

**RASHTRASANT TUKADOJI MAHARAJ NAGPUR UNIVERSITY, NAGPUR**  
**Scheme of Teaching and Examination for MFA FINE ARTS (CBCS) As per NEP 2020**  
**Structure and Credit Distribution of PG Degree Program for Two years**  
**Choice Based Credit System (Semester Pattern)**  
**Effective from 2023-2024**

MFA FINE ARTS Semester 1											
Code	Theory / Practical	TEACHING SCHEME			Credits	EXAMINATION SCHEME					
		(Total hours per Week)				Duration in hours	Max. Marks		Total Marks	Minimum Passing Marks	
		Theory	Practical	Total			External Marks	Internal Ass			Theory
MFA IT1	Paper 1: Introduction to Fine Arts	4	-	4	4	3	60	40	100	50	-
MFA IT2	Paper 2: Research Methodology Study of Fine Artist	4	-	4	4	3	60	40	100	50	-
MFA IT3	Paper 3: 1. Painting 2. Applied Art Illustration 3. Applied Art Photography	4	-	4	4	3	60	40	100	50	-
MFA I P I	Practical 1 on Elective-Public Performance & Viva Voce 1. Creative Painting 2. Portrait Painting 3. Mural Painting 4. Sculpture 5. Applied Art Illustration 6. Applied Art Photography 7. Applied Art Typography	-	8	8	8	2-8*	50	50	100	-	50
MFA IP2	Practical 2 Seminar (Elective)	-	4	4	2	2-4*	50	50	100	-	50
	TOTAL	12	12	24	22	--	340	260	500	200	100

**As part of Internal Assessment**

- Class test 20 marks.
- Attendance punctuality and participatory approach in Departmental and University activities 10 marks
- An assignment on any topic and presentation 10 marks.

**As part of External Examiner Assessment**

- 60 Practical presentation (for performing arts performance from practical syllabus) (For visual arts work display and classroom assignments)
- 40 = viva voce
- 50 = project given by class teacher of respected subject
- 50 = Practical seminar



	MFA FINE ARTS Semester II											
Code	Theory / Practical	TEACHING SCHEME			Credits	EXAMINATION SCHEME						
		(Total hours per Week)				Duration in hours	Max. Marks		Total Marks	Minimum Passing Marks		
		Theory	Practical	Total			External Marks	Internal Ass			Theory	Practical
MFA 2TI	Paper 1: Introduction to Fine Arts	4	-	4	4	3	60	40	100	50	-	
MFA 2T2	Paper 2: On Job Training/ Field work	4	-	4	4	3	60	40	100	50	-	
MFA 2T3	Paper 3: Electives (choose any one) 1. Painting 2. Applied Art Illustration 3. Applied Art Photography	4	-	4	4	3	60	40	100	50	-	
MFA 2P1	Practical 1 on Elective-Public Performance & Viva Voce 1. Creative Painting 2. Portrait Painting 3. Mural Painting 4. Sculpture 5. Applied Art Illustration 6. Applied Art Photography 7. Applied Art Typography	-	8	8	8	2-8*	50	50	100	-	50	
MFA 2P2	Practical 2 Seminar (Elective)	-	4	4	2	2-4*	50	50	100	-	50	
	TOTAL	16	12	28	22	--	340	260	500	200	100	

#### As part of Internal Assessment

- 4) Class test 20 marks.
- 5) Attendance punctuality and participatory approach in Departmental and University activities 10 marks. 6
- 6) An assignment on any topic and a presentation 10 marks.

#### As part of External Examiner Assessment

- 60 = Practical presentation (for performing arts performance from practical syllabus) (For visual arts work display and classroom assignments)
- 40 = viva voce
- 50 = project given by class teacher of respected subject
- 50 = Practical seminar

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	MFA FINE ARTS Semester III											
Code	Theory / Practical	TEACHING SCHEME			Credits	EXAMINATION SCHEME						
		(Total hours per Week)				Duration in hours	Max. Marks		Total Marks	Minimum Passing Marks		
		Theory	Practical	Total			External Marks	Internal Ass			Theory	Practical
MFA3TI	Paper 1: Introduction to Fine Arts	4	-	4	4	3	60	40	100	50	-	
MFA3T2	Paper 2: Research Methodology	4	-	4	4	3	60	40	100	50	-	
MFA3T3	Paper 3: Electives (choose any one) 1. Painting 2. Applied Art Illustration 3. Applied Art Photography	4	-	4	4	3	60	40	100	50	-	
MFA3P1	Paper 4- Practical on Electives Internal Assessment 1. Creative Painting 2. Portrait Painting 3. Mural Painting 4. Sculpture 5. Applied Art Illustration 6. Applied Art Photography 7. Applied Art Typography		8	8	8	2-4*	50	50	100	-	50	
MFA3P2	Research Project (RP) Minor Work	-	4	4	2	2-8*	50	50	100	-	50	
	TOTAL	16	12	28	22	--	340	220	500	150	100	

**As part of Internal Assessment**

- 7) Class test 20 marks.
- 8) Attendance punctuality and participatory approach in Departmental and University activities 10 marks.
- 9) An assignment on any topic and a presentation 10 marks.

