khosa			
11. Company Painting- Mildred Archer			
12. Art of India- Fredrick M. Asher			
13. Indian Painting for The British 1770-1880- Mildred Archer, W.G. Archer			
14. Indian Miniatures in The India Office Library- Mildred Archer, Toby Falk			
15. Contemporary Indian Art- Other realities- Yashodhara Dalmia			
16. The Making of Modern Indian Art- The Progressives-Yashodhara Dalmia			
17. Memory, Metaphor, Mutarions- Yashodhara Dalmia			
18. Arts of India 1550-1900- John Guy, Deborah Swallow			
19. Essays on contemporary practice in India- Geeta Kapoor			
20. Triumph of Modernism- Partha Mitter			
21. Flamed Mosaic- Neville Tuli			
22. Kala Chitrkala- Vinod Bhardwaj			
23. Char Chitrkaar- Ashok Mitra			
24. Samkalin Kala- Dr. Ramviranjan			
25. ChitrkalakaRasaswadan- RamchandrShukl			
26. Lalit Kala Ki Dhara- Asit Kumar Haldar			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Fourth		
Name of the Course	CONTEMPORARY INDIAN ART-II		
Course Code	M25-MFA-402		
Course Type	CC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1:	To discuss the thematic and stylistic characteristics of figurative art in India.	
	CLO 2:	To understand the role of art criticism in shaping the discourse of modern and contemporary Indian art.	
	CLO 3:	To understand the significance of installation art in contemporary Indian art.	
	CLO 4:	To explore contemporary concepts like anti-aesthetics, globalization's impact on art, and theories by critics.	
Credits	Theory	Tutorial	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question.All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	Printmakers: Jayant Parekh, V Nagdas, Jai Zharotia, Rini Dhumal, Shyam Sharma, Moti Zharotia, Shushant Guha		15
II	Sculptors: Ram V. Sutar, Anish Kapoor, Dhruva Mistry, Subodh Gupta, Ranbir Kaleka, Shanku Chaudhury, Nagji Patel		15
III	Video art: Pushpamala N., Vibha Galhotra, Sudarshan Shetty, Sheba Chhachhi		15
IV	New Media (Performance based) – Piyali Ghosh, Nikhil Chopra, Himali Singh Sain.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Art and Visual Culture in India 1857-2007 edited by Gayatri Sinha			
2. Contemporary Art in India: A Perspective by Pran Nath Mago			
3. The Empire Strikes Back: Indian Art Today edited by A. M. Kapoor and N. Malani			
4. Edge of Desire: Recent Art in India edited by Chaitanya Sambrani			
5. India: Contemporary Photographic and New Media Art edited by Steven Evans and Sunil Gupta			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Forth		
Name of the Course	Advertising: Ethics And Regulation		
Course Code	M25- MFA -403		
Course Type	CC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Understand the multifaceted role of advertising in society, including its economic, social, and cultural implications. CLO 2: Develop an awareness of ethical considerations in advertising and impact on societal perceptions and behaviours. CLO 3: Students will become familiar with advertising regulations and legal frameworks governing the industry. CLO 4: Explore the social responsibilities of advertisers and its implications for consumer trust.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B – Contents of the Course			
Instructions for Paper- Setter: Nine questions will be set in all. All questions will carry equal marks. Question No. 1, which will be a short answer type covering the entire syllabus, will be compulsory. The remaining eight questions will be set unit wise selecting two questions from each Unit I to IV. The candidate will be required to attempt question No. 1 and four more questions selecting one question from each unit.			
Unit	Topics		Contact Hours
I	Advertising and Society: Advertising business offers employment, Advertising promotes freedom of press, Information and Freedom of choice, Advertising Creates demand and consequently sales, advertising reduces selling cost, Advertising tries to raise the standard of living.		15
II	Ethics in Advertising, Taste and Advertising, Stereotyping in Advertising: Women in advertisement, racial and ethnic stereotypes, Advertising to children,		15
III	Code of conduct, Advertising controversial products & legal aspects of advertising; Copyright, Trade Mark act, Press act, Female indecent representational act (1986) etc.		15
IV	Social Responsibilities: ASCI (Advertising standard council of India), Advertising and Cultural Value, Justification of expenditure on advertisement, Truth in advertising.		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Foundation of Advertising: S.A Chunnawalla, K.C Sethia.			
2. Advertising and Sales Promotion: S.H.H kazmi, Satish Batra.			
3. Social Dimension of Advertising: S.S Kaptan.			
4. Advertising theory and practice: C.H Sandage, Vernon Fryburger.			
5. Advertising and Promotion AN IMC Approach,Shimp Cengage Learning India Pvt. Ltd., New			
6. Delhi Contemporary Advertising: William F. Arens, Courtland L. Bovee.			
7. foKkiu *rduhd ,oaf\}kUr* : ujsUnz ;kno			
8. foKkiufMtkbu : ujsUnz ;kno			
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10. foKkiu : v'kksdegktu			

