

ANDHRA UNIVERSITY



MASTER OF FINE ARTS

Admission Information
Regulations and Syllabus
Effective for 2020-21 batch

**DEPARTMENT OF FINE ARTS
ANDHRA UNIVERSITY
VISAKHAPATNAM**

email: head.finearts@andhrauniversity.edu.in

M.F.A

Program Outcomes

- PO1: Understanding of conceptual skills by assimilating the elements and principles of Art and applying creative, critical, and philosophical thinking of the work.
- PO2: Develop/increased proficiency of techniques, knowledge of vocabulary, and an exploration of various media.
- PO3: Understand how artists, craftspeople and designers of various contexts use art formal knowledge, forms, media, materials and techniques to express moods and feelings, and present ideas.
- PO4: Understand the contextual basis for the art through a study of the art history of diverse cultures, modern and contemporary art, and through the integration of this study in the hands-on process of art making.

Program Specific Outcomes

- PSO1: Clarity in Theory & Practical of Fine Arts and Conception.
- PSO2: An intensive and extensive study of Ancient and Modern Artist's art & works.
- PSO3: A detailed study of several art movements from Pre Historic to Modern and the Contemporary Art trends.
- PSO4: Enhancement in Practical work up to Masters Level and helpful to establish commercially.

Graphics

Course Objective

The curriculum focuses on creating intelligent and powerful visual communication. Students should build a strong foundation about the elements; principles of design techniques, visual thinking, concept development, color, composition through various assignments will incorporate problem solving projects that relate to visual communication.

Course Outcomes

Students will have a wider horizon in the field of • art and design and will demonstrate artistic growth by executing a variety of images, texts as images, traditional and contemporary techniques that solve complex design problem using creative thinking and analytical skills. Develop and demonstrate their understanding and • skillful use of elements and principles of graphic design.

Painting

Course Objective

In this course the student will learn the Painting from objects and nature study as well as placement or arrangement of visual elements in a work of art.

Course Outcomes

Upon successful completion of this course, • student will be able to layout, compose, and paint natural and manufactured forms. Student will be able to applying different • color techniques in different medium.

Print making

Course Objective

This is the indicatory course for students in which they learn about the basic fundamentals of printmaking.

Course Outcomes

The students should be able to explain the fundamental principles of printmaking. Students will be able to apply the principles of printmaking to create drawings using one or more color .

Modern Art

Course Objective

This course proposes to understand the hierarchical difference and stylistic approaches in European Art practices. In this course how revivalism to the modern and postmodern approach came into visual culture.

Course Outcomes

This course will give them a perspective of understanding critical ways of analysing visual culture and through art the aspect of various ways of seeing which will reflect in their individual art practise and research.

Western Art

Course Objective

In this course students will study the emergence of the major civilizations of the ancient world and describe how it plays a major role in the development of the Western Art. This course is designed to introduce students to the diverse variety of ancient materials, culture around the world.

Course Outcomes

Students will learn the importance and achievements of the artifacts, architecture and art of prehistoric times, ancient Mesopotamia, Egypt, India, China, Japan, Greece and Roman civilizations. An understanding of the historical development of western civilization and in its formative stages.

The main goal of the course is to leave the students with basic knowledge of ancient and non-Western civilizations, as well as the ability to compare the ancient's use of visual expression to our modern concept of art and architecture.

Creative Painting

Course Objective

The core objective of this course is to introduce and foreground the fundamental elements through developing a lens of how to see, observe, perceive and understand.

Course Outcomes

Introducing fundamental elements of art through the observation and study of tangible form. and Studying human anatomy; the head and a group of humans in relation to each other.

MFA 1-4 Semesters

Theory is common to all specializations (Creative Painting, Creative Sculpture, Graphic Arts)

Name of the Course	Name of the Subject	Non language	Minimum pass Marks	Total marks 100= 70+30		Hours	Credits
Theory				Theory Marks	Mid Marks		
MFA Theory 1, 2, 3, 4 Semesters	Theory is common to all specialization	1. Modern Indian Art	40	70	30	6	2
		2. Modern Western Art	40	70	30	6	2

Name of the Paper	Semester -1 Paper Code	Semester -2 Paper Code	Semester -3 Paper Code	Semester -4 Paper Code
Modern Indian Art	MFAS-101	MFAS-201	MFAS-301	MFAS-401
Modern Western Art	MFAS-102	MFAS-202	MFAS-302	MFAS-402

Scheme of Examination and Evaluation of the theory exam:

At the end of each semester (1, 2, 3 and 4 semesters) which he/she must appear semester end examination, the same has to be evaluated by the internal examiners to offer grade. The passing marks for theory is 40 out of the total marks (100).