**As part of Internal Examiner Assessment**

- 60 - Practical presentation (for performing arts performance from practical syllabus) (For visual arts work display and classroom assignments)
- 40 = viva voce
- 100 = Minor Research project given by class teacher and External of respected subject\

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	MFA FINE ARTS Semester IV										
Code	Theory / Practical	TEACHING SCHEME			Credits	EXAMINATION SCHEME					
		(Total hours per Week)				Duration in hours	Max. Marks		Total Marks	Minimum Passing Marks	
		Theory	Practical	Total			External Marks	Internal Ass			Theory
MFA4TI	Paper 1: Introduction to Fine Arts	4	-	4	4	3	60	40	100	50	-
MFA4T2	Paper 2: On Job Training/ Field work	4	-	4	4	3	60	40	100	50	-
MFA4T3	Paper 3 Paper 4- Electives (choose any one) 1.Painting 2.Applied Art Illustration 3. Applied Art Photography	4	-	4	4	3	60	40	100	50	-
MFA4 P1	Paper 4- Practical on Electives Internal Assessment 1. Creative Painting 2. Portrait Painting 3.. Mural Painting 4. Sculpture 5. Applied Art Illustration 6. Applied Art Photography 7. Applied Art Typography	4	-	4	4	3	60	40	100	50	-
MFA4 P2	Research Project (RP) Major Work	-	12	12	6	3-6*	100	100	200	-	100
	TOTAL	16	12	28	22	--	340	260	600	200	100

Note: Th-Theory, Pr-Practical, Rm-Research Methodology, OJT-On Job Training, FW-Field Work

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**Course Contents**  
**M. F. A. Examination**  
**Practical: - Creative Painting**

Semester	Particulars	Assignments
I	<ul style="list-style-type: none"> <li>Daily Rapid sketches</li> <li>Form &amp; Surface development on half imperial Sheet</li> <li>Painting Composition</li> </ul>	2 Sketchbooks 25 5
II	<ul style="list-style-type: none"> <li>Daily Rapid sketches</li> <li>Form &amp; Surface development on half imperial Sheet</li> <li>Painting Composition</li> </ul> (Experimentation in colour and medium)	2 Sketchbooks 20 6
III	<ul style="list-style-type: none"> <li>Daily Rapid sketches</li> <li>Form &amp; Surface development on half imperial Sheet</li> <li>Painting Composition</li> </ul> (Experimentation in colour and medium) Minor Research Project	2 Sketchbooks 15 8 01
IV	Major Research Project	01

**Course Contents**  
**M. F. A. Examination**  
**Practical: - Portrait Painting**

Semester	Particulars	Assignments
I	<ul style="list-style-type: none"> <li>Daily Rapid sketches</li> <li>Form &amp; Surface development on half imperial Sheet</li> <li>Model study</li> <li>Copy of old Masters</li> </ul>	2 Sketchbooks 25 4 2
II	<ul style="list-style-type: none"> <li>Daily Rapid sketches</li> <li>Form &amp; Surface development on half imperial Sheet</li> <li>Model study</li> </ul> (Experimentation in colour and medium)	2 Sketchbooks 20 6
III	<ul style="list-style-type: none"> <li>Daily Rapid sketches</li> <li>Form &amp; Surface development on half imperial Sheet</li> <li>Model study</li> </ul> (Experimentation in colour and medium) Minor Research Project	2 Sketchbooks 15 8 01
IV	Major Research Project	01

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**Course Contents**  
**M. F. A. Examination**  
**Practical: -Mural**

Semester	Particulars	Assignments
I	<ul style="list-style-type: none"> <li>• Daily Rapid sketches</li> <li>• Medium introduction &amp; Surface developments relative studies (half imperial)</li> <li>• Mural Composition</li> </ul>	2 Sketchbooks 15 5
II	<ul style="list-style-type: none"> <li>• Daily Rapid sketches</li> <li>• Medium introduction &amp; Surface developments relative studies (half imperial)</li> <li>• Mural Composition</li> </ul>	2 Sketchbooks 10 6
III	<ul style="list-style-type: none"> <li>• Daily Rapid sketches</li> <li>• Medium introduction &amp; Surface developments relative studies (half imperial)</li> <li>• Mural Composition</li> <li>• Minor Research Project</li> </ul>	2 Sketchbooks 10 8 01
IV	<ul style="list-style-type: none"> <li>• Major Research Project</li> </ul>	01

**Course Contents**  
**M. F. A. Examination**  
**Practical: - Sculpture**

Semester	Particulars	Assignments	No. Hours
I	Study of various surface <ul style="list-style-type: none"> <li>• Portraiture</li> <li>• Creative Sculpture</li> <li>• Traditional Indian Sculpture</li> <li>• Ceramic Sculpture</li> </ul>	08	315
II	Advanced Process <ul style="list-style-type: none"> <li>• Portraiture OR</li> <li>• Creative Sculpture OR</li> <li>• Traditional Indian Sculpture OR</li> <li>• Ceramic Sculpture</li> </ul>	03	315
III	Creative Process- I <ul style="list-style-type: none"> <li>• Portraiture OR</li> <li>• Creative Sculpture OR</li> <li>• Traditional Indian Sculpture OR</li> <li>• Ceramic Sculpture</li> </ul>	03	315
IV	<ul style="list-style-type: none"> <li>• Major Project Work</li> </ul>	01	

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**Course Contents**  
**M. F. A. Examination**  
**Practical: - Illustration**