Session: 2026-27			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	FOURTH		
Name of the Course	HISTORY OF WESTERN SCULPTURE		
Course Code	M25-MFA-404		
Course Type	CC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: CLO 2: CLO 3: CLO 4:	Students will learn about the different sculptorsto new ideas for sculpting. Students will learn about the different area of sculpture making in western world & the individualism artists. American sculptors this will help students to learnwestern world, their transitions and how they are different from us. Knowledge of postmodern contemporary Artist It will develop the skill to identify the importance and beauty of different places around the world including India.	
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unitand the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	19 th & 20 th century Sculptors- Auguste Rodin, Marino Marini, Ernst Barlach, Constantin Brancusi, Marcel Duchamp, Tatlin.		15
II	Individualism and modern Concept, Age of Experimentation,Jacob Epstien, Alexander Caldar, Henry moore, Alberto Giacometti,		15
III	American Sculptors- David Smith, Sol Lewitt, Bruce Nauman, Joseph Cornell, Mark Di Suvero, Claes Oldenburg		15
IV	New Trends and concept of monumental Modernist& Contemporary Sculptors- Anish Kapoor, Jeff Koons, Damien Hirst, Hepworth Barbara		15
Total Contact Hours			60

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. L. Lippart – Pop Art.			
2. J. Rewald – History of impressionism – Museum of Modern Art, New York.			
3. Herbert Road – A concise History of Modern Paining.			
4. William Vaughan – Romantic Art.			
5. Arnason: History of Modern Art.			
6. Hamilton – Painting & Sculpture in Europe – 1880-1940.			
7. Cold water: Primitivism in Modern Art.			
8. Marel Jean – A History of Surrealist Painting (Comprehensive Study)			
9. Roenblum – Cubism and 20 th Century Art.			
10. Sculptor – Dictionary of Abstract Art.			
11. Goodrich and Baur – American Art of the Twentieth Century, 1962.			
12. HH Arnason – History of Modern Art.			

Session: 2026-27			
Part A - Introduction			
Name of Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	INDIAN MASTER PRINTMAKERS		
Course Code	M25-MFA-405		
Course Type	CC-8		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will demonstrate a deep understanding of the contributions of key Indian master printmakers, recognizing their influence on the development of printmaking in India. CLO 2: Students will analyze and appreciate the various techniques employed by Indian master printmakers, gaining insights into their methods and creative processes. CLO 3: Students will critically evaluate the works of Indian master printmakers, articulating informed interpretations and contextualizing their art within broader historical, cultural, and artistic movements. CLO 4: Students will conduct advanced research on specific Indian master printmakers, presenting their findings through well-organized written and oral presentations that reflect academic rigor and original thought.		
Credits	Theory	Practical	Total
	4	0	4
Teaching Hours per week	4	0	4
Internal Assessment Marks	30	0	30
End Term Exam Marks	70	0	70
Max. Marks	100	0	100
Examination Time	3 hours		
Part B - Contents of the Course			
Instructions for Paper- Setter: The examiner will set 9 questions asking two questions from each unit and one compulsory question by taking course learning outcomes (CLOs) into consideration. The compulsory question (Question No. 1) will consist at least 4 parts covering entire syllabus. The examinee will be required to attempt 5 questions, selecting one question from each unit and the compulsory question. All questions will carry equal marks.			
Unit	Topics		Contact Hours
I	This course offers an in-depth exploration of the contributions of Indian master printmakers who have pioneered new techniques and methods in printmaking during the 20th and 21st centuries. Students will study the works, innovations, and impact of these artists on the field of printmaking. Through lectures, readings, discussions, and written assignments, students will gain a comprehensive understanding of the evolution of printmaking in India. Pioneers of Modern Indian Printmaking - Introduction to Modern Indian Printmaking - Overview of the historical context and evolution of printmaking in India - Key developments and milestones in Indian printmaking		15

	- Nandalal Bose and the Bengal School - The influence of Nandalal Bose on Indian printmaking - Techniques and themes developed by Bose - Somnath Hore and Social Realism - The role of the Bengal School in promoting printmaking	
II	Mid-20th Century Innovations and Influences - Krishna Reddy and Viscosity Printing - Introduction to Krishna Reddy’s life and work - Development and significance of viscosity printing - Jyoti Bhatt and Experimental Techniques - Jyoti Bhatt’s exploration of traditional and experimental methods The integration of folk art and contemporary practices in Bhatt’s work	15
III	Late 20th to Early 21st Century Developments - Anupam Sud and Figurative Printmaking - Anupam Sud’s approach to figurative and narrative printmaking - Techniques and innovations introduced by Sud Devraj Dakoji, Rini Dhumal, Jagmohan Chopra, Sanat Kar, Shyam Sharma, Laxma Goud, V. Nagdas, and Contemporary Practices.	15
IV	Contemporary Innovators and Future Directions - Different Printmaking Groups, and Printmakers involves - Emerging Trends and Future Directions - Overview of emerging printmakers and their innovations - The role of technology and digital media in contemporary printmaking - Future trends and potential developments in Indian printmaking Modern Developments in Indian Printmaking The evolution of printmaking techniques in the mid to late 20th century The role of art institutions and education in promoting printmaking Contemporary trends and innovations in Indian printmaking In-depth analysis of contemporary Indian printmakers and their work. The future of printmaking in India and emerging trends	15
Total Contact Hours		60
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Theory	30	➤ Theory: 70
• Class Participation:	5	Written Examination
• Seminar/presentation/assignment/quiz/class test etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. Graphic Arts Encyclopedia – George A Stevenson		
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.		
3. Visual Imagination		
4. Prints of Twentieth Century – Phanes		
5. Dictionary of Print Making Terms – Rosemary Simmons.		
Reference Journals:		
• JOA - Journal of Arts		
• ShodhKosh: Journal of Visual and Performing Arts		
• Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities		
• Atishay Kalit- A Bilingual Research Journal of Fine Arts, Culture and Humanities		