MFA PRACTICALS 1st 2nd 3rd Semesters

Specializations	Name of the Subject	Min. Marks	External	Internal	Hours	Credits
Painting	Creative Painting	50	70	30	150	16
Printmaking	Graphic Arts (Printmaking)	50	70	30	150	16
Sculpture	Creative Sculpture	50	70	30	150	16

MFA PRACTICALS 4th Semester

Specializations	Name of the Subject	Min. Marks	External	Internal	Hours	Credits
Painting	Creative Painting	50	70	30	120	16
	Dissertation	50	70	30 (Viva)	30	4
Printmaking	Graphic Arts (Printmaking)	50	70	30	120	16
	Dissertation	50	70	30 (Viva)	30	4
Sculpture	Creative Sculpture	50	70	30	120	16
	Dissertation	50	70	30 (Viva)	30	4

Scheme of Examination and Evaluation of the studio practices:

At the end of each semester (1, 2, 3 and 4 semesters) which he/she executed in the 2nd semester has to be displayed; the same has to be evaluated by the internal and external examiners to offer grade. Student may also present their work along with a brief note and the recorded video if any on their work to the examiner.

MASTER OF FINEARTS SYLLABUS

Eligibility Criteria:

1. Applicant seeking admission for M.F.A in Painting, Sculpture and Graphic Arts (Printmaking) program requires B.FA. Degree in any respective specialization as full time.
2. Candidate with Diploma in B.F.A, B.F.A with distance mode/ correspondence are not eligible for the M.F.A.
3. Candidate applying for M.F.A in Graphic Art (Printmaking) are required to enclose the following along with the application:
 - a. Folio of minimum 10 photographs of recent works duly attested by the Professor/Head of the Department.
 - b. Applicants must submit their brief statement on the work with intent for higher study in 250 in words.
 - c. Candidates are required to produce portfolio of selected works during the interview.
 - d. The first scrutiny will be done on the basis of photographs and the statement of intent by the applicant and select candidates will call for the personal interview.
 - e. The final selection is subject to the candidate aptitude and excellence and personal interview, their admissions can be confirmed.

Intake capacity: 30

Duration of the program: 4 semesters (2 Years)

Syllabus:

- The course consisting of individual studio work in students chosen area of concentration, Regular critiques and discussion will be scheduled (both group discussion & Individual criticism) by the concerned teachers.
- The major component of this course consists of directed individual studio work in the students chosen area of concentration. The students are required to carry out independent studio work under the supervision of concerned teachers.
- Regular critiques and discussions and one group critique in every second semester will be arranged.
- At the conclusion of the penultimate (4th) semester each student is required to mount an exhibition of selected works from all 4 semesters in the degree show (final display). The MFA candidate will defend his/her works in front of the GRAND jury consisting of at least two external examiners and two teachers of the department.

MFA Syllabus
Semester – I
THEORY
MODERN INDIAN ART

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- To make the students understand the Indian Miniature painting.
- The students are enabled to have a clear understanding of the Indian miniature styles.
- The students become familiarized with the various famous Mughal painting.
- The students are enabled to learn about the traditional Art practice.
- The students are enabled to have a holistic approach of Indian Miniature painting.

COURSE OUT COMES (Cos):

- The students will understand the Indian Miniature painting.
- The students are enabled to have a clear understanding of the Indian miniature styles.
- The students will get to know and become familiarized with the various famous Mughal painting.
- The students can inspire and have a holistic approach of Indian Miniature painting.

SUGGESTED READING:

- Historical Development of contemporary Indian Art - Ratan Parimoo
- 20th Century Indian Art: Modern, Post-Independence, Contemporary. Partha Mitter, Parul Dave Mukherji and Rakhee Balaram.
- Art of Three Tagore's from Revival to Modernity - Ratan Parimoo
- Pahari Paintings: The Horst Metzger Collection in the Museum Rietberg B N Goswamy and Eberhard Fischer.

THEORY
MODERN WESTERN ART

COURSE OUT COMES (COs):

- To make the student understand Neoclassical Art.
- To give the understanding a clear idea on Romanticism.
- To make the student understand on Realism paintings.
- To familiarize the student to Impressionism Art moment.

PROGRAM OUT COMES (POs):

- The student will be able to understand Neoclassical Art.
- The student will get to know a clear idea on Romanticism.
- The student will understand the Realism period paintings.
- The Student will be familiarized to Impressionism and he/she can start work in Impressionism style.

SUGGESTED READING:

- Mughal and Other Indian Paintings: From the Chester Beatty Library Linda York Leach.
- Deccani Painting - Mark Zebrowski

PRACTICAL CREATIVE PATING

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. Studios will be provided and students will settle down: Identifying areas of interest of individuals based on their earlier body of work, suitable exercises will be given, drawing for warming up and exploration from light, surroundings.
2. Historical background, symptoms of decline of patronage of traditional art at Rajasthan and hill court during the early 19th century introduction of European (mainly British) art
3. Curios, engravings, plaster casts and visiting European (mainly British) artists in India and their impact on the sensibility of urban patron's Indian art
4. Under the British establishment art school, British academicism, Ravi Varma and his followers

PROGRAM OUT COMES (POs):

1. The students are enabled to know about Identifying areas of interest of individuals based on their earlier body of work.
2. The student will understand the Historical background, symptoms of decline of patronage of traditional art at Rajasthan and hill court during the early 19th century.
5. The student will be able to understand Under the British establishment art school, British academicism, Ravi Varma and his followers.

3.