Semester	Particulars	Assignments	No. Hours
I	Assignments <ul style="list-style-type: none"> <li>Daily Rapid Sketches</li> <li>Figure Study</li> <li>Case Study</li> <li>Hard and Soft Sell</li> <li>Project Report</li> </ul>	1 Sketchbooks 04 01 02 01	315
II	Assignments <ul style="list-style-type: none"> <li>Daily Rapid Sketches</li> <li>Style and Techniques</li> <li>Cartoon &amp; Caricature</li> <li>Promoting Events</li> <li>Story Illustration</li> </ul>	1 Sketchbooks 04 02 03 10-15	315
III	Assignments <ul style="list-style-type: none"> <li>Daily Rapid Sketches</li> <li>Life Style Product</li> <li>Product Design</li> <li>Advertising Campaign</li> <li>Minor Research Project</li> </ul>	1 Sketchbooks 01 01 12-15 01	315
IV	Assignments <ul style="list-style-type: none"> <li>Major Project Work</li> </ul>	01	

**Course Contents**  
**M. F. A. Examination**  
**Practical: -Photography**

Semester	Particulars	Assignments	No. Hours
I	Assignments <ul style="list-style-type: none"> <li>Basic of Photography (documentation)</li> <li>Principal of Design in Photography</li> <li>Table Top (5 products/ 5 food photography)</li> </ul>	01(Min photo 10-12) 07 10	315
II	Assignments <ul style="list-style-type: none"> <li>Portrait Photography (5 model shoot)</li> <li>Project Report</li> <li>Mini Campaign</li> <li>Small scale Industrial Photography</li> </ul>	10 01 8-10 10	315
III	Assignments <ul style="list-style-type: none"> <li>Festival Photography (documentary format)</li> <li>Advertising Campaign</li> <li>Minor Research Project</li> </ul>	15 8-10 01	315
IV	Assignments <ul style="list-style-type: none"> <li>Major Project Work</li> </ul>	01	

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**Course Contents**  
**M. F. A. Examination**  
**Practical: - Typography**

Semester	Particulars	Assignments	No. Hours
I	Assignments <ul style="list-style-type: none"> <li>• Figure Study</li> <li>• Case Study</li> <li>• Hard and Soft Sell</li> <li>• Project Report</li> </ul>	02	315
II	Assignments <ul style="list-style-type: none"> <li>• Story Illustration</li> <li>• Cartoon &amp; Caricature</li> <li>• Life Style Product Promoting Events</li> </ul>	02	315
III	Assignments <ul style="list-style-type: none"> <li>• Developing Style</li> <li>• Mask Designing</li> <li>• Product Design</li> <li>• Mascot Design</li> </ul>	02	315
IV	• Major Project Work	01	

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Course Content  
**SEMESTER-I THEORY PAPER-I**  
**1T1 INTRODUCTION OF FINE ARTS**  
(Compulsory for all students of Visual Art)

**Unit-I Introduction to Art**

- Introduction to art
- Nature and meaning of art
- Main art forms
- Work of Art
- Analysis of artwork
- Form and Content in a work of art
- Comparison of arts
- Interrelationship of Fine arts

**Unit-II: Arts and Aesthetics**

- Purpose, Subject matter, Sources and evolution of Aesthetic concepts
- Aesthetic knowledge system
- Aesthetic activity and its field of operation
- Organisation of art
- Philosophy of Beauty and art
- Aesthetics and poetics
- Functions of Art
- The Social and transforming function
- Principal Forms of Aesthetics  
Theoretical models of aesthetic, The Beautiful, The Sublime, The Tragic,  
The Comic, The Ugly, The Base, The Horrible

**Unit-III: Function of Arts**

- The Social and Transforming Function
- The Heuristic function of art
- Art as a concept
- Anticipation and Prediction function
- The informative and communicative function
- Educational function
- Art as Suggestion
- The Aesthetic function
- The Hedonistic Function of art
- Marketing Concept and Method

**Unit-IV: Marketing and Advertisement Management**

- Marketing Concept and Method
- Marketing Management
- Marketing Planning
- Marketing Mix
- Advertisement Management
- Advertising Media

**SEMESTER-II THEORY PAPER- I**  
**2 T1 INTRODUCTION OF FINE ARTS**  
(Compulsory for all students of Visual Art)

**Unit-I: Theories of Art – Indian**

- Theory of Rasa - Bharat Muni
- Theory of Dhvani - Anandanvardhan, Abhinav Gupta
- Saundarya Siddhant - Roop Goswamy

**Unit-II: Theories of art – Western**

- Theory of Representation - Aristotle, E.H. Gombrich
- Expression theory of art –Lev Tolstoy, Benedetto Croce, Collingwood
- Theory of Intuition – Susan Langer, Herbert Read
- Theory of Imitation of Reality - Socrates, Plato
- Phenomenalism and Art – Immanuel Kant, Susan Langer

**Unit-III: Marketing and Advertisement Management**

- Service Marketing
- Product Planning
- Social Marketing
- Consumer Behaviour
- Ethics of Advertisement
- Advertising Campaign
- Advertising Media

**Unit-IV: Indian views of art and aesthetics**

- Indian view of art
- Generalisation and Perception of Art
- Art and Beauty in ancient literature
- Concept of 64 Arts
- Shadanga' of Indian Painting

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**SEMESTER-III THEORY PAPER- I**  
**3T1 INTRODUCTION OF FINE ARTS**  
(Compulsory for all students of Visual Art)