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Fourth		
Name of the Course	PICTORIAL COMPOSITION- II		
Course Code	M25-MFA-406		
Course Type	DEC-II		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will be able to comprehend the basic of the fundamental of visual arts. CLO 2: Students will be able to figure out the contents of the fundamental of visual arts. CLO 3: Students will be able to develop the skills of research for higher studies through the techniques of sketching, landscapes, still life, object drawing, composition etc. CLO 4: Students will be able to find new knowledge and areas of their interest. CLO 5: Students will be able to develop of communication, reading and writing through the making concept and as well as composition.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Medium: water colour, ink/ oil colour/acrylic colour etc. (iv) Number of assignments: 01 canvases (2 X 2 Feet) (v) Sheet work: 04 (quarter imperial)			
Unit	Topics		Contact Hours
I	Practical exercises on balance, harmony, rhythm, and focal points Creating depth and spatial relationships using perspective Dynamic compositions through movement and tension		15
II	Layering, glazing, and texture-building exercises Combining acrylics, oils, and watercolors for mixed media effects Unconventional materials and tools in composition		15
III	Developing storytelling through composition Exercises in symbolism and conceptual depth		15

IV	Creating a series of interconnected compositions	15
	Total Contact Hours	60
	Practicals	Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	10	➤ Practical
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	5	
• Mid-Term Exam:	-	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2026-27			
Part A – Introduction			
Name of Programme	Master of Fine Arts		
Semester	Third		
Name of the Course	GRAPHICS DESIGN – II		
Course Code	M25-MFA-407		
Course Type	DEC-2		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1:	To introduce the basics and its need in communication design.	
	CLO 2:	To understand various aspect of graphic design and using it in designing.	
	CLO 3:	Understanding the relevance of design principals in historic and contemporary art & design.	
	CLO 4:	Enhances scientific temperament by application of Design.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B – Contents of the Course			
Practical			Contact Hours
Instructions: - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal Examiner/ Committee will evaluate the Sessional work. - Size: As per requirements - Total Assignments: 8			60
List of Practical			
Poster: 2 (Social and Product) Hoarding and Banner Catalogue, Folder & Invitation etc. Portfolio Development Select and refine a series of images from all practical assignments to create a cohesive portfolio			

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Theory	30	➤ Theory:	70
• Class Participation:	5	Written Examination	
• Seminar/presentation/assignment/quiz/class test etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	FOURTH		
Name of the Course	CLAY MODELING-II		
Course Code	M25-MFA- 408		
Course Type	DEC-2		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop Clay Modeling skills with different medium and handling the techniques CLO 2: Understand to research form, materials and techniques as need by the direction of their sculptural work. CLO 3: Inculcation of visual communication by using Clay Modeling CLO4: Imparting knowledge of using natural and metal materials for execution of mural works.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	Terracotta: - Overview of terracotta as a sculptural material: its history, characteristics, and contemporary applications. - Safety protocols specific to working with terracotta: handling, firing, and glazing considerations. - Basic tools and equipment for terracotta sculpture: clay, sculpting tools, kiln, glazes, etc. Cement: - Introduction to cement as a sculptural material: its properties, versatility, and suitability for outdoor installations. - Safety precautions when working with cement: handling, mixing, and curing techniques. - Basic tools and equipment for cement sculpture: trowels, molds, reinforcing materials, etc. POP (Plaster of Paris): - Overview of POP as a sculptural material: its characteristics, ease of use, and limitations. - Safety guidelines for working with POP: mixing ratios, ventilation, and handling precautions. - Basic tools and equipment for POP sculpture: plaster bandages, carving tools, release agents, etc.		120

Sculpting Techniques Terracotta: • Understanding terracotta's plasticity and workability for additive sculpting techniques. • Techniques for modeling, coiling, and slab-building in terracotta. • Hands-on practice sessions: students will create basic forms and study anatomical details in terracotta. Cement: • Understanding cement's suitability for both additive and subtractive sculpting methods. • Techniques for modeling, carving, and casting in cement. • Experimentation with texture and surface treatments in cement sculptures. POP (Plaster of Paris): • Introduction to POP's quick setting properties and its application in both additive and subtractive sculpting. • Techniques for modeling, carving, and casting with POP. Note: Medium: Clay, plaster, Cement, Terra cotta,etc Minimum Size: 1” x 1”x 1” No. of Assignments 4 sketches : 250 Number of assessments 05			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS: 1. L. Lippart – Pop Art. 2. J. Rewald – History of impressionism – Museum of Modern Art, New York. 3. Herbert Road – A concise History of Modern Paining. 4. William Vaughan – Romantic Art. 5. Arnason: History of Modern Art. 6. Hamilton – Painting & Sculpture in Europe – 1880-1940. 7. Cold water: Primitivism in Modern Art. 8. Marel Jean – A History of Surrealist Painting (Comprehensive Study) 9. Roenblum – Cubism and 20th Century Art. 10. Sculptor – Dictionary of Abstract Art. 11. Goodrich and Baur – American Art of the Twentieth Century, 1962.			