SUGGESTED READING:

1. The printmaking ideas book - Frances stanfield Lucy mc geown
2. This is Modern Art - Matthew collings
3. Word Art Contemporary paintings - Suzanne Hudson

PRACTICAL CREATIVE SCULPTURE

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. Composition, analysis of Sculpture implementation of conventional and non-conventional material studies and exercises clarifying the developing method and modes of expression.
2. Composition in clay or other medium based on studies showing the creativity and originality analytical understanding language and expression of an idea through discussion.
3. A dialogue material exploration round/ relief work in various medium and material, exploring global trends and different medium and its application construction of model for a monumental sculpture for public space.
4. Early sculpture, study of primitive sculpture, Egyptian sculpture. Evaluation of Greek art, Roman Art (Portraits), Romanesque and Gothic art.

PROGRAM OUT COMES (POs):

1. The students are enabled to know about Composition, analysis of Sculpture implementation of conventional and non-conventional material studies and exercises
2. The students can work with the concept Composition in clay or other medium based on studies showing the creativity
3. The student will understand the study of primitive sculpture, Egyptian sculpture. Evaluation of Greek art, Roman Art (Portraits), Romanesque and Gothic art

SUGGESTED READING:

1. Principles of composition in Hindu sculpture: Cave temple period _Alice Oner
2. New Media overtures before ne media practice in India _Nancy Adajania
3. Geneses of postmodern Art: Technology as Iconology _Paul Crowther

PRACTICAL GRAPHIC ARTS(PAINTMAKING)

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. Each student is expected to present a synopsis containing of not less than 1,000 words for his proposed work during that 1st semester, same should be discussed with concern teacher/guide to clarify further.
2. The topic maybe social, Economic, cultural or his own experiences or fantasy which is interested in under the guidance of the teacher/guide, he can choose the medium which is appropriate for the subject matter he has chosen.
3. Student has to make preparatory sketches for the work which he supposes to execute. Same has to be recorded, should be presented to the teacher guide.
4. Printmaking in Europe in the 14th century, Albert Durer, Rembrandt and other major artists

PROGRAM OUT COMES (POs):

1. The students are enabled to know about expected to present a synopsis containing of not less than 1,000 words for his proposed work
2. The student will be able to understand The topic maybe social, Economic, cultural or

his own experiences or fantasy.

3. The students can work with the concept Printmaking in Europe in the 14th century, Albert Durer, Rembrandt and other major artists

SUGGESTED READING:

1. Printmaking History on Process - Donald saft.
2. Printmaking handbook Non Toxic Printmaking - Mark Graver
3. Perspectives on Contemporary Printmaking: Critical Writing Since 1986 - Ruth Pelzer-Montada

**MFA Syllabus
Semester –II
THEORY
MODERN INDIAN ART**

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- The student will be taught on Company Paintings.
- To make the student understand the Kalighat Paintings.
- To give clear idea to the student on Calcutta Woodcut prints.
- To give the clear understanding on Popular Indian Art.

PROGRAM OUT COMES (POs):

- The student shall be able to analyses on Company school of Paintings
- The student will be able to differentiate between Kalighat Paintings and Indian Miniatures.
- The student will get to know about Calcutta Woodcut prints.
- The student is able to understanding on Popular Indian Art and culture.

SUGGESTED READING:

- Company Paintings: Indian Paintings of the British Period (Indian Art Series) - Mildred Archer
- Kalighat Painting: Images from a Changing World - Jyotindra Jain

**THEORY
MODERN WESTERN ART**

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- To make the students understand the Post Impressionism.
- To make the student understand on Fauvism
- To give the clear understanding on Cubism
- To make the student to understand on Dadaism period.
- To develop the student's surrealistic ideas on Surrealism.

PROGRAM OUT COMES (POs):

- The students are enable to know about Post Impressionism.
- The students are enabled to have profound understanding of Cubism.
- The students can work with Dadaism period ideologies.
- The students become very thorough in understanding in Surrealism.

SUGGESTED READING:

- Company Paintings: Indian Paintings of the British Period (Indian Art Series)- Mildred Archer
- Kalighat Painting: Images from a Changing World - Jyotindra Jain

**PRACTICAL
CREATIVE PATING****COURSE EDUCATIONAL OBJECTIVES (CEOs):**

1. Independent studio practice/ work under supervision of tutors. Focus on producing original works in chosen medium.
2. Identify Elective Project and finalize details of what, where etc.
3. Nationalist movement and revival of traditional Indian art views and works of Anand Kumaraswamy, E.B Havell, Abinindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini Roy and Ramkinker Baij analytical study of the work of artist from Bengal their peoples and followers

PROGRAM OUT COMES (POs):

1. The students are enable to know about the producing original works in chosen medium.
2. The students can work with Identify Elective Project and finalize details.
3. The students are enabled to know about Nationalist movement and revival of traditional Indian art views and works

SUGGESTED READING:

1. Origins of Modern Art- Rosalind Ormiston
2. Painting today - Tone Godfrey
3. Vitamin P - Barry Schwabsky

**PRACTICAL
CREATIVE SCULPTURE****COURSE EDUCATIONAL OBJECTIVES (CEOs):**

1. Composition analysis of Sculpture, Studies and exercises clarifying and developing methods and modes of expression.
2. compositional exercises in clay or any other material/medium based on the studies showing creativity and originality.