**Unit-I: Artistic Thinking in Art**

- Image as Form - Artistic thinking
- Method of Art - Figurative thinking
- Form of Existence - Work of art
- Style in Art
- Psychology of Artistic Creation
- Psychology of artistic Perception

**Unit-II: The Art Process**

- Interactions in Art
- Structure of art process
- Modernist trends in art
- Expressionism, Surrealism
- Abstractionism
- Pop Art

**Unit-III: Sales Management, Market and Marketing Research**

- Sales management
- Market Research
- Marketing Research
- Measuring advertising effectiveness
- customers relationship management

**Unit-IV: Artistic communication and Analysis of art**

- Art as a language
- Art as a phenomenon of culture
- Art as a social phenomenon
- Art and Morality
- Art and Society
- Art and Beauty
- Art and Culture

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**SEMESTER-IV THEORY PAPER- I**  
**4 T1 INTRODUCTION OF FINE ARTS**  
(Compulsory for all students of Visual Art)

**Unit-I: Theory of Art Criticism**

- Art Criticism Society
- Criticism –Literature or Science
- The Moving Aesthetic and Hermeneutics
- Objective and Subjective in Critical Analysis
- The Critical Method and its Structure

**Unit-II: Aesthetic Culture, Study and Analysis**

- General Judgement of a Work of Art
- Aesthetic Relationships of a Work of Art
- Value of Artwork in social functioning
- The Theory of Aesthetic Education
- Aesthetic Experience - sources, concepts,
- Aesthetic Attitude and Aesthetic Judgement
- Source of Aesthetic Experience
- Various Concepts of Aesthetic Experience in Visual Arts

**Unit-III: Advertising Research and Evolution**

- Advertising Research
- Advertising Research process
- Advertising Research design
- Data Collection Method
- Advertising Agency
- Evolution and History and Future of the Advertising Agency
- Structure of Advertising Agency
- Customers Relationship Management

**Unit IV: Modern Philosophers on Aesthetics**

- Rabindranath Tagore on Art and Aesthetics
- Ananda Coomaraswamy on True Philosophy of Art
- Herbert Read on Beauty and art
- R.G. Collingwood on The Principles of Art

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**SEMESTER-I THEORY PAPER-II**  
**1-T-2 RESEARCH METHODOLOGY**  
(Compulsory for all students of Visual Art)

**Unit 1- Research methodology: An Introduction**

- Meaning of Research
- Objectives of Research
- Motivation in Research
- Types of Research
- Research Approaches
- Significance of Research

**Unit 2- Defining the Research Problem**

- What is Research problem?
- Selecting the problem
- Necessity of defining the problem

**Unit 3- Research Design**

- Meaning of Research Design
- Need for Research Design
- Features of a good Design

**Unit- 4 interpretation and Report writing**

- Meaning of interpretation
- Why interpretation?
- Technique of interpretation
- Precaution in interpretation
- Significance of Report writing

**SEMESTER-II THEORY PAPER-II**  
**2-T-2 ON JOB TRAINING /FIELD WORK**  
(Compulsory for all students of Visual Art)

- Visit to Art Gallery.
- Visit to Art Museums.
- Visit to Fine Art Institute
- Visit to Advertising Agencies.
- Visit to Photography studios.
- Study of Commercial Art Projects.

**SEMESTER-III THEORY PAPER-II**  
**3-T-2 RESEARCH METHODOLOGY**  
(Compulsory for all students of Visual Art)

**Unit 1: - Research methodology: An Introduction**

- Research Methods versus Methodology
- Research and scientific method
- Importance of knowing How Research is done
- Research process
- Criteria of good Research
- Problems Encountered by Researchers in India

**Unit 2: - Defining the Research Problem**

- Technique involved in defining a problem
- An illustration
- Conclusion

**Unit 3: - Research Design**

- Important concepts related to Research Design
- Different Research Designs
- Basic principles of experimental designs
- Conclusion

**Unit 4: - Interpretation and Report writing**

- Different steps in writing Report
- Layout of the Research Report
- Types of Reports
- Oral presentation
- Mechanics of writing a Research Report
- Precautions for writing Research Reports
- Conclusion
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**SEMESTER -IV THEORY PAPER-II**  
**4-T-2 ON JOB TRAINING /FIELD WORK**  
(Compulsory for all students of Visual Art)

- Visit to Art Gallery and Art Museums.
- Study of Local Traditional Art and Folk arts.
- Visit to Fine Art Institute
- Learn Painting, Photography, Illustration from Field expert.
- Visit to Advertising Agencies.
- Study of Creative Art Projects.
- Art Performance (social issues)

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**MFA PAINTING**  
**SEMESTER-I THEORY PAPER III**  
**1-T- 3 PAINTING**

(Compulsory for Students of Portrait Painting, Creative Painting and Mural)

**Unit I: -**

- 1. "CHITRASUTRA" from Vishnudharmottar - Puran.
- 2. "CHITRAKARMA" from Abhilashitarthchintamani by Someshwara.

**Unit II: -**

- Ragmala paintings
- Baramas paintings

**Unit III: -**

- Indian Tribal arts
- Indian folk arts

**Unit IV: -**

- Ananda Coomaraswamy' s contribution to Indian Art.