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	INTAGLIO COMPOSITION- I		
Course Code	M25-MFA-409		
Course Type	DEC-2		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1:	Develop creative ways to solve problems using a variety of strategies for making prints by intaglio processes.	
	CLO 2:	Enhancing to Create personal hand-printed artwork, which demonstrate an introductory level of understanding the technique, ideas, and the processes, materials, and techniques associated with different manner.	
	CLO 3:	Establish self-critiquing skills to develop autonomous expression through printmaking.	
	CLO 4:	Scientific and logical knowledge of reproduction of art works.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	4	4
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	Intaglio Printmaking process emphasis on composition and individual technique working in the different surfaces like Plastic and Metals. Only Dry Point technique will be taught in this course, Selection of materials preparations and application of dry on different surfaces, Study of various Tools and application process. Preparation of composition on plate with various experiments for textural and tonal values. Different techniques in Dry Point Printing. Different Printing techniques, with the help of Rollers, Stencils and Inks Total Assignments- 2 (Image Size: 8”x 10”)		60
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Graphic Arts Encyclopedia – George A Stevenson
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.
2. Visual Imagination
3. Prints of Twentieth Century – Phanes
4. Dictionary of Print Making Terms – Rosemary Simmons.
5. How to Identify Prints – Bamber Gaspoigne.
6. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.
7. Collecting Original Prints – Rosemary Simmons Hanre
8. Printmaking Today – Jules Heller.
9. Contemporary Art (Journal) – Lalit Kala Academy
10. Graphic Art in India since 1850 – Lalit Kala Academy.
11. Hkkjrh; Nkikfp= dyk : Mk- Luhdyekj
12. Graphic Art of 18thCentury : Jean Adhemer
13. A history of Etching and Engraving- Arthur Hind
14. An Introduction of History of Wood cut – A.M. Hind

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Fourth		
Name of the Course	CREATIVE DRAWING - II		
Course Code	M25-MFA-410		
Course Type	PC-9		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop skills in painting accurate likenesses and details for observation of human characteristics. CLO 2: Explore techniques for rendering textures like hair textures, pattern, form for making different surface or visual impact CLO 3: Understand concepts of planes, volumes, and edges for the figure by color mediums and techniques for making form CLO 4: Understand anatomical/non anatomical for shape/form paint application		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Minimum Size: 30" x 40" (iv) Medium: water colour, ink/ oil colour/ acrylic colour etc. (v) Number of assignments: 04 canvas (vi) Sheet Work: 25			
Unit	Topics		Contact Hours
I	Exploration of an individual approach to drawing as an aesthetic exercise of visual sign and symbol and locate your practice in the broader context of contemporary art		30
II	Explore ADVANCE DRAWING in different mediums and techniques- oil, acrylic, watercolors, pen, pastels and ink and photocopy, impression, stencil and any other medium. Exercise of different drawing techniques of traditional and contemporary masters Exercise on application of different mediums both traditional and contemporary as a drawing tool		30
III	Practical exercises focusing on the live study of natural color, texture, composition, perspectives.		30

IV	Observation and Practice of elements of nature like trees, sky, clouds, distant objects etc.	30
Total Contact Hours		120
Practicals		Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practical	30	➤ Practical Lab record, Viva-Voce, write-up and execution of the practical
•Class Participation:	5	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
•Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	CAMPAIGN DESIGN - II		
Course Code	M25-MFA-411		
Course Type	PC - 9		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Ability to communicate messages visually through a combination of words, artworks, graphic and media.	
	CLO: 2	Ability to sustained artistic engagement with socio-political realities and intensive investigation of contemporary critical issues.	
	CLO: 3	Capable to utilize the art and technology interface for creative outcomes.	
	CLO: 4	Ability to utilize the visual message as a tool of social, moral and scientific awareness.	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	18 hours	
Part B – Contents of the Course			
Practical (Product Campaign: Manual)			Total Contact Hours
Instructions: - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in a sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal Examiner/ Committee will evaluate the Sessional work. - Market survey and about your campaign - Size: As per requirements Medium: Poster Colors Or other with the permission of the concern teacher. - Total Assignments: 12			120

List of Practical			
Unit-I Logo - 1 Letter head, Visiting Card, Envelope – 1 Set.			30
Unit-II Posters - 4 Hoarding, Banner - 2			30
Unit-III Press Layout – 2 Magazine Layout – 2 Package Design, Window Cut			30
Unit-IV Kiosks, Standy and Bunting Table Calendar, Dangler, Cutouts, Counter display or any other assignment with permission of concern teacher. Free hand Sketches – 200 Drawing - 10 (Full figure human study, portrait, animal study etc.) Report - 1			30
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
•Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
•Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
•Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
• Market survey • Different Social NGOs • Visit Different Advertising Agencies			

Session: 2026-27			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	FOURTH		
Name of the Course	FIGURATIVE SCULPTURE-II		
Course Code	M25-MFA- 412		
Course Type	PC-9		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will learn the pictorial representation of sculptures with different Expressions and emotionmoods focusing on current scenario CLO 2: The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more. CLO 3: Students will learn about the figurative depiction of their thoughts which will help viewers to connect withthe artist and artwork very easily. CLO 4: The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
Unit-I	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Unit 1: Anatomy and Figure Study - Understanding human anatomy through observation and study of the figure. - Techniques for sculpting the human form: proportion, gesture, and expression. Analyzing historical and contemporary figurative sculpture for inspiration and		30
Unit-II	Portrait Sculpture Introduction to portrait sculpture techniques: capturing likeness, expression, and character.		30