3. Analytical understanding of visual language and expression of art through discussion and dialogue. Exploring of material in round and relief in various medium and material construction of monumental sculpture for public place, to a scale in a suitable medium
4. Renaissance, baroque, Neo-Classism and romanticism. The course continues and overlapping between 1st and 2nd semester.

PROGRAM OUT COMES (POs):

1. The students are enabled to have profound understanding Analytical understanding of visual language and expression of art through discussion and dialogue.
2. The students are enable to know about the Composition analysis of Sculpture, Studies and exercises clarifying and developing methods
3. The students can work with Renaissance, baroque, Neo-Classism and romanticism.

SUGGESTED READING:

1. The Idea of the postmodern _Hans Bertans
2. Creative Tension: Contemporary fine arts in the New Media in._ Anthony P.D. Costa
3. Rural and Tribal art and Crafts _K.G Subramanyam
4. Digital Art: An introduction to new media _ John Ryan

PRACTICAL GRAPHIC ARTS(PAINTMAKING)

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. student may continue the subject/ concept/theme, but he/she may have to write a new synopsis/essay not less than 10, 000 words by explaining and throwing light on the subject or he may select new subject matter/concept/ theme under the guidance of the teacher guide.
2. Printmaking in the Japan in the 17th to 19th century Ukiyo –e printmakers, in Europe Goya William Blake and German expressionism movement.

PROGRAM OUT COMES (POs):

1. The students can work with the concept and he/she may have to write a new synopsis/essay not less than 10, 000 words.
2. The students are enabled to have profound understanding explaining and throwing light on the subject or he may select new subject matter/concept/ theme under the guidance of the teacher guide
3. The students are enable to know about the Printmaking in the Japan in the 17th to 19th century Ukiyo –e printmakers, in Europe Goya William Blake and German expressionism

SUGGESTED READING:

1. 20th Century Indian Art (Modern, Post-Independence) - Rakhee Balaran, Partha Mitter
2. Printmaking History on Process - Donald saft.
3. Printmaking a complete guide to materials & processes - Bill Fick & grabowski

MFA Syllabus
Semester –III
THEORY
MODERN INDIAN ART

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- The student will be taught on the establishment of Art schools in India
- To make the student to understand on Raja Ravi Varma.
- To give the clear understanding on Bengal school of painting.
- To develop the student's ideas by Amrita Shergil ideologies.

PROGRAM OUT COMES (POs):

- The students are enabled to have profound understanding on Art schools in India.
- The students can work with the concept and style of Raja Ravi Varma.
- The students are enable to know about the ideas by Amrita Shergil ideologies.

SUGGESTED READING:

- Woodcut Prints of Nineteenth Century Calcutta - Ashit Paul
- Janson's History of Art. The Western Tradition

THEORY
MODERN WESTERN ART

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- To make the student to understand Expressionism
- To develop the student's ideas on Abstract Art
- To give the clear understanding on Abstract Expressionism
- To give the clear understanding Popo Art
- To make the student to understand on Opp Art

PROGRAM OUT COMES (POs):

- The students are enabled to know about Expressionism.
- The students are clearly enabled to know about Abstract Art.
- The students are taught enable to know about idea of Abstract Expressionism.
- The Students got the clear understanding on POP and OPP Art.

SUGGESTED READING:

- Impressionism - Karin H. Grimme
- Janson's History of Art. The Western Tradition.

PRACTICAL CREATIVE PATING

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. Research and exploration in the chosen area of creative expression. Elective project report to be submitted. Choose dissertation topic.
2. Individual discussion (one to one), studio visit by professional artist.
3. Advent of technology and changing values in European society modernism in art: Rabindranth Tagore and Amritha Shir Gil analytical study of their important works.
4. Painting and sculpture in the 40's at Madras, Lahore, Lucknow, Calcutta and Bombay important artists of post-independence India at Bombay, Culcatta, Madras, Delhi, Baroda and other places.

PROGRAM OUT COMES (POs):

1. The students are taught enable to know about idea of Research and exploration in the chosen area of creative expression
2. The students are enabled to know Advent of technology and changing values in European society modernism in art: Rabindranth Tagore and Amritha Shir Gil analytical study of their important works.
3. The students are taught enable to know about idea of Painting and sculpture in the 40's at Madras Painting and sculpture in the 40's at Madras.

SUGGESTED READING:

1. Foreign & Indigenous Influences in Indian Printmaking - Paula Sengupta
2. The Complete Guide to Prints and Printmaking: History, Materials and Techniques from Woodcut to Lithography - Jhon Dawson
3. The Art of Lithography A Complete Practical Manual of the Planographic Printing - Henry Jhon Rhodes

PRACTICAL CREATIVE SCULPTURE

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. Execution of sculpture based on the creative approach by using any suitable material process and style to create a body of work.
2. Composition based on any one particular concept. Understanding of kinetic sculpture, light and sound specific work and to understand the sculptural language and also exercises and execution of installations.
3. Historical study of sculpture in monumental size with reference to context, period, scale, technique and aesthetic approach to develop individual style and its justification methods of presentation.
4. Rodin and age of experimentation, Individualism and modern concepts, Sculpture installations and contemporary sculpture.