**SEMESTER II THEORY PAPER III**  
**2-T-3 PAINTING**

(Compulsory for Students of Portrait Painting, Creative Painting and Mural)

**Unit I: -Study of various Artist Groups in India.**

- Culcutta Group 1943,
- Progressive Artist Group 1947,
- Delhi Shilpi Chakra 1949,
- Baroda Group 1956,
- Group 1890-1962,
- Cholmandal Artist 1966.

**Unit II: -**

- Study of any five artists influenced by Tantra art in Indian contemporary painting:
- Mediums, Materials and Techniques in Indian contemporary art  
Traditional  
Experimental

**Unit III: -**

1. Any five Indian Folk and Tribal inspirational artists in 20th century and their paintings:
2. Narrative aspect of any five contemporary Indian artists and their paintings:

**Unit IV: -**

1. Study of any five Indian Abstractions artists in Post - Independence paintings.
- Works of some individuals

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### SEMESTER-III THEORY PAPER III

#### 3-T-3 PAINTING

(Compulsory for Students of Portrait Painting, Creative Painting and Mural)

**Unit I:** - A study of theory of painting in the west based on following text:

- Chapter II & III from the notebooks of Leonardo-da-Vinci.
- Chapter I& IV from Picasso on Art.
- Van Gogh's Letters.

**Unit II:** - Language of painting from High-Renaissance to Neo-Classicism:

- High Renaissance,
- Mannerism,
- Baroque,
- Rococo

**Unit III:** - Language of painting from Neo-Classicism to Realism in Western art:

- Neo-Classicism,
- Romanticism,
- Realism

**Unit IV:** - Qualitative research method:

- Ethnographic,
- Historical,
- Philosophical,
- Case study,
- Interview

### SEMESTER-IV THEORY PAPER III

#### 4-T-3 PAINTING

(Compulsory for Students of Portrait Painting, Creative Painting and Mural)

**Unit I:** - Language of painting before world war I in Modern western art:

- Post-impressionism,
- Fauvism, Cubism,
- Expressionism

**Unit II:** - Language of painting from world war I to World war II in Modern Western art:

- Dadaism,
- Surrealism.

**Unit III:** - Impact of world war II on modern western Art:

- Abstract Expressionism,
- Pop Art,
- Op Art.

**Unit IV:** - 1) Postmodern Western art:

- Conceptual Art, Installation Art.
- 2) Biennales
- Kochi Biennale Venice Biennale South Korea Biennale

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**SEMESTER-I THEORY PAPER- III**  
**1-T-3 APPLIED ART (ILLUSTRATION)**  
(Compulsory for Students of Illustration)

**Unit I: - HISTORY**

- Early history of Illustration
- Golden age of Illustration

**Unit II: - ILLUSTRATION**

- Types of illustration
  - 1) Technical Illustration
  - 2) Archaeological Illustration
  - 3) Educational Illustration
  - 4) Comic book Illustration
  - 5) Medical Illustration
  - 6) Fashion Illustration
- Illustration art
  - 1) Digital
  - 2) Traditional

**Unit III: - TECHNIQUE OF ILLUSTRATION**

- Engraving
- Pen and Ink Illustration
- Etching
- Sumi-E
- Intaglio
- Woodcut
- Linocut

**Unit IV: - CONCEPT ART**

- History
- Concept artists
- Materials
- Themes
- Styles

**SEMESTER-II THEORY PAPER- III**  
**2-T-3 Applied Art (Illustration)**  
(Compulsory for Students of Illustration)

**Unit 1: - SKETCHING**

- Line
- Rapid
- Hatching
- Stripling
- Drawing
- Gesture Drawing
  - a) Nature
  - b) Object

**Unit II: - COMMUNICATION**

- Body Language
- Facial Expression

**Unit III: - STORYBOARD**

- Origin
- Usage
- Theme (Theatre, Animatics, Photometric)
- Conic Book's
- Business
- Novel's
- Interactive Media
- Benefit's

**Unit I: - CREATION**

- Filmmaking
- List of film related topic's
- Animation
- Graphics Organizer
- Preproduction
- Previsualization
- Screen Writing
- Screenplay
- Script Breakdown

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**SEMESTER-III THEORY PAPER- III**  
**3-T-3 Applied Art (Illustration)**  
(Compulsory for Students of Illustration)

**Unit I: - Communication Design**

- Advertising • Art director • Brand management • Content strategy Copywriting
- Creative director • Information graphics • Instructional design • Marketing communications • Performing arts Presentation • Technical writing • Visual arts

**Unit II: - Graphic Design**

- History
  - a) The advent of printing
  - b) Emergence of the design industry
  - c) Twentieth century design
- Applications
- Skills
  - a) Visual arts
  - b) Typography
  - c) Page layout
  - d) Interface design
  - e) User experience design
  - f) Printmaking

**Unit III: - Information Graphics**

- Overview
  - History
    - a) Early experiments
    - b) The development of a visual language in the 20th century
- Information graphics subjects
  - a) Visual devices
  - b) Elements of information graphics
- Modern practitioners

**Unit IV: - Media Selection**

- a) Print Media
- b) Electronic Media
- c) Social Media

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## SEMESTER-IV THEORY PAPER- III

4-T-3 Applied Art (Illustration)  
(Compulsory for Students of Illustration)

### Unit I: - Posters

- a) Introduction
- b) Mass production
- c) Developing art form
- d) Commercial uses
- e) Political uses
- f) Types of posters Propaganda and political posters • Movie posters
- Travel posters • Railway posters • Event posters • Boxing posters • Concert posters
- Band/music posters Blacklight poster • Pin-up posters • Affirmation posters Fan poster
- Publications • Book posters • Comic book posters • Educational posters
- Research posters and "poster sessions" • Classroom posters
- g) Vintage poster restoration/conservation
- h) Historic poster artists
- i) Contemporary poster artists

### Unit II: - Printing

- a) Types of Printing
- b) Printing file formats
- c) Study of paper • Page sizes and Dimensions • printing inks • various printing processes and their suitability for jobs • pre-printing specific art-work requirements and make ready • phases of printing process • postproduction.
- d) Printing and new technology.