	- Techniques for sculpting facial features, including eyes, nose, mouth, and ears. - Considerations for portraying emotion and personality in portrait sculpture. Figure in Motion - Exploring techniques for sculpting dynamic poses and gestures. - Study of movement and balance in figurative sculpture. Techniques for conveying movement and narrative in sculptural compositions	
Unit-III	Expressive Figurative Sculpture - Exploring expressive approaches to figurative sculpture: abstraction, distortion, and symbolism. - Techniques for conveying emotion and psychological depth in figurative sculpture. - Experimentation with materials and textures to enhance expressive qualities in sculptural works. modern sculpture	30
Unit-IV	Installation and Site-Specific Considerations - Understanding the interaction between mural sculptures and their environment, both indoors and outdoors. - Techniques for planning and installing mural sculptures in indoor and outdoor settings. - Collaborative project: students will design and install a mural sculpture, considering site-specific factors such as lighting, architecture, and community engagement. Throughout the course, critique sessions will provide opportunities for students to receive feedback on their work and engage in constructive dialogue. Research assignments will deepen students' understanding of sculptural techniques and historical contexts relevant to mural sculpture. Hands-on practice sessions will allow students to develop their skills through experiential learning, and guest lectures and demonstrations will offer further insight and inspiration for their artistic development in both indoor and outdoor mural sculpture. NOTE Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc. Minimum Size: 36" x 36" x 36" No. of Assignments : 5 sketches : 250 Number of assessments 05	30
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Hindu Medieval Sculpture-, by Raymond Burnia, Paris, 1950
2. Art : a history of Painting, Sculpture and Architecture, by F. Harett, Prentice Hall Press, New York : 1995
3. Paintings and Sculpture in Europe, 1880-1940, by George Heard Hamilion, Pelican Art History Series.
4. Folk Art and Culture of Gujarat, Dr Jyotindra Jain, India, 1980
5. Art and Crafts of Tamilnadu, by Nanditha Krishnan, Phaidon, New York , 1992
6. Unknown India : Ritual Art in tribe and Village, by Stella Kramrisch, focal Press, New York, 1968
7. The Myth & Reality Studies in the Formation of Indian Culture, by D.D. k Kosambi, Bombay, 1962
8. The Art of India : Traditions of Indian Sculpture, Painting and Architecture, by Stella Kramrisch, Phaidon, New York, 1954
9. Hindu Temples (2volumes)- Stella Kramrich, South Asia Books, 2002 Indian Sculpture- by Stella Kramrisch, Calcutta, India, 1933

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	FIGURATIVE PRINTMAKING- II		
Course Code	M25-MFA-413		
Course Type	PC-9		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1 Students will demonstrate a high level of skill in various printmaking techniques specifically geared towards the representation of the human figure, including line work, shading, and textural detail. 2 Students will exhibit a thorough understanding of human anatomy and proportion, applying this knowledge to create accurate and expressive figurative prints. 3 Students will develop a distinctive personal style in their figurative prints, effectively communicating mood, emotion, and narrative through their depiction of the human form. 4 Students will engage in critical evaluation of their own figurative works and those of their peers, utilizing feedback and self-reflection to enhance their artistic growth and technical proficiency.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This course focuses on the practical exploration of figurative printmaking techniques, emphasizing drawing methods for the head, full figure, animals, and birds. Students will develop skills in capturing light, shade, and transitioning between semi-abstraction and realism. Through hands-on exercises, projects, and critiques, students will refine their technical abilities and conceptual approaches to figurative art in printmaking. Drawing Foundations and Techniques • Introduction to Figurative Drawing • Overview of anatomical structures and proportions • Basic techniques for drawing the human head and full figure • Capturing gesture and movement in quick sketches • Drawing Animals and Birds • Understanding animal and bird anatomy and proportions • Techniques for capturing the essence and character of animals and birds • Exploring dynamic poses and movements • Light and Shade Techniques • Techniques for shading and creating depth using light and shadow • Understanding light sources and their effects on form Application of chiaroscuro in figurative drawing		120

Printmaking Techniques for Figurative Art • Techniques for carving detailed figurative imagery in wood and linoleum • Inking and printing methods specific to figurative work • Experimenting with textures and multi-block prints for complex images • Preparing metal plates for detailed etching and drypoint techniques • Focusing on line work and tonal variations to depict the human figure, animals, and birds • Printing processes and achieving fine details in figurative intaglio prints • Preparing lithographic stones and plates for figurative drawing • Techniques for capturing the nuances of the human form, animals, and birds in lithography Multi-color lithography and achieving depth and realism Project Development and Professional Practice • Developing individual projects that integrate multiple figurative printmaking techniques • Concept development, planning, and execution with a focus on figurative imagery • Peer review and critique sessions to refine work Writing artist statements and preparing portfolios with a focus on figurative printmaking. No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS: 1. Graphic Arts Encyclopedia – George A Stevenson 2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen. 3. Visual Imagination 4. Prints of Twentieth Century – Phanes 5. Dictionary of Print Making Terms – Rosemary Simmons. 6. How to Identify Prints – Bamber Gaspoigne. 7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross. 8. Collecting Original Prints – Rosemary Simmons Hanre 9. Printmaking Today – Jules Heller. 10. Contemporary Art (Journal) – Lalit Kala Academy 11. Graphic Art in India since 1850 – Lalit Kala Academy. 12. Hkkjrh; Nkikfp= dyk : Mk- lquhydekj 13. Graphic Art of 18thCentury : Jean Adhemer 14. A history of Etching and Engraving- Arthur Hind 15. An Introduction of History of Wood cut – A.M. Hind			