PROGRAM OUT COMES (POs):

1. The students are taught enable to know about idea of the creative approach by using any suitable material process
2. The students are taught enable to know about idea of Understanding of kinetic sculpture, light and sound specific work and to understand the sculptural language
3. The students are enabled to Historical study of sculpture in monumental size with reference to context, period, scale, technique and aesthetic approach to develop individual style
4. The students are taught enable to know about idea of Rodin and age of experimentation, Individualism and modern concepts

SUGGESTED READING:

1. Contemporary India Artists Geetha Kapoor
2. The History of Indian Art _Sandhya Ketkar Anil Rao
3. Masters of contemporary fine arts _Art Galaxie ltd. Publisher.

**PRACTICAL
GRAPHIC ARTS(PAINTMAKING)**

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. Student can explore their works in the chosen area of creative expression.
2. Students have to choose dissertation topic in this semester. Start work on dissertation topic.
3. History of Indian printmaking the beginning of printing India, the printmaking in Bengal, Raja Ravi Verma and Indian contemporary of the printmaking and printmakers.

PROGRAM OUT COMES (POs):

1. The students can work with the chosen area of creative expression.
2. The students are enabled to know about choose dissertation topic in this semester. Start work on dissertation topic.
3. The students can work with the concept History of Indian printmaking the beginning of printing India, the printmaking in Bengal, Raja Ravi Verma and Indian contemporary of the printmaking and printmakers.

SUGGESTED READING:

1. 20th Century Indian Art (Modern, Post-Independence) - Rakhee Balaran, Partha Mitter
2. Art and Illusion: A study in the Psychology of pictorial representation - Gombrich, Ernst Hans

MFA Syllabus
Semester –IV
THEORY
MODERN INDIAN ART

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- To give the clear understanding on Bombay Progressive Group
- To develop the student's ideas on Calcutta Progressive Group
- To make the student to understand Delhi Shilpa Chakra
- To make the student understand on Choramandal Artists' Group
- To develop the student's ideas on 1879 Art period.

PROGRAM OUT COMES (POs):

- The students are enabled to know about Bombay Progressive Group.
- The students are enabled to know about Calcutta Progressive Group
- The students are clearly enabled to know about Delhi Shilpa Chakra.
- The students are enabled on 1879 Art period.

SUGGESTED READING:

1. Historical Development of contemporary Indian Art - Ratan Parimoo
2. 20th Century Indian Art: Modern, Postindependence, Contemporary - Partha Mitter, Parul Dave Mukherji and Rakhee Balaram.
3. Impressionism - Karin H. Grimme

THEORY
MODERN WESTERN ART

COURSE EDUCATIONAL OBJECTIVES (CEOs):

- To familiarize the students with the History of the Readymade Art.
- To bring out the concept of Installation Art.
- To study the over-lapping impact of comparative approach on Video Art.
- The idea of interaction and taught on New Media in Art.

PROGRAM OUT COMES (POs):

- To give the clear understanding on the History of the Readymade Art.
- The students are enabled to know about Installation Art.
- The students are clearly enabled to know about New Media in Art.

SUGGESTED READING:

1. Origins of Modern Art- Rosalind Ormiston
2. Aesthetics and Sociology of Art - Wolff, Janet
3. Art and Visual Perception a Psychology of the creative eye - Arnheim Rudolf

**PRACTICAL
CREATIVE PATING****COURSE EDUCATIONAL OBJECTIVES (CEOs):**

1. Intensive studio work. All work to be finished. Exploration of ideas of presentation.
2. Dissertation to be submitted. Group critic. Presentation on selected works in degree show (Final display) and Assessment by grand jury.
3. A survey of architecture (colonials and modern) in 19th and 20th centuries.
4. Major problems of contemporary Indian art: between tradition and modernity, contemporary Indian art in the context of international art scene.

PROGRAM OUT COMES (POs):

1. To give the clear understanding on Exploration of ideas of presentation.
2. The students are enabled to know about architecture (colonials and modern) in 19th and 20th centuries.
3. The students are clearly enabled to know contemporary Indian art: between tradition and modernity, contemporary Indian art in the context of international art scene

SUGGESTED READING:

1. The Encyclopedia of Printmaking Techniques - Judy Martin
2. Perspectives on Contemporary Printmaking: Critical Writing Since 1986 - Ruth Pelzer-Montada
3. Foreign & Indigenous Influences in Indian Printmaking - Paula Sengupta

**PRACTICAL
CREATIVE SCULPTURE****COURSE EDUCATIONAL OBJECTIVES (CEOs):**

1. Execution of sculpture based on the creative approach by using any suitable material process and style to create a body of work.
2. Execute installations on a concept and make sketches and approach to develop the installations in an aesthetic approach.
3. Individualism and modern concepts 20th century, sculptural practices in contemporary art. Installation.