### Unit III: - Production / Publishing

- a) Process of production
- b) Newspaper, Journal, Magazine, Book, Directory, Textbook, Catalogue, Web, Advertising, Tie-in publishing

### Unit IV: - Technical Illustration

- Types of Communication • Types of Drawing • Techniques
- a) Matte painting
  - Background
  - New technologies
  - Significant matte painting shots
  - Important traditional matte painters and technician
  - Significant matte printing shots.

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**SEMESTER -I THEORY PAPER-III**  
**!-T-3 APPLIED ART (PHOTOGRAPHY)**  
(Compulsory for Students of Photography)

- Unit I: -**
1. Brief history of Photography
  2. Camera Obscura
    - Daguerreotype process
    - Calotype
    - Dry plate.
- Unit II: -**
1. History of Camera
    - Working of camera obscura
    - TLR and SLR camera
  2. Introduction to digital camera
    - Early development of digital camera
    - Working of digital camera
    - Introduction to mirror less camera
  3. Camera lens: Prime lens/ normal lens, wide angle lens, telephoto lens etc.
- Unit III: -**
1. Principles of Photography (Design)
    - Balance, rhythm, pattern, emphasis, contrast, unity and movement.
  2. Element of design
    - Line, shape, form, texture, pattern, colour, space.
- Unit IV: -**
1. Exposure Triangle (shutter speed + aperture + ISO)
    - Rule of composition
    - Depth of field
    - Understanding exposure and focal length.
    - Understanding histogram in photography.

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**SEMESTER-II THEORY PAPER-III**  
**2-T-3 APPLIED ART (PHOTOGRAPHY)**  
(Compulsory for Students of Photography)

**Unit 1: - 1. Light Source:** In- depth understanding of artificial light i.e

- Studio flashlights (studio strobes)
- Continuous lights
- Flashguns / speed lights

**2. Light Functions**

- Fill light
- Background light
- Key light
- Rim light / back light
- Ambient light
- Hair light

**3. Light Modification**

**Unit II: - Portraiture:** Concept of Portrait photography, basics of Portrait lighting - studio shoot and outdoor portraits for the advertising campaign.

**Unit III: - Still Life:** Concept of still life photography, Understanding of different light setup for different products of advertising purpose.

**Unit IV: - Understanding the Value of Photography in the Advertising Industry.**

**SEMESTER-III THEORY PAPER-III**  
**3-T-3 APPLIED ART (PHOTOGRAPHY)**  
(Compulsory for Students of Photography)

**Unit I: - 1) Digital SLR Camera**

- I Features of digital cameras
- I digital SLR camera sensor size
- I digital SLR camera and white balance
- I Pre-set white balance

**Unit II: - 2) Various mods in digital camera**

- Auto Mod, Program Mode, Aperture Priority Mode, Shutter Priority Mode
- Portrait Mode, Sport Mode, Nature Mode, Night Mode, Close Up Mode

**Unit III: - 3) How to store photos in a digital camera**

- Fix Storage, Removable Storage, Auto Focusing System, Manual Focusing
- Single Time Focusing, Continuous Focusing, Downloading, What Is Plugin
- Different Plugging's in Computers, Serial Port, Parallel Port
- USB And Fire Wire Port, Video Out, Wireless Networking, Internet

**4) Digital Camera and File Format**

- JPEG, CDR, PNG, Tiff How to Choose A Format

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#### Unit IV: - Photoshop software

- 1) Photo Retouching  
Spot Healing Brush, Content-Aware Fill
- 2) Cropping Photos  
Straightening Photos, Straightening a Layer
- 3) Replacing Backgrounds  
Select Subject, Select and Mask  
Image compositing
- 4) Color Correction Using Color Balance  
Creating adjustment layers for color correction  
Adjusting color balance, Adjusting brightness/contrast
- 5) Color Correction Using Curves  
Color correction with a Curves adjustment layer  
Adjusting brightness and contrast with Curves  
Setting white, black, & mid points
- 6) Preparing Digital Photos for Print  
Viewing/setting image size, Resampling pros & cons  
Saving as PSD, Saving as TIFF
- 1) Sharpening Photos  
The Smart Sharpen filter, Sharpening photos for digital & print
- 2) Retouching  
Healing Brush with Rotation, Content-Aware Fill, Patch Tool
- 3) Camera Raw Fundamentals  
Opening & editing RAW files  
Camera Raw as a Filter, Applying Camera Raw as a Non-Destructive \_  
Smart Filter, Using Dehaze, Masking in Camera Raw

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**SEMESTER-III THEORY PAPER-III**  
**4-T-3 APPLIED ART (PHOTOGRAPHY)**  
(Compulsory for Students of Photography)

**Unit 1: - Different field of photography**

- Portrait Photography
- Nature and Environment Photography
- Art and Sport Photography
- Wildlife Photography
- Food Photography

**Unit 2: -**

- Political and Cultural Photography
- Natural and Man-made disasters photography
- Travel Photography
- Press Photography
- Street Photography

**Unit 3: -**

- Advertising photography
- Industrial photography
- Product photography
- Nude photography
- Fine art photography

**Unit 4: -**

- Interior photography
- Wedding photography
- Fashion photograph
- Architecture photography
- Micro photography

**MFA APPLIED ART**  
**Semester-I Theory Paper-III**  
**1-T-3 - APPLIED ART (TYPOGRAPHY)**  
(Compulsory for Students of Typography)

**Unit 1: - History of Writing - Various writing cultures - Perception about letterforms -**

Letterforms traditionally used for various purposes - Importance of written words in the world of communication.