Session: 2026-27			
Part A – Introduction			
Name of Programme	MASTER OF FINE ARTS		
Semester	Fourth		
Name of the Course	CONTEMPORARY PAINTING		
Course Code	M25-MFA-414		
Course Type	PC-10		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Develop skills in painting accurate likenesses and details for observation of human characteristics CLO 2: Explore techniques for rendering textures like hair textures, pattern,form for making different surface or visual impact CLO 3: Understand concepts of planes, volumes, and edges for the figure by color mediums and techniques for making form CLO 4: Understand anatomical/non anatomical for shape/form paint application		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time		18 hours	
Part B - Contents of the Course			
Instruction: (i) The examiner will evaluate the work of examinee in the end of the semester. (ii) Internal examiner/committee will evaluate the Sessional work/internal assessment. (iii) Minimum Size:30" x 40" (iv) Medium: water colour, ink/ oil colour/acrylic colour etc. (v) Number of assignments: 04 canvas (vi) Sheet Work: 25			
Unit	Topics		Contact Hours
I	Study of compositions from imagination and observation with the help of concepts, theme, statements etc.		30
II	Exercises of different painting techniques: texture work, distortion, symbolism, interpretation of themes		30
III	Exercises on application of different mediums both traditional and contemporary as a drawing tool/digital tool.		30
IV	Develop test and employ materials, process, and mediums in a way that activates ideas and concept		30
Total Contact Hours			120
Practicals			Contact Hours
	<Instruction regarding practical><Syllabus/ List of Practicals>		30

Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practical	30	➤ Practical	
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	PHOTOGRAPHY COMPOSITION - II		
Course Code	M25-MFA-415		
Course Type	PC - 10		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO: 1	Students will demonstrate the ability to create a sense of depth and perspective in their photographs using various techniques.	
	CLO: 2	Students will showcase creativity and innovation in their use of compositional techniques to produce visually compelling photographs.	
	CLO: 3	Students will effectively communicate visual ideas through their photographs by strategically using compositional elements.	
	CLO: 4	Students will curate a professional portfolio that showcases a range of compositional techniques and demonstrates their mastery of photographic composition	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	12 hours	
Part B – Contents of the Course			
Practical			Total Contact Hours
Instructions: - Themes/Subject matters/topics will be of multiple choices. - The examiner will evaluate the work of examinee on the last day of the examination and if the examiner did not turn up on the last day, the art work will be kept in sealed lock custody and as and when the examiner comes as his/her convenient date can evaluate the practical paper. - Internal examiner will evaluate the Sessional work. - Total Assignments: 24			120

List of Practical			
Unit-I			30
Depth and Perspective			
Practical Assignment: Take 8 photographs that showcase depth and perspective.			
Unit-II			30
Golden Ratio and Fibonacci Spiral			
Practical Assignment: Capture 8 photographs incorporating these principles.			
Unit-III			30
Minimalism			
Practical Assignment: Take 8 minimalist photographs, focusing on simplicity and negative space.			
Unit-IV			30
Portfolio Development			
• Select your best work from previous assignments, ensuring a variety of compositional techniques are represented. • Editing and Refinement: Edit and refine the selected images to ensure they meet professional standards. • Organization: Organize the images into a cohesive portfolio. • Presentation: Present your portfolio, explaining the compositional techniques used in each image and their impact.			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
• Market survey • Different Social NGOs • Different Advertising Agencies			

Session: 2026-27			
Part A – Introduction			
Name of the Programme	Master of Fine Arts		
Semester	FOURTH		
Name of the Course	CREATIVE SCULPTURE-II		
Course Code	M25-MFA- 416		
Course Type	PC-10		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1:	Students will learn the pictorial representation of sculptures with differentExpressions and emotionmoods focusing on current scenario	
	CLO 2:	The students will understand the indirect depiction of contemporary national-international issues through this art form which will lead to understand the concept of nationalism and many more.	
	CLO 3:	Students will learn about the figurative depiction of their thoughts which will help viewers to connect withthe artist and artwork very easily.	
	CLO 4:	The realistic, idealist and naturalistic depiction will enhance the skills and esthetic sense of the student	
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	This Subject belongs to practical exploration of sculpture techniques. Students will engage with traditional and contemporary methods, refining their skills to produce sophisticated compositions. Through hands-on practice, critiques, and projects, students will develop a comprehensive understanding of sculpture as an art form. Exploring Mixed Media Sculpture • Introduction to mixed media sculpture techniques: assemblage, collage, and found object sculpture. • Integration of non-traditional materials such as found objects, textiles, and recycled materials into sculptural compositions. Creative approaches to combining materials and textures in mixed media sculpture Mold Making and Casting Techniques • Introduction to mold making materials and methods: silicone, plaster, and alginate. • Techniques for creating one-part and multi-part molds for sculptures.		120