PROGRAM OUT COMES (POs):

1. The students are enabled to know about creative approach by using any suitable material process and style to create a body of work.

2. The students are clearly enabled to know about Individualism and modern concepts 20th century, sculptural practices in contemporary art.
3. To give the clear understanding on develop the installations in an aesthetic approach.

SUGGESTED READING:

1. Principles of composition in Hindu sculpture: Cave temple period _Alice Oner
2. New Media overtures before ne media practice in India _Nancy Adajania

PRACTICAL GRAPHIC ARTS(PAINTMAKING)

COURSE EDUCATIONAL OBJECTIVES (CEOs):

1. In the 4th semester all the works have to be finished. Dissertation has to be discussed and submitted. A presentation of studio work (final Display) will be in the end of the 4th semester.
2. The pop printmaking activates and the modern printmaking scene in the Europe, Picasso as a printmaker.

PROGRAM OUT COMES (POs):

1. The students are taught enable to know about idea of 4th semester all the works have to be finished. Dissertation has to be discussed and submitted
2. The students are enabled to know about The pop printmaking activates and the modern printmaking scene in the Europe, Picasso as a printmaker.
3. The students are clearly enabled to know about A presentation of studio work (final Display) will be in the end of the 4th semester.

SUGGESTED READING:

1. ETCHING AND AQUATINT Etching, Engraving and Other Intaglio Printmaking Techniques - Ruth Leaf Dover Art Instruction
2. SERIGRAPHY A History of Screen Printing: How an Art Evolved into an Industry - Guido Lengwiler- St Books
3. The printmaking ideas book - Frances stanfield Lucy mc geown
4. Print and Publishing in Colonial Bengal. The Journey of Bidyasundar - Tapti Roy

Master of Fine Arts

Eligibility criteria:

1. Applicant seeking admission for M.F.A in Painting, Sculpture and Graphic Arts (Printmaking) program requires B.F.A. Degree in any respective specialization as full time.
2. Candidate with Diploma in B.F.A, B.F.A with distance mode/ correspondence are not eligible for the M.F.A.
3. Candidate applying for M.F.A in Graphic Art (Printmaking) are required to enclose the following along with the application:
 - a. Folio of minimum 10 photographs of recent works duly attested by the Professor/Head of the Department.
 - b. Applicants must submit their brief statement on the work with intent for higher study in 250 in words.
 - c. Candidates are required to produce portfolio of selected works during the interview.
 - d. The first scrutiny will be done on the basis of photographs and the statement of intent by the applicant and select candidates will call for the personal interview.
 - e. The final selection is subject to the candidate aptitude and excellence and personal interview, their admissions can be confirmed.

Intake capacity: 30

Duration of the program: 4 semesters (2 Years)

Syllabus:

The course consisting of individual studio work in students chosen area of concentration, Regular critiques and discussion will be scheduled (both group discussion & Individual criticism) by the concerned teachers.

The major component of this course consists of directed individual studio work in the students chosen area of concentration. The students are required to carry out independent studio work under the supervision of concerned teachers. Regular critiques and discussions and one group critique in every second semester will be arranged. At the conclusion of the penultimate (4th) semester each student is required to mount an exhibition of selected works from all 4 semesters in the degree show (final display). The MFA candidate will defend his/her works in front of the GRAND jury consisting of at least two external examiners and two teachers of the department.

M.F.A Painting

Studio Practice	Exam/ assessment submissions	No. of works to be submitted	Marks	Passing Marks	Credits
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<p>Semester 1</p> <p>Creative Painting</p> <p>Studios will be provided and students will settle down: Identifying areas of interest of individuals based on their earlier body of work, suitable exercises will be given, drawing for warming up and exploration from light, surroundings, etc. Individual discussion (one to one) and Assessment.</p> <p>History of Painting</p> <p>Historical background, symptoms of decline of patronage of traditional art at Rajasthan and hill court during the early 19th century introduction of European (mainly British) art</p> <p>Curios, engravings, plaster casts and visiting European (mainly British) artists in India and their impact on the sensibility of urban patron's Indian art</p> <p>Under the British establishment art school, British academicism, Ravi Varma and his followers</p> <p>Submissions of the internal assignment.</p> <p>Sports and NSS</p>	Assessment/ Submission	6 works	100 [70 Exam + 30 Class Submission]	50	16
<p>Semester 2</p> <p>Creative Painting</p> <p>Independent studio practice/ work under supervision of tutors. Focus on producing original works in chosen medium. Identify Elective Project and finalize details of what, where etc. Group & Individual critic and</p>	Exam/ Assessment Submission	6 works	100 [70 Exam+ 30 Class Submission]	50	16