**Unit 2: - In understand typographic/calligraphic form as a sign for its spontaneity, grace, design and impact and to train an eye for traditional as well as contemporary typographic / calligraphic aesthetics.**

**Unit 3: - Letterform as picture - as a design element - as a primitive for design. Designing and constructing a letterform as a sign - Letterform; positive and negative space, in and around it.**

**Unit 4: - Fonts - text fonts - display fonts decorative fonts - found letters experimental writing. Features of good typography. Type as a Design elements. Type as an image.**



Semester – II Theory Paper-III  
2-T-3 – APPLIED ART (TYPOGRAPHY)  
(Compulsory for Students of Typography)

- Unit :1** History of Calligraphy - Calligraphic cultures of the world - Traditional tools and materials used on various surfaces- Calligraphic experiments with the help of tools - Calligrams – Decorative aspect/s of Calligraphy.
- Unit :2** Relation between typography and Calligraphy -Appreciating Classic Romanh Calligraphic styles/ schools such as Humanistic, Round hand, Gothic Miniscule / Majuscule etc. I Indie Scripts including Devanagari Calligraphic style -Fusion of Roman and Devangari Calligraphic forms.
- Unit :3** Mix and Match other Indian language scripts in calligraphy. Printing: The subject is directly related to the reproduction of the creation of visual material involving a union of text and image with primary focus on creative and effective design for mass communication. Half-ton, Screen and their relation with job, paper, ink and Printing Camera and Scanners process, Various kinds of images for reproduction by printing Process.
- Unit :4** Study of paper, its kinds and sizes -printing inks - various printing processes and them suitability for jobs - pre-printing specific art-work requirements and make ready - phases of printing process- post- production. Printing and new technology.

Semester – III Theory Paper-III  
3-T-3- APPLIED ART (TYPOGRAPHY)  
(Compulsory for Students of Typography)

- Unit 1:** -Understanding construction of a Letterform with the help of Roman Alphabets  
Physical Characteristics of a Letterform -Type family: Type and its characters - Type Character and its importance in expression any specific feeling and emotion Type faces.  
Type study. Typographic Compositions in 2D -3D and their applications.
- Unit 1:** -Type Construction. Type design. History of Type design - in Roman - in Devanagari.  
Use of computer software as a - tool for type design. Typographic Expression in a form of setting up a line and meaning expressed through its selection of types and arrangements.
- Unit 1:** -Application of, Typographic Design and Type as Design element for Magazine, packaging, calendar, book jackets, brochures etc. Use of Grid system in Typographic layouts tor books and newspapers.
- Unit 1:** -Typographic application in Communication / Information / Publishing media. Use of computer as a tool for typography. Desktop publishing - introduction to DTP software.  
Type designing for specific purpose such as Communication, Information and Publishing Design.

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Semester – IV Theory Paper-III  
4-T-3– APPLIED ART (TYPOGRAPHY)  
(Compulsory for Students of Typography)

- Unit :1** Union of Text and Image - Layout: Skills applied in arranging elements in the given space, to Create specific effect and atmosphere, for a preconceived purpose of communication media, especially print. Use of colour - Visibility aspect of colour.
- Unit :2** Application of Typography and Calligraphy in Communication Design: Media and their specific needs in terms of text. Influence of media characteristics on typographic inputs. Atmosphere creation through letterforms.
- Unit :3** Application of Typography and Calligraphy in Information Design: Educational Kits, Timetables, Menu Cards, Manuals, Activity books. Invitation Cards, Information Charts / Booklets and Directional maps.
- Unit :4** Application of Typography and Calligraphy in Publishing Design: Children's Books / Comics. Calendar Design. Utility Stations Design. Book Design. Newspaper / Specific Interest magazine Design. Designing - Page - Book Jackets - Book - Bookmarks - Designing - Masthead for Newspaper / Magazine - Slugs -Column Heads. Types of Books - Education - Leisure Reading - Utility Stationary (Diary, Schedules etc.) – Corporate Media Publications (Annual Report, House Magazines, In-flight Magazines etc.)

MFA SCULPTURE  
Semester I Theory Paper III  
1-T-3 SCULPTURE  
(Compulsory for Students of Sculpture)

- Unit: 1** Indian Sculpture Through Various Historical Phases and Different Regions Against The Background Of Indian Culture Covering:
- Unit: 2** Indus Valley civilization, Mauryan Art, Shunga Art, Andhra Art, Kushan Art, Gupta Art, Chalukyan, Rashtrakuta, Pallava, Chandella, Eastern Ganga Period.
- Unit: 3** Rock-Cut Shrines, Structural Monuments, Independent Sculptures In Stone, Metal and Other Materials.
- Unit: 4** Buddhist, Hindu And Jain Iconographic Types:  
Their Geographical Variations.