- Exploring casting materials and processes: resin, plaster, and metal casting. Large Scale Sculpture Construction - Considerations for scaling up sculptural works for outdoor or architectural settings. - Techniques for working with large-scale materials such as steel, concrete, and stone. - Engineering principles for creating structurally sound and weather-resistant large-scale sculptures. Installation and Site-Specific Sculpture - Understanding the relationship between sculpture and its environment. - Techniques for site analysis and conceptual development for site-specific sculpture projects. - Installation techniques and considerations for outdoor and indoor exhibition spaces. Project Development and Contemporary Practices Site-Specific and Installation Art - Understanding the principles of site-specific sculpture and installation art - Techniques for planning and executing large-scale installations - Collaborating and working within a given space or environment Resources: - Modern sculpture studio facilities with access to digital fabrication tools, casting materials, and mixed media resources - Instructor demonstrations and individualized guidance - Recommended readings on contemporary sculptural techniques and notable modern sculptors Note: This syllabus is adaptable to student interests and skill levels. It's essential to provide ample studio time for students to practice techniques and develop their artistic voice within the medium of modern sculpture Note: Medium: Clay, plaster, Wood, Stone, Metal, Terra cotta, etc Minimum Size: 36" x 36"x 36" No. of Assignments : 2 sketches : 250 Number of assessments 05			
Suggested Evaluation Methods			
Internal Assessment: 30		End Term Examination: 70	
➤ Practicum	30	➤ Practicum	70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical	
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10		
• Mid-Term Exam:	15		

Part C - Learning Resources

Recommended Books/e-resources/LMS:

1. Hindu Medieval Sculpture-, by Raymond Burnia, Paris, 1950
2. Art : a history of Painting, Sculpture and Architecture, by F. Harett, Prentice Hall Press, New York : 1995
3. Paintings and Sculpture in Europe, 1880-1940, by George Heard Hamilion, Pelican Art History Series.
4. Folk Art and Culture of Gujarat, Dr Jyotindra Jain, India, 1980
5. Art and Crafts of Tamilnadu, by Nanditha Krishnan, Phaidon, New York , 1992
6. Unknown India : Ritual Art in tribe and Village, by Stella Kramrisch, focal Press, New York, 1968
7. The Myth & Reality Studies in the Formation of Indian Culture, by D.D. k Kosambi, Bombay, 1962
8. The Art of India : Traditions of Indian Sculpture, Painting and Architecture, by Stella Kramrisch, Phaidon, New York, 1954
9. Hindu Temples (2volumes)- Stella Kramrich, South Asia Books, 2002 Indian Sculpture- by Stella Kramrisch, Calcutta, India, 1933

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	EXPERIMENTAL PRINTMAKING- II		
Course Code	M25-MFA-417		
Course Type	PC-10		
Level of the course	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	1 Students will demonstrate proficiency in a variety of experimental printmaking techniques, incorporating both traditional and contemporary methods to create unique and innovative prints. 2 Students will develop and articulate original concepts and themes in their printmaking projects, showcasing their ability to convey complex ideas and personal artistic visions through their work. 3 Students will exhibit advanced technical skills in the preparation, execution, and finishing of prints, ensuring high standards of craftsmanship and attention to detail in their completed works. 4 Students will engage in critical analysis of their own work and that of their peers, providing and responding to constructive feedback to foster continuous improvement and deeper understanding of the printmaking process.		
Credits	Theory	Practical	Total
	0	4	4
Teaching Hours per week	0	8	8
Internal Assessment Marks	0	30	30
End Term Exam Marks	0	70	70
Max. Marks	0	100	100
Examination Time	0	24 hours	
Part B - Contents of the Course			
Practicals			Contact Hours
	Experimental and Mixed Media Printmaking - Techniques for creating unique prints with mono printing and monotype - Using additive and subtractive methods for image creation - Incorporating drawing, painting, and mixed media elements - Integrating digital tools and processes with traditional printmaking - Techniques for creating digital collages and transferring them to printmaking methods - Exploring software for designing and manipulating print compositions - Experimenting with unconventional materials and techniques - Incorporating found objects, textiles, and other media - Creating 3D prints and sculptural forms		120

	Advanced and Experimental Approaches • Screen preparation using photo emulsion and hand-drawn stencils • Techniques for layering colors and creating dynamic figurative compositions • Experimenting with transparency and blending for realistic effects • Techniques for creating unique figurative prints with mono printing and monotype • Using additive and subtractive methods for expressive imagery • Incorporating drawing, painting, and mixed media elements into prints • Experimenting with unconventional materials and techniques for figurative prints • Blending realistic and semi-abstract approaches to create innovative compositions Developing personal styles through experimentation and mixed media integration. No. of Practical Assignments: = Total – 04 (minimum size of work image will be 12 inches X 18 inches)	
Suggested Evaluation Methods		
Internal Assessment: 30		End Term Examination: 70
➤ Practicum	30	➤ Practicum 70
• Class Participation:	5	Lab record, Viva-Voce, write-up and execution of the practical
• Seminar/Demonstration/Viva-voce/Lab records etc.:	10	
• Mid-Term Exam:	15	
Part C - Learning Resources		
Recommended Books/e-resources/LMS:		
1. Graphic Arts Encyclopedia – George A Stevenson		
2. Photo mechanics and Printing – J.S. Mertle and Gordon L. Monsen.		
3. Visual Imagination		
4. Prints of Twentieth Century – Phanes		
5. Dictionary of Print Making Terms – Rosemary Simmons.		
6. How to Identify Prints – Bamber Gaspoigne.		
7. The Complete Printmaker (Techniques/Traditions/Innovations)– John Ross/Clave Romano/Tim Ross.		
8. Collecting Original Prints – Rosemary Simmons Hanre		
9. Printmaking Today – Jules Heller.		
10. Contemporary Art (Journal) – Lalit Kala Academy		
11. Graphic Art in India since 1850 – Lalit Kala Academy.		
12. Hkkjrh; Nkikfp= dyk : Mk- Luhydekj		
13. Graphic Art of 18 th Century : Jean Adhemer		
14. A history of Etching and Engraving- Arthur Hind		
15. An Introduction of History of Wood cut – A.M. Hind		