<p>Assessment</p> <p>History of Painting</p> <p>Nationalist movement and revival of traditional Indian art views and works of Anand Kumaraswamy, E.B Havell, Abinindranath Tagore, Nandalal Bose, Benode Behari Mukherjee, Jamini Roy and Ramkinkar Baij analytical study of the work of artist from Bengal their peoples and followers</p> <p>Submissions of the internal assignment.</p> <p>Sports and NSS</p>					
<p>Semester 3</p> <p>Creative Painting</p> <p>Research and exploration in the chosen area of creative expression. Elective project report to be submitted. Choose dissertation topic. Individual discussion (one to one), studio visit by professional artist, Individual critic and Assessment.</p> <p>History of Painting</p> <p>Advent of technology and changing values in European society modernism in art: Rabindranath Tagore and Amrita Shrivastava analytical study of their important works.</p> <p>Painting and sculpture in the 40's at Madras, Lahore,</p> <p>Lucknow, Calcutta and Bombay important artists of post-independence India at Bombay, Calcutta, Madras, Delhi, Baroda and other places.</p> <p>Analytical study of their work</p>	<p>Exam/ Assessment Submission</p>	<p>6 works</p>	<p>100</p> <p>[70 Exam + 30 Class Submission]</p>	<p>50</p>	<p>16</p>

<p>Semester 1</p> <p>Printmaking</p> <p>Each student is expected to present a synopsis containing of not less than 1,000 words for his proposed work during that 1st semester, same should be discussed with concern teacher/guide to clarify further. The topic maybe social, Economic, cultural or his own experiences or fantasy which is interested in under the guidance of the teacher/guide, he can choose the medium which is appropriate for the subject matter he has chosen.</p> <p>Student has to make preparatory sketches for the work which he supposes to execute. Same has to be recorded, should be presented to the teacher guide. At the end of the semester he/she has to write a detailed essay.</p> <p>History of Printmaking</p> <p>Printmaking in Europe in the 14th century, Albert Durer, Rembrandt and other major artists Submissions of the internal assignment.</p> <p>Sports and NSS</p>	<p>Exam/ Assessment Submission</p> <p>---</p>	<p>6 works</p> <p>---</p>	<p>100 [70 Exam+ 30 Class Submission]</p> <p>---</p>	<p>50</p> <p>---</p>	<p>16</p> <p>---</p>
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<p>Semester 2</p> <p>Printmaking</p> <p>In the beginning of the 2nd semester student may continue the subject/ concept/theme, but he/she may have to write a new synopsis/essay not less than 10, 000 words by explaining and throwing light on the subject or</p>	<p>Exam/ Assessment Submission</p>	<p>6 works</p>	<p>100 [70 Exam+ 30 Class Submission]</p>	<p>50</p>	<p>16</p>
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<p>he may select new subject matter/concept/ theme under the guidance of the teacher guide</p> <p>History of Printmaking</p> <p>Printmaking in the Japan in the 17th to 19th century Ukiyo-e printmakers, in Europe Goya William Blake and German expressionism movement.</p> <p>Submissions of the internal assignment.</p> <p>Sports and NSS</p>	---	---	---	---	---
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Studio practice	Exam/ assessment submissions	No. of works to be submitted	Marks	Passing Marks	Credits
<p>Semester 3</p> <p>Printmaking</p> <p>Student can explore their works in the chosen area of creative expression.</p> <p>Students have to choose dissertation topic in this semester. Start work on dissertation topic.</p> <p>Student has to write Assignment on methods and materials.</p> <p>History of Printmaking</p> <p>History of Indian printmaking the beginning of printing India, the printmaking in Bengal, Raja Ravi Verma and Indian contemporary of the printmaking and printmakers.</p> <p>Submissions of the internal assignment.</p>	Exam/ Assessment Submission	6 works	100 [70 Exam+ 30 Class Submission]	50	16

Semester 4					
Printmaking In the 4 th semester all the works have to be finished. Dissertation has to be discussed and submitted. A presentation of studio work (final Display) will be in the end of the 4 th semester. History of Printmaking The pop printmaking activates and the modern printmaking scene in the Europe, Picasso as a printmaker Submissions of the internal assignment. Dissertation	Exam/ Assessment Submission	6 works	100 [70 Exam + 30 Class Submission]	50	12
	Exam/ Assessment Submission	Dissertation	100 [70 Dissertation+ 30Viva]	50	4

MFA Sculpture

Semester 1					
Creative Sculpture Composition, analysis of Sculpture implementation of conventional and non-conventional material studies and exercises clarifying the developing method and modes of expression. Composition in clay or other medium based on studies showing the creativity and originality analytical understanding language and expression of an idea through discussion and dialogue material exploration round/ relief work in various medium and material, exploring global trends and	Exam/ Assessment Submission	6 works	100 [70 Exam+ 30 Class Submission]	50	16