**Semester II Theory Paper III**  
**2-T-3 SCULPTURE**  
(Compulsory for Students of Sculpture)

**Unit: 1** Modern Indian Art-Pre-Independence- Post Independence

**Unit: 2** Period Company School, Bengal Revivalism. Painting of Early decades - Ravi Varma, Amrita Shergil,

**Unit: 3** Calcutta School, Bombay School - Progressive Artist Group, Madras School, Delhi School, Baroda School, Tantric and its influences on Modern Indian Art.

**Unit: 4** Contemporary Indian Art-

Laxma Goud, Anita Dube, Nalini Malani, Navjot Altaf, Rumana Husen, Anja Dodiya, Ravindra Reddy, Atul Dodiya, Bhupen Khakkar, Gu Wenda, Shahzari Sikander, Louise Bourgeois, Surendra Nayar, Anish Kapoor, N.N. Rimzon, Vivan Sunderam, Surekha, Jitish Kallat, Subhodh Gupta, Sheela Gowda, Manjunath Kamath, SG Vasudev, Yusuf Arakkal, Ram Kinker Baiji, Jahangir Jani, Subrata Biswas, Chintamani Kar, Latika Kat, Riyaz Komu,

**Semester III Theory Paper III**  
**3-T-3 -SCULPTURE**  
(Compulsory for Students of Sculpture)

**Unit: 1** Western Sculpture Through Various Historical Phases and Covering: Greek Art- Archaic, Classical and Hellenistic,

**Unit: 2** Roman Portraits and Architectural Sculptures,

**Unit: 3** Cretan and Etruscan Sculpture. Romanesque to Gothic, Renaissance to Baroque, Neo-Classicism to Romanticism.

**Unit: 4** Rodin and the Age of Experiments

**Semester IV Theory Paper III**  
**4-T-3 SCULPTURE**  
(Compulsory for Students of Sculpture)

**Unit: 1** Individualism and Modern Concepts

**Unit: 2** Pop and After - Abstraction - Minimalism and

**Unit: 3** Conceptual, Land Art, Light and Space, Body Art -Neo Dada Art

**Unit: 4** Povera and Installation - Neo - Expressionism - Post Modernism - New British Sculpture  
New Art in New York Feminist and Gay

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M.F.A. Examination Semester System  
List of Reference Books

**Advertising Art & Ideas** by: S. A. Chunawala and K. C. Sethia (Himalaya Publishing House) **Foundation of advertisement -Theory and Practice** by Rajeev Batra, John Myers. David A. Aaker (Prentice Hall of India). **Advertisement management**  
**Art and Aesthetics** Baumgarten, Aesthetics, Hale, 1758. Beardsley, Monroe C. **The Aesthetic Point of View**, Cornell University Press, Ithaca And London 1982.  
Aldrich, Vergil C., **Philosophy of Art**, Prentice Hall, Inc., Englewood Cliffs, N.J. 1963.  
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Gupta, Shyamala, **The Beautiful in Indian Arts**, Munshiram Manoharlal, New Delhi, 1979. **Saundaryatattva Mimansa (Hindi)**, Seema Sahitya Bhavan, Delhi, 1993  
**Art Beauty and Creativity Indian And Western Aesthetics** New Delhi Hiriyanna, **Art Experience**, Kavyalaya Publishers, Mysore, 1954  
Kant, I., **The Critique of Judgement**, Tr. By J. C. Meredith, Clarendon Press, Oxford, 1911.  
Langer, Susanne K., **Feeling and Form**, Routledge & Kegan Paul Ltd., Fourth Impression, London, N. W. 10, 1967.  
Pandey, K. C., **Comparative Aesthetics**, Vol. I, Chowkhamba Vidyabhavan, Varanasi, 1959.  
Pole, David, **Aesthetics, Form and Emotion** Publications Division, Ministry of Information And Broadcasting, Government of India, **Aestheticians (Cultural Leaders of India)**, 1905.  
Ray. Niharranjan, **An Approach to Indian Art**, Publications Bureau, Punjab University, Chandigarh, 1974.  
Shukla, Anant Charan, **The Concept of Imitation in Greek And Indian Aesthetics**, Rupa & Co. Calcutta, 1977.  
Sudhi, Padma, **Aesthetic Theories of India**. Vol. I. Bhandarkar Oriental Research Institute, Poona, 1983.  
Tagore Rabindranath, **On Art and Aesthetics**, Calcutta, 1961.  
Weitz, M. Morris (Ed.), **Problems in Aesthetics**. Macmillan Company, New York, 1959.

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## Visual Arts

Chayankan - Gulab Kothari  
Advertising Management – Parag Diwan  
Advertising Management - Manendra  
Mohan Modern Marketing -R. S. N. Pillai  
Photography Made Simple – Deret Bow: kill  
Roman Art and Architecture - Mortimer Wheeler  
Manuel of Professional Photography - John Crstantine, Julia Wallis  
Methods & Materials of Painting of The Great School and Masters - Sir Charles Lock  
Eastlake What Is Art History - Mark Roskill  
The Art of Renaissance - Peter of Linda  
Murray Indian Painting - Dugglas Barrey  
The History of Impressionism - John  
Rewald A History of Far Easter Art - Sherman E. Leo.

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