Session: 2026-27			
Part A - Introduction			
Name of the Programme	Master of Fine Arts		
Semester	Fourth		
Name of the Course	EXHIBITION AND PRESENTATION		
Course Code	M25-MFA-418		
Course Type	EEC		
Level of the course (As per Annexure-I)	500-599		
Pre-requisite for the course (if any)			
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Students will gain comprehensive skills in planning and executing art exhibitions. CLO 2: Students will learn to create effective artist statements, portfolios, and promotional materials. They will develop public speaking skills. CLO 3: Students will acquire hands-on experience in installation practices, including health and safety considerations. CLO 4: Student will document their work effectively, update professional portfolios, and plan for future career opportunities, including residencies, grants, and further exhibitions.		
Credits	Theory	Practical	Total
	1	1	2
Teaching Hours per week	1	1	2
Internal Assessment Marks	10	5	15
End Term Exam Marks	20	15	35
Max. Marks	30	20	50
Examination Time	3 hours	3 hours	
Part B – Contents of the Course			
Instructions for Paper- Setter: The Examination will conduct as Viva- Voce.			
Unit	Topics	Contact Hours	
I	Fundamentals of Display and Presentation Introduction to Exhibition Planning Importance of display and presentation in the visual arts Overview of different types of art exhibitions (solo, group, thematic) Principles of Curation Developing a coherent theme for an exhibition Selection criteria for artworks Arranging artworks for visual impact and narrative flow Technical Aspects of Display Lighting techniques and their effects on artworks Use of space and layout design Mounting and framing techniques	7	
II	Professional Presentation Techniques Documentation and Artist Statements Writing effective artist statements Preparing artwork documentation (titles, descriptions, techniques)	7	

	Importance of artist CVs and portfolios Digital Presentation Creating digital portfolios and online galleries Use of social media for promoting exhibitions Designing promotional materials (posters, invitations, catalogs) Public Speaking and Critique Techniques for presenting and discussing your work Handling feedback and criticism Conducting artist talks and gallery tours	
III	Exhibition Planning and Execution Project Proposal Development Crafting a detailed exhibition proposal Budgeting and funding strategies for exhibitions Collaborating with galleries and curators Installation Practices Hands-on installation techniques Health and safety considerations Problem-solving during setup Running the Exhibition Opening night and event planning Engaging with the audience Managing the exhibition throughout its duration	8
IV	Reflective Practice and Professional Development Reflective Critique Analyzing the success of the exhibition Gathering and utilizing visitor feedback Self-assessment and peer reviews Portfolio Development Documenting the exhibition Updating professional portfolios with exhibition content Future opportunities: residencies, grants, and further exhibitions Capstone Project Final presentation and critique of individual projects Peer evaluations and discussions Planning for post-graduation exhibitions and career development	8
Total Contact Hours		30

Suggested Evaluation Methods			
Internal Assessment: 15		End Term Examination: 35	
➤ Theory	10	➤ Theory	20
•Class Participation:	4	Viva Voce	
•Seminar/presentation/assignment/quiz/class test etc.:	0		
•Mid-Term Exam:	6		
➤ Practicum	5	➤ Practicum	15
•Class Participation:	0	Display/ Exhibition Conduct	
•Seminar/presentation/assignment/quiz/class test etc.:	5		
•Mid-Term Exam:	0		
Part C - Learning Resources			
Recommended Books/e-resources/LMS:			
1. Exhibit Labels: An Interpretive Approach" by Beverly Serrell			
2. Curatorial Activism: Towards an Ethics of Curating" by Maura Reilly			
3. The Artist's Guide: How to Make a Living Doing What You Love" by Jackie Battenfield			
4. Exhibition Design" by David Dernie			
5. Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career" by Heather Darcy Bhandari and Jonathan Melber			

Session: 2026-27		
Part A – Introduction		
Name of Programme	MASTER OF FINE ARTS	
Semester	Forth	
Name of the Course	Dissertation/Project work	
Course Code	M25-MFA-419	
Course Type	Dissertation/Project work	
Level of the course	500-599	
Pre-requisite for the course (if any)		
Course Learning Outcomes (CLO) After completing this course, the learner will be able to:	CLO 1: Comprehend the basic of the Dissertation proposal. CLO 2: Figure out the contents of the Dissertation proposal. CLO 3: Develop the skills of research for higher studies like Doctorate. CLO 4: Find new knowledge and areas of their interest. CLO 5: Develop of communication, reading and writing through the project/ dissertation proposals.	
Credits	12	Total
		12
Max. Marks	300	300
Examination Time	6 hours	
Part B - Contents of the Course		
Instruction: 1. Students have to choose any new/unique topic of Project/Dissertation. 2. They must include appropriate images according to their choice of topics. 3. Only 10% Plagiarism will be accepted in the Project/Dissertation. 4. Students have to complete the project/dissertation under the guidance of the teacher.		