<p>different medium and its application construction of model for a monumental sculpture for public space. With a scale of 1.4 in a suitable medium understanding the monumentality and its qualities and how to execute the ideas for getting the monumental sculpture.</p> <p>History of sculpture</p> <p>Early sculpture, study of primitive sculpture, Egyptian sculpture.</p> <p>Evaluation of Greek art, Roman Art (Portraits), Romanesque and Gothic art.</p> <p>Submissions of the internal assignment.</p> <p>Sports and NSS</p>	---	---	---	---	---
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<p>Semester 2</p> <p>Creative Sculpture</p> <p>Composition analysis of Sculpture</p> <p>Studies and exercises clarifying and developing methods and modes of expression, compositional exercises in clay or any other material/medium based on the studies showing creativity and originality.</p> <p>Analytical understanding of visual language and expression of art through discussion and dialogue. Exploring of material in round and relief in various medium and material construction of monumental sculpture for public place, to a scale in a</p>	<p>Exam/ Assessment Submission</p>	6 works	<p>100</p> <p>[70 Exam+ 30 Class Submission]</p>	50	16
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<p>suitable medium and also examine various material that can be use for the exterior space development of individual language.</p> <p>History of sculpture</p> <p>Renaissance, baroque, Neo-Classism and romanticism.</p> <p>The course continues and overlapping between 1st and 2nd semester</p> <p>Submissions of the internal assignment.</p> <p>Sports and NSS</p>	---	---	---	---	---
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Studio practice	Exam/ assessment submissions	No. of works to be submitted	Marks	Passing Marks	Credits
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Semester 4					
Creative Sculpture Execution of sculpture based on the creative approach by using any suitable material process and style to create a body of work. Execute installations on a concept and make sketches and approach to develop the installations in an aesthetic approach. History of sculpture Individualism and modern concepts 20 th century, sculptural practices in contemporary art. Installation Submissions of the internal assignment.	Exam/ Assessment Submission	6 works	100 [70 Exam+ 30 Class Submission]	50	16
	Exam/ Assessment submission	Dissertation	100 [70Dissertation+ 30Viva]	50	4

Scheme of Examination and Evaluation of the studio practices:

At the end of each semester (1, 2, 3 and 4 semesters) which he/she executed, has to be displayed; the same has to be evaluated by the internal examiners to offer grade. Student may also present their work along with a brief note and the recorded video if any on their work to the internal examiner. The passing mark for practicals is 50 out of the total marks(100).

M.F.A. Theory-

Theory is Common to all the three specializations (Creative Painting, Creative Sculpture, Graphic Arts).

Subject	Exam	Marks	Passing marks	Credits
Semester 1				
Paper I		100	40	2
Modern Indian Art	Exam	[70 Semester end Exam+30]		
Introduction to Indian Traditional Painting				

1. Pala Painting 2. Jain Painting 3. Sultanate Painting 4. Mughal Painting 5. Rajasthani Painting 6. Deccani Painting 7. Pahari Painting 8. Mural Painting in India Paper II Modern Western Art 1. Neoclassical Art 2. Romanticism 3. Realism 4. Impressionism 5. Ethics and Moral Values	Exam	Mid Exams] 100 [70 Semester end Exam+30 Mid Exams]	40	2
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Semester 2 Paper I Modern Indian Art 1. Company Painting 2. Kalighat Painting 3. Calcutta Woodcut Prints 4. Popular Indian Art Paper II Modern Western Art 1. Post-Impressionism 2. Fauvism 3. Cubism 4. Dadaism 5. Surrealism	Exam	100 [70 Semester end Exam+30 Mid Exams]	40	2
	Exam	100 [70 Semester end Exam+30 Mid Exams]	40	2
Semester 3 Paper 1 Modern Indian Art 1. Establishment of Art Schools in India 2. Raja Ravi Varma 3. Bengal School of Paining 4. Amrita Sher-Gil	Exam	100 [70 Semester end Exam+30 Mid Exams]	40	2

Paper II Modern Western Art <ol style="list-style-type: none"> 1. Expressionism 2. Abstract Art 3. Abstract Expressionism (Action Painting) 4. Pop Art 5. OP Art 	Exam	100 [70 Semester end Exam+30 Mid Exams]	40	2
IV Semester Paper I Modern Indian Art <ol style="list-style-type: none"> 1. Bombay Progressive Group 2. Calcutta Progressive Group 3. Delhi Shilpa Chakra 4. Cholamandal Artists' Group 5. 1879 Paper II Modern Western Art <ol style="list-style-type: none"> 1. History of the Readymade 2. Installation Art 3. Video Art 4. New Media 	Exam	100 [70 Semester end Exam+30 Mid Exams]	40	2
	Exam	100 [70 Semester end Exam+30 Mid Exams]	40	2

Scheme of Examination and Evaluation of the theory exam:

At the end of each semester (1, 2, 3 and 4 semesters) which he/she must appear semester end examination, the same has to be evaluated by the internal examiners to offer grade. The passing marks for theory is 40 out of the total marks(100).

MFA 4

SEMESTERS

Theory is common to all specializations (Creative Painting, Creative Sculpture, Graphic Arts)

Name of the Course	Name of the Subject	Non language	Minimum pass Marks	Total marks 100= 70+30		Credits
Theory				Theory Marks	Mid Marks	
MFA Theory I, 2, 3, 4 Semesters	Theory is common to all specialization	1. Modern Indian Art	40	70	30	2
		2. Modern Western Art	40	70	30	2

PRACTICALS

Specializations	Name of the Subject	Min. Marks	External	Internal	Credits
Painting	Creative Painting	50	70	30	16
Printmaking	Graphic Arts (Printmaking)	50	70	30	16
Sculpture	Creative Sculpture	50	70	30	16

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